

An oil painting of a man in a dark suit and light-colored shirt, looking slightly to the left. The background is a textured, light-colored wall with a window frame visible on the left. The painting is signed 'KIAAT 2020' in the bottom left corner.

ART & MUSEUM

Winter Issue 2020

Piet
Mondrian

National Gallery
of
Ireland



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Tribute 1952-2020



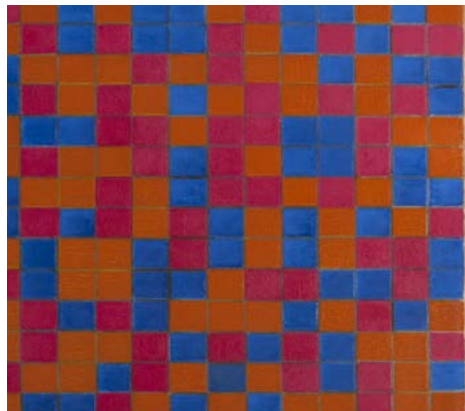
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Cover Image "Mondrian, Self portrait, 1918
Courtesy Kunstmuseum Den Haag"



WELCOME

ART & MUSEUM MAGAZINE

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

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

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

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

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

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

www.familyofficemag.com



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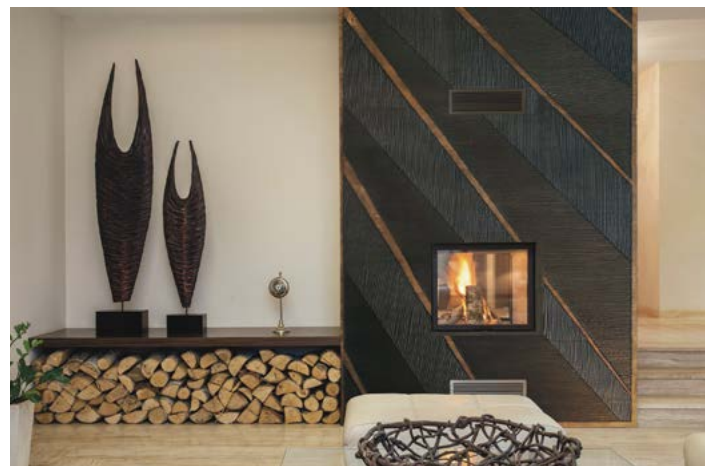
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How To Spot Rising Art Investment Talent

With the ease of online accessibility to art, we find ourselves in a world constantly exposed to new creatives. Within this plethora of art it is becoming harder to discover and distinguish the artists who have the makings of becoming a master and receiving critical acclaim.

On online art sales websites, such as Saatchi Art, contemporary artists set the price of their work themselves – outside the economic forces of the traditional art market, price certainly does not equal value. This presents potential pitfalls for collectors who are not familiar with the criteria against which to assess an artist who is new to them.

Whether a client is looking to commission art or build their collection, there are certain considerations which help to determine if an artwork is worth the investment. With decades' of experience in identifying promising and talented artists, Artelier has devised a unique set of criteria that we use internally when sourcing artists for clients.

1. Emerging Career

An emerging career artist – be they a young graduate, or an artist who developed their practice later in life – can offer an excellent investment. Their work is often sold for entry-level prices, yet can have the potential for a significant increase in value. They are also more inclined to charge fairly for their work, rather than adding a premium purely based on their name and reputation.

The client therefore receives art that presents new and inspiring ideas for an excellent price. When looking for an emerging artist, consider their projected career path based on past growth and potential. Is the portfolio on their website of consistently high-quality? Have they already received critical acclaim? Have they undertaken a prestigious commission? Are they well-established in their native country, but are as yet undiscovered elsewhere? A combination of these often points to an emerging artist whose career will grow exponentially.

2. Originality & Quality of Ideas

An originality of ideas is the hallmark of a great artist's mind. Artists who demonstrate original thought use their materials in interesting ways, and explore novel concepts and subtle themes. In addition, an artist's ideas should also be high quality – a compelling idea has nuances that can be explored across multiple artworks, developing into a lasting focus that continues to be exciting.

A broad understanding of the art market helps in spotting originality and quality; for art consultants, who filter through the work of hundreds of artists each week, exceptional artists stand out. When an artist is eloquent in demonstrating a richness to their ideas, the artworks are distinctly more sophisticated and thought-provoking. Being able to spot this is fundamental in predicting the future trajectory of an artist's career, and therefore their investment potential.

3. Skill & Use of Materials

A high level of skill is the product of extensive practice and natural talent – these are essential qualities that will encourage the artist's future growth. When an artist is a master of an unusual technique, they develop a visual language that isn't commonly found elsewhere, and sets them apart from their contemporaries.

To assess whether an artist's skill is remarkable, it's important to consider whether the same effect can easily be replicated. Often, ordinary materials can be transformed into the extraordinary through the artist's vision and technical skill. Consider whether their use of materials is innovative – do they sensitively enhance the properties of their raw materials to create unique effects? Having an experimental approach, combined with a deep focus on materiality, often leads to powerfully engaging artworks.

4. Focus

A consistent focus, be that in ideas or material, is often a sign of a sophisticated artistic practice. This could present as a continuous line of enquiry – the pursuit of particular concepts or subjects across the artist's oeuvre. Alternatively, if the artist follows a more process-led practice and is inspired by exploring their materials, then they must demonstrate a mastery of their medium.

This level of focus leads to consistent development in their work, which cannot be achieved if the artist is prone to deviating their ideas or materials from project to project. Long-term, this suggests that their artistic practice, and thereby reputation, will continue to develop.

5. Training & Experience

Examining the training and experience of an artist can often indicate the quality of their ideas. Being taught by prestigious academics or experienced practitioners leads artists to have a greater ability for analysis and developing ideas.

An artist can gain these skills from sources other than formal training, providing they are sincerely committed to learning from masters. Being self-taught is not enough; if an artist has not gained formal training, they should have endeavoured to work under leading artists as an apprentice or as part of a creative collaboration.

6. Longevity & Evolution

If an artist is following a current fad, then their work will inevitably lack longevity once art trends move on. Although creating art that taps into a popular aesthetic may be profitable for them in the short-term, if an artist is

known only for this type of work then their career doesn't show great promise for the future.

Instead, look for artists whose work shows an evolution and deeper interests – a sustained exploration of ideas, techniques, or styles, which show gradual development. This will indicate whether their practice will continue to evolve, and goes beyond current trends. Artists who are led by these explorations, rather than a trend, will be a more worthwhile investment.

Naturally, no artist will meet every criteria in its full capacity – each artist has their own strengths, and unique approach. Ultimately, the decision should be made through balancing the attributes of an artist, and being clear on what is important for the project.

Artelier are international art consultants, who specialise in curating art for luxury hospitality, residential, yacht and aviation projects. Find talented artists who are also a worthwhile investment for clients is an integral part of Artelier's role. In this article, we offer an insight into what to look for in up-and-coming talent, creating a guide for spotting investment opportunities.

www.artelier.com



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CARBONDALE for Dolce & Gabbana

RUE DU FAUBOURG SAINT-HONORE, PARIS



After realizing award-winning designs in Venice, Monte Carlo, Piazza di Spagna in Rome and Via della Spiga in Milan Eric Carlson of CARBONDALE architecture in collaboration with Domenico Dolce and Stefano Gabbana have created the latest architectural gem in the jewel-encrusted crown of boutiques for the brand Dolce & Gabbana. Located on the prestigious rue du Faubourg Saint-Honoré in Paris the new design is an achievement of "unification" for the Italian brand in France.

By a meticulous restoration, the 7-storey historical building façade is unified to express a singular noble dignity appropriate for the luxury fashion house. Separated by a central building courtyard the two level store interior, totaling 800 square meters, is unified into a flowing sequence of 10 stunning spaces. Inspired by



both the Roman and Napoleonic Empires the interior design unites the men and women's clothing, accessories and jewelry collections under the gaze of Napoléon Bonaparte and Joséphine de Beauharnais respectively.

Upon entering the boutique visitors are immediately captivated by an enormous 7-meter tall handcrafted mosaic glass tile portrait of first Empress of France Joséphine de Beauharnais. A sumptuously curved stair carved from the intensely red Rouge du Roi marble sweeps in front of the mural like a flowing imperial gown transporting visitors to the upper level women's area. A second sculpted red marble stair with a monumental glass mosaic mural of the Emperor Napoléon Bonaparte links to the men's areas. Both murals, intense in detail and color, are interpretations of the early 1800's coronation

paintings by half-Italian half-French painter, Baron François Gérard.

The interior spaces are not designed as distinctive rooms, rather they are conceived as large open areas that flow together creating a soft, sensual, baroque inspired perception of fluidity and movement. Paradoxically the soft, gently rounded walls are carved from solid blocks of Fior de Bosco, Rosa Tea, and Rosa Libeccio marbles.

Cylindrical glass jewelry cases are nestled into the curved marble walls, like motionless sentry guards, to symmetrical mark the transitions between the different product areas. Adding further to the magical allure, in contrast to the stone, a fine layer of architectural jewelry composed of floor-to-ceiling polished brass bands supporting mirrors, shelves or small display cases slide freely in front of the sinuous marble walls adapting to each customers needs.

The large undulating walls of the Sartoria, a private area for bespoke men's tailoring, are finished in vertical bands of rich, warm, exotic Ebony, Mango and Radica wood marquetry and highlighted with pinstripes of polished brass. The flooring throughout the boutique is composed of an interlocking diamond pattern of polished Fior di Pesco, Salome, and Sequoia Red marbles further exemplifying the prowess of the Italian marble craftsmen. In contrast to the floor, the ceilings are cast planes of roughly textured board-formed concrete scored by luminous curvilinear light gorges.

Each furniture element is custom designed by CARBONDALE specifically for the Dolce & Gabbana Paris boutique. Wall displays, free standing tables and display cases are delicately composed in polished brass and supported by vertical scepters of lathed Rosa Libeccio marble. The settee seating is conceived as lush suspended pillows upholstered in red, gold or pink velvets with bleached and varnished Radica wood veneers. For the table seating, the 1920's classic bentwood bistro chair is transformed into a snug low-back seating piece finished in Radica walnut.

The design of the Parisian boutique for an Italian brand is inspired by the history and unity of two cultures. The result is "Maximal Contemporary" creation, an architecturally seductive experience rich in texture color and allure.



Felim Egan Tribute 1952-2020 'Soundings'

by Derek Culley

The Arts Council of Northern Ireland has learned with regret of the death of the acclaimed Strabane-born artist, Felim Egan, who died in Dublin on Thursday 19th November 2020.

Felim Egan was born in Strabane in 1952. Egan studied in Belfast and Portsmouth and at the Slade School of Art in London. Felim lived and worked in Sandymount, Dublin, Ireland.

Seamus Heaney wrote in 1986, Egan was an artist with a 'genius for filling the cleared space in his canvases and drawings and constrictions with the pressure of something withdrawn or withheld.' In the 2016 Purdy Hicks exhibition, Heaney was also quoted 'Felim Egan's work wears well. There is an intelligence about it that gives it staying power as well as immediate sureness of touch. They are quiet and await your pleasure. They call you out, they call you in. They are fuller than you had realised'. (Seamus Heaney)

Egan was an abstract artist, a painter of quite formal abstract images, and yet his work is tied to the place he lives and works, to the long horizons, big skies and empty sands of the Strand and sea. In this way, his abstract paintings are almost landscapes, with a magical quality that his neighbour, the poet Seamus Heaney aptly described "a balance of shifting brilliances".

Purdy Hicks Gallery tribute:

Purdy Hicks Gallery had the enormous privilege of working with Felim Egan for over twenty years. He was a great artist and a wonderful friend to

the Gallery and will be missed, more than words can say.

Roisin McDonough, Chief Executive of the Arts Council, paid tribute:

"In the last year we have sadly lost two of the most important painters to emerge from Northern Ireland in the early 1980s: first, Micky Donnelly and now his contemporary, Felim Egan. Both exhibited at the Arts Council Gallery in Belfast, and both were key artists represented in the Arts Council of Northern Ireland Collection. Felim leaves behind an exceptional body of paintings and major exhibitions, which earned him a place amongst that coterie of artists from these islands who have achieved truly international status."

Egan represented Ireland at the Paris Biennale in 1980 and the São Paulo Art Biennial in 1985. In 1993 he won the Premier UNESCO Prize for the Arts in Paris, and he received the Gold Award at Cagnes-sur-Mer in 1997. Egan held significant exhibitions of his work in the Whitworth Art Gallery, Manchester plus the Irish Museum of Modern Art, Dublin in 1995-96, and at the Stedelijk Museum, Amsterdam in 1999. Egan, a member of AOSDÁNA, exhibited widely across Europe with 72 solo exhibitions since 1979: in major significant international venues: see CV www.purdyhicks.com.

'SOUNDINGS' Felim talks about his work and practice. "Seamus Heaney, my close friend, once noted on my method of working, as 'walking

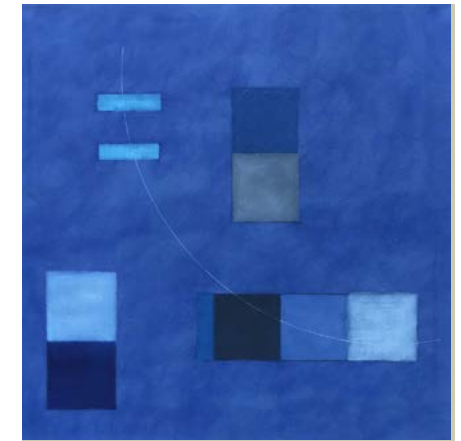
round and round a space'. This is the process I go through daily, walking around the work in circles, with the work flat on the table marking or plotting changes, adding and erasing. Employing a multitude of material in my work, namely 'stone dust' reflecting my interest in wall surfaces, new and ancient.

I approach the work, viewing it from all angles, watching paint change intensity and colour as it soaks into and dries on the linen. This unknown part of the process can create 'happy' incidents, or problems to resolve, beyond my immediate control, creating a freedom within the work.

Immersed in a world of soft squares and wobbly circles, plotted arbitrarily as the stars appear to be, working on the way to make these incongruous icons and fragments blend but never completely. The tension created is part of the process, a blend of the harmonious and the discordant, a reflection of my life and experience.

A personal landscape remembered' or imagined, a faraway place unknown yet somehow familiar. An invented random geometry, I attempt to connect 'bits and pieces' that don't quite match or add-up. In many ways, a reflection of the chaotic world we live in, trying to make sense of it all through the language of painting and not in conflict, but in dialogue with the canvas, attempting to create calm from chaos.

More recently I have drawn ideas from Celtic Carvings in Ireland from 3,500 BC. These ancient carvings link us with the Mediterranean areas, ties with northern France, Spain and the Algarve, eastward to the Mesopotamian empire, Babylon, the Moorish influence. I have travelled extensively in these areas over the years. These have slowly



Felim Egan Atlantic Harmony acrylic and mixed media on canvas
122 x 122cm

insinuated themselves into the work, on a personal, invented basis. Building on the foundations of a world, continuing through our cross-cultural heritage and identity into today's world." My Web' Art. Felim Egan Dublin 2016 <http://www.felimegan.ie>

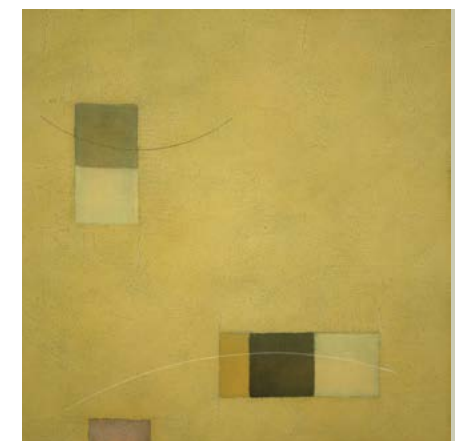
Represented by Purdy Hicks Gallery.
www.purdyhicks.com



Felim Egan East Awakening acrylic and mixed media on canvas
140 x 140 cm



Felim Egan Donegal Mist 'for BF' acrylic and mixed media on canvas, 107 x 107cm



Felim Egan Socrates 2 2007 acrylic and mixed media on canvas
76 x 76 cm



Art Post-Pandemic_A Representation of Assets, Such As Art, Growing in Value With Time

Art Post-Pandemic The Rise of Fractional Ownership

by Aurelia Clavien

The COVID-19 pandemic has undoubtedly had profound effects on the overall economy. In the three months to September, redundancies in the UK reached a record high of 314,000, and by the 18th of October, 9.6m jobs were reported to have been furloughed (HMRC Coronavirus (Covid 19) Statistics). During challenging times, when even government bonds are considered to be risky, there is an increase in searches for alternative investments. Luxury investments, such as art, performed well following the financial crisis of 2008, so it's unsurprising that collectors and investors are now buying art with a close eye on their investment portfolios. In particular, the pandemic has led to a surge in demand for online fractional ownership - the idea that several parties or investors can share in the ownership of a high-value object - especially from new buyers. Could fractional ownership reflect the future of the art market post-pandemic?

Investing in art is hardly a new idea, as it has long been understood that art, much like gold and vintage cars, can do more than brighten spaces and lift moods. As auction houses, such as Sotheby's and Christie's, began dominating the auction world, private banks and wealth

managers have been advising their clients to place money in blue-chip oeuvres for many years.

There are many ways to start investing in art, whether it's through an art fund, buying works from promising young artists or placing money in big pieces by established international artists. However, one of the hottest new ways of investing in art, especially for young buyers, is becoming online fractional ownership. According to the Hiscox Online Art Report 2019, 46% of millennial art buyers surveyed said that they would consider fractional ownership of art as a form of investment, whereas 51% of younger art buyers (aged under 30) expressed interest.

Whilst online fractional ownership is far from being a new concept, it is only in recent years that it has begun to migrate into the art world. And yet, it is already undeniably changing the dynamic of art investment and allowing for a wider expansion of the art market. Splitting artworks into art shares or cryptographic tokens that can be purchased by multiple art buyers undeniably resolves many of the inefficiencies we can observe in the current art market. One clear benefit of

this model is that low-net-worth individuals and small investors are now able to own a fraction of an expensive, blue-chip artwork to expand and diversify their investment portfolios. This leads to a direct democratisation of the art market, redefining traditional models around the purchase and sale of artwork.

In addition, many new buyers are reluctant to display high-value artwork on their walls, in view of the risk this might entail. "It seems too risky to hang an expensive work of art in my home, and dealing with the insurance for that is also complicated," says Andrea Seminara, Co-Founder of London Trade Art and CEO of Redhedge Asset Management. Instead, with fractional ownership, this fear is eliminated, as collectors and investors are free to temporarily hold the work or simply ask for it to be stored in a facility with security, climate control and insurance.

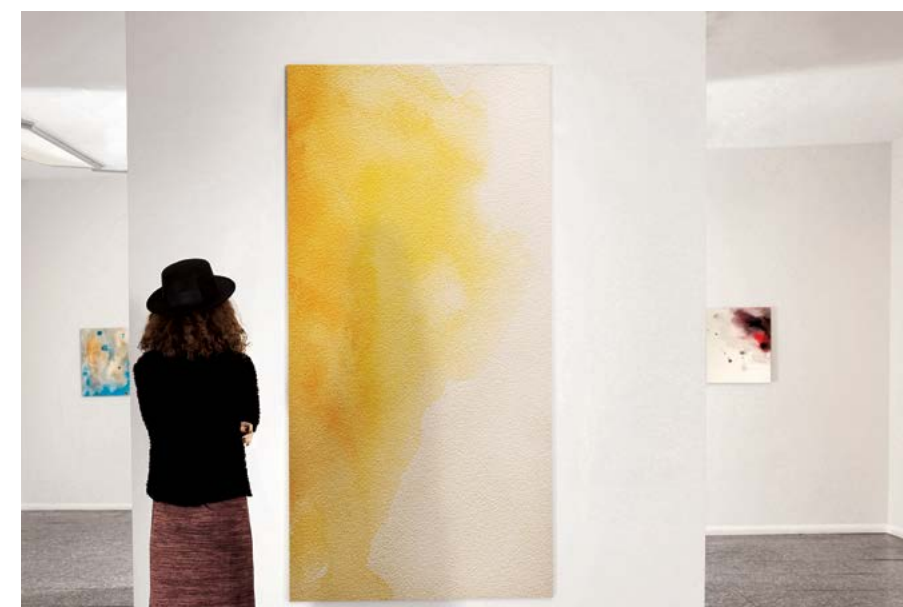
Moreover, from a practical perspective, fractional owners are able to split the maintenance costs of an artwork, in addition to potential dividends generated by the lease or promotion of the artwork. For corporate and finance professionals, fractional ownership gives them the advantage of enhancing their corporate social responsibility (CSR) and functioning as an additional investment service for themselves and their clients. They can also benefit from capital gains thanks to the circulation or sale of the co-owned artwork.

Perhaps, more importantly, by assigning provenance using art shares or tokens, which can be managed through a public blockchain, issues like corruption, counterfeit and hacking can be prevented. Blockchain and other such innovative technology can thus guarantee publicly verifiable provenance of artworks, while reducing the need for intermediaries.

So, is fractional ownership the future of the art market post-pandemic? The answer is: to some extent. The pandemic has forced the art industry, which has been known to lag behind others when it comes to technological advancements, to move the majority of its business online and heavily invest in digitalisation. This has boosted interest in fractional ownership, especially for millennial buyers. That said, art collectors and buyers will always continue to buy works of art outright through physical, private sales and auctions. Choosing an art investment channel is and will continue to be down to individual taste, goals and budget. The pandemic, if we are to find a silver lining, has merely opened up a new array of possibilities, at the heart of which lies online fractional ownership.

Aurelia is Head of Marketing at London Trade Art, a visionary project which aims to democratise the art market and introduce an innovative idea of art co-ownership that is dedicated to both art lovers and companies in search of smart art investments.

www.londontradeart.co.uk



Art Post-Pandemic_Young Woman At A Modern Art Gallery, Buying Art Offline

Mondrian

National Gallery of Ireland

by Derek Culley

This winter at the National Gallery of Ireland, visitors will have the chance to see a new exhibition of major works at Mondrian. Featuring loans from extraordinary holdings of the Kuntstmuseum Den Haag, the exhibition opens on 1 December 2020.

Dutch painter Piet Mondrian (1872-1944) was one of the most influential artists of the twentieth century. This exhibition is the first of the artist's work to be held in Ireland. It offers the public a rare opportunity to see these important paintings close to home.

From Mondrian's little known early landscapes to his famous abstract paintings with their black and white grids and primary colours, the exhibition features art from across every period of a fascinating career. As well as 40 paintings by Mondrian, the exhibition features a selection of works by De Stijl artists Theo van Doesburg, Bart van der Leek, and Gerrit Rietveld.

Sean Rainbird, Director of the National Gallery of Ireland and co-curator of this exhibition, commented: "We're thrilled to be able to open this wonderful exhibition at the National Gallery of Ireland, after what has been a challenging year. Our visitors will be able to discover a selection of Mondrian's famous grid paintings which are so carefully and beautifully painted, and dynamically balanced between their colour planes and black and white grids.

His artistic progress and programme was one of the heroic stories of modern art. We also hope to surprise those who are very familiar with the artist's later, more familiar paintings with earlier, lesser known works made while he was still living and working in the Netherlands."



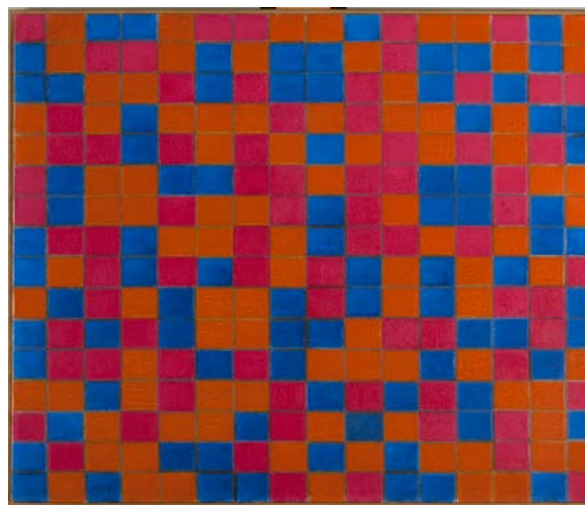
Dune III, 1909
Oil on cardboard , Unframed: 29.5 x 39 cm , Framed: 46.5 x 56.8 x 4 cm
'Kunstmuseum Den Haag, The Hague, The Netherlands'



House in sunlight, 1909
Oil on canvas , Unframed: 52.5 x 68cm , Framed: 58.4 x 74.0 x 4.5cm
'Kunstmuseum Den Haag, The Hague, The Netherlands'



Composition with large red plane, yellow, black, gray and blue, 1921
Oil on canvas , Unframed: 59.5 x 59.5 cm , Framed: 96.5 x 97 x 7 cm
'Kunstmuseum Den Haag, The Hague, The Netherlands'



Composition with grid 8: checkerboard composition with dark colors, 1919 , Oil on canvas
Unframed: 84 x 102 cm, Framed: 121.1 x 138.8 x 7 cm
'Kunstmuseum Den Haag, The Hague, The Netherlands'

Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, Catherine Martin TD, commented, "I am delighted to welcome the Mondrian exhibition to the National Gallery of Ireland and I would encourage as many people to experience it and enjoy it in the safest way possible in line with Government recommendations. It truly is a unique insight into one of the pioneers of the abstract movement and an artistic reflection on a life lived through both World Wars in the Netherlands, Paris, London and New York."

An innovative programme of events will run alongside Mondrian for those who would like to learn more about the artist or the exhibition. Family workshops, podcasts and online talks will take place online. Exhibition resources for people with dementia and their carers, as well as for teachers and schools will also be available online. Although tours are not currently running at the Gallery, a number of special online tours will be launched including a visually described tour and pop up talks.

Entry to all exhibitions year-round is free for Friends of the National Gallery of Ireland. A dynamic online programme for members will accompany Mondrian. A wide range of Mondrian-themed gifts and products are available in the Gallery Shop and online Shop, including Mondrian face coverings.

This exhibition is supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media.

Mondrian
Opens: 1 December 2020
Closes: 14 February 2021

Beit Wing, National Gallery of Ireland
Curators: Sean Rainbird & Janet McLean
Tickets €5-€18 | Friends of the National Gallery and children go free
Supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media.

Mara Sfara From Land to Sea

By Steven Naifeh

The American artist Mara Sfara creates worlds of whimsy that extend from the bottom of the ocean floor to the top of Mount Olympus.

Based in Connecticut, she is part of a long tradition in which artists have used the tools of traditional realism to create realities entirely their own. From Hieronymus Bosch to Salvador Dalí, artists have dreamed their own worlds, from the nightmarish to the enchanted. Sfara draws upon a wide array of technical skills to present a world that is innocent and full of wonder, and playful, too, one that reminds us more of Red Grooms than of René Magritte.

Sfara's technical skills come from years of training at some of the best art departments in the country, from the University of Rochester to the University of Pennsylvania, from Rutgers University to NYU, from Columbia University to the Art Students League of New York. From all of these sources, and from her ongoing studies in New York City with master painter Burton Silverman, Sfara has developed painterly skills that range from the feathery brushwork of the Impressionists to the hard-edge precision of Photorealism, while also learning to work in three dimensions and in a multitude of media, from wood to acrylic. Sfara's imagination comes from another source entirely, from growing up in the family of a Holocaust survivor. Her father

Myron Mehlman was six years old when the Nazis took over the Ukraine, where his father was a neurosurgeon. When the Nazis began rounding up Jewish boys, Sfara's father jumped out of a window and into the neighboring woods, where he managed to hide out for years, under horrifying conditions, until the war's end.

"Some people who survived the Holocaust," Sfara says, "were broken by it. Others, like my father, emerged with gratitude for life and a sense of wonderment. Some people were shut down by their horrendous experience; their senses were gone; they went into body failure. Others came out of the experience with an increased sensitivity to sights and sounds and to the goodness of life".

"My father wanted to make sure the world we grew up in was happier than the one he grew up in. And he did. It says something that the



most intense memory I have from my childhood is of riding horses with my father one day in Nebraska, where we lived, and getting off and lying in a field, with the sun beating down on me. It was pure joy."

For Sfara, that experience was a talisman of things to come – of a life in which she sees all of life through a filter of gratitude and wonderment.

A common theme through Sfara's work is a love affair with the sea, a romance that began when she took her young daughter Caroline to the beach. For the girl, then for Sfara herself, and then for her audience, she began depicting fish, fish of all kinds, fish in aquariums, fish in the sea. But they were never just fish, never a lesser species – they were humanized portraits of sensitive beings.

Among the most touching are a series of seahorses cast in acrylic that have a streamlined Art Deco elegance, but also a sense of whimsy altogether Sfara's own. As in all of her best work, the technical skill, which is extraordinary, is entirely at the service of her idealized vision.

Among the most beautiful of Sfara's paintings are a series of golden fish, swimming in a sea of heavenly blue, staring out at the viewer as if caught by surprise. These creatures are depicted in a manner that is utterly realistic, yet purified of the messiness of our reality, in order to let us enter Sfara's playful world of light and happiness.

Perhaps even more interesting is a series of three-dimensional works that Sfara has created, culminating in a major kinetic sculpture called In the Gardens of Olympus, now in the permanent collection of the Springfield Museums in Massachusetts. For this installation she sculpted and

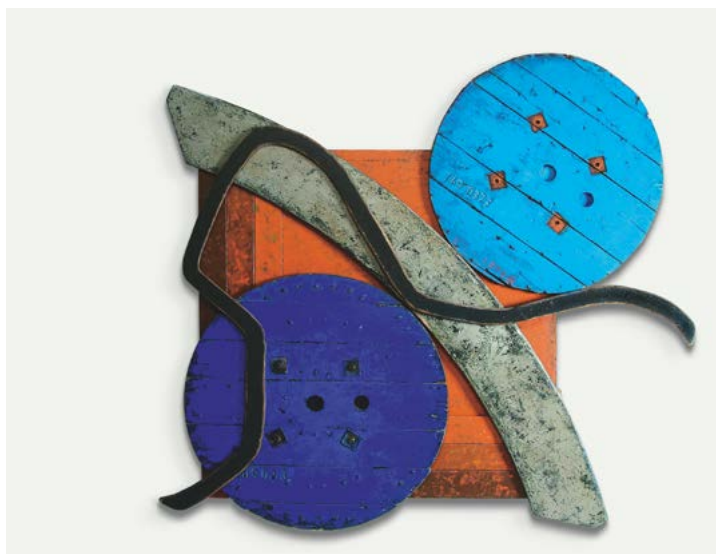
mechanized figures of the ancient Greek gods cavort in a frolicsome model of Mount Olympus. But in Sfara's magical imagination, the gods are reimagined not as superhuman beings looking down on our world and our humanity, but brought into our world and humanized into playful versions of us.

This Mount Olympus is as much about puppets as paragons, as much fairy tale as it is myth, as much modern Muppet Show as it is the distant Mount Olympus. As one might expect in view of Sfara's devotion to the ocean and the sea, all of the Olympian figures hover across an aquatic arena of mermaids and seahorses, a world of her own devising, a world she generously invites us to inhabit along with her.

Steven Naifeh is the Pulitzer Prize-winning co-author, with Gregory White Smith, of Jackson Pollock: An American Saga and Van Gogh: The Life.

www.marafinearts.com





Arc drift



Evening Solitude



Waterway

Janet Nathan Tribute

1938 – 2020

Janet Nathan died in on July 4th, and her funeral was on July 14th. She was born in 1938 and joined The London Group in 1984.

Janet Nathan was born in London and studied at St Martin's School of Art. She lived and worked in London. Her work is represented in international and private collections plus the TATE collection.

A member of The London Group, Janet made a significant contribution to a series of major UK shows entitled Coloured Construction curated by LG members John Crossley and Eric Moody, in the 1980s.

Janet was happily married to Patrick Caulfield from 1999-2005 and left three sons Paul, Lloyd and Elliott from a previous marriage. The London Group

"Janet Nathan has an exceptionally distinguished lineage, culturally speaking. Her art comes with great independence of spirit and intense beauty of its own. The result is a series of separate but cross-linking events in the evolution of sculpture and painting with their fusion together in recent times.

Janet Nathan's extraordinarily beautiful and original assemblages exist serenely in their own space and light, beyond any obvious category. Her work is somewhere between painting and sculpture. If it is really sculpture, then Nathan is extending the idea of sculpture. Her art is constructed, built-up, in an additive and then subtractive process.

What Nathan so elegiacally conjures up is a sense of place, of time of day or evening, night very often, that is also no-place and, finally, beyond any defining constrictions of time or season. Her sense of 'place'

discloses itself like a dramatic event: a happening, quite abstract but romantically loaded and steeped in the atmosphere and the mood of strong feeling. This is a passionate form of art, made by a strong artist."

Extracts from an essay by Bryan Roberston 1995 <https://janetnathan.me/bibliography/>

"Janet Nathan makes beautiful constructions of found materials, driftwood, boat plank and resin, subtly altered, combined and composed to poetic images. Many of them are inspired by her love of rivers and reaches salting's and lagoons, estuaries and the sea's edge, and they always refer in some way to her experience of particular places in the turning conditions of daylight and moonlight, weather and water, time and tide. This is not to say that they are purely topographical, descriptive pictures of specific places. Nathan's is rather an art of memory and celebration, in which feelings and thought find expression in evocative objects that seem to recollect for us things we have known and seen.

Thus, on the one hand, they work through their presence as real things in real space. Resembling objects, we have encountered in the world, at the boatyard or the wharf, in a Tuscan chapel or on a river shoreline, things often worn and weathered or perhaps freshened up with a coat of new paint. On the other, they recall moments of intense visual experience, looking upriver towards a dark pier at sunset, or the cold silver winter light across a lake, or the swell and curve of a hill, or a sun-faded blue fence by a Mediterranean beach. Nathan's constructions that are to say have about them something of both paintings and sculpture, and they delight and intrigue us with their enigmatic complications."

Mel Gooding <http://www.janetnathan.com/About.html>

Should Wealth Managers Study Fine Art?



by Pandora Mather-Lees

Why understanding fine art give wealth managers the advantage over their peers

Wealth Management can be described as an art form in itself and involves advising affluent clients on investment strategies that best suit their individual financial requirements. A wealth management advisor is a financial consultant who tailors a bespoke strategy to a particular client's needs using a combination of skill, creativity and excellence to mold and develop a client's asset portfolio. Unlike a standard financial advisor, wealth managers focus on the client's asset portfolio. This usually requires a broad array of knowledge concerning financial industries. Often, outside specialists in banking, accounting and relevant financial markets are consulted in order to ascertain the relevant information for the particular client's portfolio development.

The role of fine art in wealth management

Art collecting and the relatively new concept of art investment poses the question as to how wealth managers are equipped to converse let alone advise on such a niche sector. Why does this matter? Well, it has become increasingly apparent that wealth managers are taking more holistic approaches by advising on a broader range of alternative assets. Fine art is not well understood as a marketable investment due to its appearance as a highly cultured and relatively impermeable field. The basis of fine art knowledge coupled with the analytical tools that monitor the art market – creates a formidable potential to manoeuvre an investment strategy. According to Deloitte, 75% of wealth managers now aspire to include art portfolios

as manageable component of their clients' assets. Moreover, the consulting firm also concluded from their 2019 Art & Finance Report that 80% of collectors now wish to include their art collection in their overall managed asset portfolio.

The Value of Art and its Markets

It is accepted that high net worth individuals often have valuable art collections. Ownership of artwork, in particular that of established artists, has always been seen as a signifier of wealth and is deemed to be a luxury possession. Wealth managers also consider art a relatively illiquid asset. This means that as an alternative investment, the financial risk is greater. The limited pool of ready buyers as well as larger discrepancies between the asking price and the bid price often results in larger bid-ask spreads than would normally be found in the standard orderly market with daily trading activity. Notably, the art market is notorious for making headlines in terms of objects exceeding their auction estimate tenfold – thus lies the attraction for investing in art. Nevertheless, the reverse can also be true as certain objects or artists can fall out of favour for elusive and unpredictable reasons.

There are at least two plausible approaches to art as an asset class. First, the scarcity of supply in the case of the Old Masters and Modern sectors provides art collectors with safer and generally appreciating investments (with some exceptions). Understanding the Old Master market can be surmised in the following simple statement; The best time to turn over an Old Master purchase is approximately

twenty-to twenty-five years after the initial purchase. Even knowing this simple concept will greatly increase a client's profit margin and enable future planning in terms of good wealth management. By contrast, investment in the Contemporary (living) artists sector is analogous to high risk Venture Capital investment. The private client art portfolio can be extremely difficult to manage and evaluate in its broadest sense. This is because certain genres and artists may fluctuate in value, sometimes due to the delicate nature of the object (for example gold ingots) and its vulnerability to extremes of temperature, humidity, human damage, accidents, intervention from pests and other agents of deterioration – meaning the asset can be lost or devalue very, very quickly.

This might not be considered a tragedy for pieces which are not deemed high value, but any art historian would argue that it's a tragedy for the preservation of our cultural heritage -where assets have been handed down through generations or have been gifted as treasures. Moreover, sentimentality often encompasses both cultural value and the client's personal relationship with an artwork - which often goes beyond the artwork's material value. This needs to be recognised by the wealth manager because emotional decisions will affect financial outcomes.

"The wealth advisor must get to know the client and their circumstances intimately, so as to achieve successful outcomes together which reflects the ethos and desires of the client". - Bella Kesoyan (Ex-Banker and Art Collector)

Wealth Management and Fine Art Collecting

Wealth managers can succeed with a little knowledge which can go a long way to establishing a rapport with a client. Short courses in fine art and the risks of art management are the most enjoyable, rapid and easy routes to get up to speed. Additionally, understanding the nature of fine art assets and their place in future markets, helps one uncover market trends. The art market appears to be an impermeable abyss, however with a little inside knowledge and direction one can learn where and how to manage and comprehend fine art assets.

The starting point is a basic art history framework and art appreciation and simply knowing how to register with the right platforms will enable an advisor to navigate statistical records for any artist represented at auction. One can assess trends and patterns in terms

of when works were sold, for how much and certain analytics. One can assess the success of the artist/artwork over the past few decades. It is not the exact science wealth managers are used to, but there is data available to serve as a guide. For example, the well-known cubist artist, Picasso, is considered a stable and solid artist for potential investment, partially based on his high rankings in the top four best-selling artists for the past twenty consecutive years. It is possible to run data on various scenarios to show clients

Conclusion

An increasing number of clients are adopting an all-inclusive approach to their wealth by incorporating the broadest possible range of assets. The downward trajectory of interest rates and the future of the economy in 2021 impels many investors towards physical assets. While originally these tangible assets were mostly confined to gold, real estate and private equity, those have become quite crowded and innovative investors are looking for even more unique and heterogeneous ventures. Wealth managers can gain a competitive edge by aiding clients with a wider range of assets empowering them to assist art collecting clients which in turn keeps them close to the client and their inner circle.

It runs much deeper than this however, being a wealth manager is a personal business and one founded on trust. An advisor might be selected and then continue to gain respect and trust through establishing a sound rapport with in individual or the family. The client will want to spend time with them if the rapport is also fulfilling. By showing the client an empathy and enthusiasm for the art portfolio and by being able to comment intelligently, that process will happen and will happen faster.

Pandora Mather-Lees

Pandora Art Services runs certificated classroom, and intensive one on one courses for wealth managers. Four levels are now available through supported e-learning online to complete in your own time. Wealth Managers can work through the programme in logical steps: Art Appreciation, Art Management, a personal Masterclass in Art Buying and Export Risks including those with art on superyachts.

For more information: Pandora Mather-Lees

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Waterhole, 2018
Oil on linen, 24x36 in.



Eros



Triptych 2010



By Mara Sfara

Interview: Burton Silverman on Relevance in Art

I recently corresponded with the artist Burton Silverman to gain his perspective on realism and relevance in art. He first reminded me that aesthetics is from Greek *aisthētikos*, from *aisthēta* 'perceptible things' and from *aisthēsthai* 'perceive.' He then offered the following quote by the author Barry Hanna, in Harper's Magazine Readings, June 2010:

"I write out of a greed for lives and language, a need to listen to the orchestra of living."

The remainder of this article, except for the concluding paragraphs, is Burton Silverman's correspondence to me on realism and relevance.

I came across a recent article in Harper's magazine (Garth Greenwell, October, 2020) called "Making Meaning, against relevance in art" that was an eloquent revision to current criteria in how to view and appraise contemporary art. It aimed to minimize, if not discard, "relevance" "in evaluating the merit or the importance of current art. Briefly summarized, it called for the necessity to view art primarily through

the devices or forms that art employs. He used James Baldwin's "In Giovanni's Room" as an example of how a how a wrenching description of the authors reviled homosexuality could nevertheless inspire him, because of the beauty of his use of language. In short, that the anguished and brutal storyline could be severed from the beautiful use of words. While it recognized the importance of "content" —political message, gender relationships, cultural crises, and on and on— it nevertheless averred this criteria and distraction from the virtual "bodily uplifting" that comes from those visual, contentless forms.

And as he derives meaning of the word relevance to "lift up" he declares the formal elements of the art— its language— to be its true relevance. Oddly enough the author seemed to have revived the same goals of shot live OP Art – (Optical Art), which created work designed to just stimulate receptive neurons in the brain, without regard to content. And that brought me back to the quote I mentioned to you. Mara, the second part of it which reads to "listen to the orchestra of living." This, for the visual artist, literally means describing the way

we live and out of which that “music” may come. Despite a promise I made to myself many years ago, I find I’m in the same dubious position of arguing once again that the last half a century of modernist art has diminished all art by making it exactly what the above writer doesn’t really want —irrelevance. Ever since Piet Mondrian’s geometric grid and Clement Greenberg’s call for “flatness,” we have witnessed the evolution of this historic “experiment” wind up in the hands of postmodern masters like Jeff Koons and KAWS.

And so where do I go from here? Where do I stand in this fuzzy world of art, caught between a fraught revival of Realism and the infantilized “insights” of KAWS?

In the past 40 years, with a hiatus of 10 years in between, I have written — Don Quixote like— about the intellectual dishonesty of the claims made for the modernist experiment, which the article in Harpers article once more raises. I am not denying the validity or the aesthetic pleasures of modernist art. Clearly, they have had a powerful impact all over the world. What bugs me I guess, is the mountain of critical literature that makes claims for importance of “abstraction” as reliable constructs of the “real” world, evinced by paint alone. It was an affront to common sense looking and to the feeling that all those glowing attributes were just not in the work itself. Otherwise, why all those explainers? Tom Wolfe put it out very concisely in his 1976 monograph called the Painted Word which was drowned in a huge chorus of rebuttals from the art establishment.

But to be fair, I find modernist art to be graphically inventive and at times most intriguing. How did so and so actually paint those remarkably inventive combinations of coloured patterns and on such a huge scale? And it seemed able to adroitly reconfigure itself as something “new”.—unending possibilities! Nevertheless, for me, only producing a fleeting response. My neurons don’t retain the Rothko paintings for example, as more than squares of color. Not the way I remember a lot of art before this.

I have to stop here: I suddenly have become aware of how stupid it is trying to upend the nearly one hundred and fifty years of art history —with some personal affections or preferences, What damned fool would want to own up to these ideas., much less put them in print.? However, in spite of all that, I think a lot of other damned fools, many of them interesting and talented artists, think that way as well. I’ve even played a part in encouraging those ideas. That’s not to validate any of them. There were many reasons why Art has changed so fundamentally in that time span. And whatever the

rationale for overturning Bougereau—he’s come back, by the way—the resulting dominant art of our time may suffer the same dramatic change. In the current drift to conservatism all over the world, a desire for certainty amidst swirling ambivalence about the value of anything, a desire for concrete, durable image of something, has returned. With it has come both a new audience and new participants. However, It will not change the indelible notion of what current art is — ask someone to name an artist and Warhol comes along with Picasso A re-emergence of Realism as the canon of contemporary art is not likely to happen soon, if at all.

The investment in all of the art objects in that time span by the intellectual credibility of art historians, the careers of museum curators, the wealth of investors and just the weight of all that money will make a change, except over a long time span, very unlikely. In truth, a realist revival has struggled to gain currency because too much of it is trivial and uninteresting, So, here’s the rub; my rant against this history of pure sensory stimulation also may be a problem for Realist painting.

In an article in US ART in 1990, I suggested what I felt was an important idea that needed to be considered in realist art: “we have to start thinking about art in a different way; not just how real it looks but also what it means.” I will try to reframe it better. I am after something more than verisimilitude or its various atelier concepts which have reached a technical perfection among an extraordinary number of skilled painters. Is technical skill in the pursuit of the “real” sufficient? In a lecture I gave at the Portrait Society of America in 2015 about the camera and the naked eye, I offered the idea that the meaningfulness of this art was just in its ineffable “itness”, that just making the tangibility of the painted object so profound, was sufficient to satisfy the need for “content.”

But this clearly bothered me as well. Something inherent in literary fiction or in theatre is the cognitive disconnect we make that allows us to believe we are being told something true but that is simultaneously also make believe. A case in point; Velasquez’ “Juan de Parega” is seen for its loving brushwork and also a poignant tribute to a friend. The paint is made into real flesh and blood. But we still know its paint. So this kind of fictional construct, in painted images, was the role all past great art played by articulating social goals, by storytelling. Much of the art before the 20th century has told an important social story, starting with the great redemptive event in the Christian narrative that went to the marvels and brutality of empire, to the

celebration of its rulers, to the disasters of war (Goya), and the fruitless nobility of revolution. The challenge in this role is huge and has to overcome the tendency on genre paintings to sentimentalizing everyday events. The fantasies and the cultural longings of the late 19th century have been revived in the current Realist explosion with the call for “civic virtue” and the search for “beauty”. The visual language, armed by classic academic training, accompanies the resurrection of the Bouguereau nude. The ideal of “beauty” has been rescued from the oblivion of non-objective art but without adding any “relevance” to the images so expertly crafted. What stories now are needed?

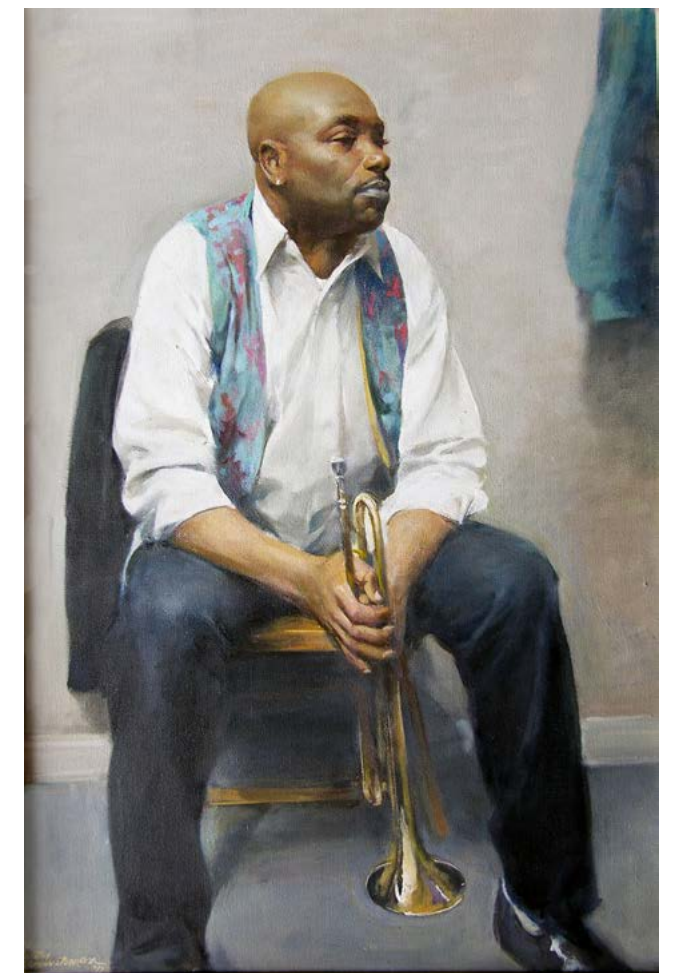
In a question and answer article in the Artist magazine (2018) with the editor Maureen Bloomfield, I argued that isolated figures without context, — often the component of current realist figuration — would leave the viewer adrift in purely aesthetic responses. Usually “beautiful” was the only word used. As a consequence, to focus on the means of painting — the techniques — was to empty the realist images of so many other important qualities. I guess what it comes to is that the “relevance” that the Harpers’ author decried is what makes art durable, if not important, in our cultural life. The challenges are not only to evoke a cultural narrative, what we aspire to, but to tell the story of how we live and how our work shapes us both physically and psychologically. What do we look like in so many of the circumstance of our real world experiences?

What happens to our aisthētikos, —perception, when all we see are people or events in motion via movies, TV or YouTube? I think by stopping the movement we allow contemplation to take place. We allow meaningfulness to evolve. Isn’t that what happens in front of great Rembrandt or a Wyeth portrait?

All around us are many stories told by individuals who are also representative of a group— one of the ‘many’ of us and of our collective experience. When I paint an isolated labourer, he is my standing for workers everywhere; the black musician is a marker of a history of black music in this country. Women are not just housewives nor nudes. It led me to reconsider the way the female nude was painted and to rethink how unconsciously we objectified women’s bodies and left everything else out. I began very early on to go from painting the model on the wood stand to the woman in



Unknown Flag



Break Time

a dance band stand. This led to painting Burlesque performers which led back to the nude woman and sex as performance—the strippers.

My paintings are not planned according to some formula that I may seem to have suggested. They happen largely out of happenstance, sometimes an unexpected encounter with something my neighbourhood walks that suddenly seem anomalous, It feels like something I want to record. Perhaps it triggers something in my unconscious that wants to preserve it, such as a recent movie poster that I photographed to store “for future use”. That image suddenly fused with another painting I had done to become something different. And sometimes I want to paint it because something or someone seems, well, just “beautiful.”

An old friend of mine, Wes Porter, a landscape painter, a poet, and a gifted writer, penned this note about what makes him want to paint something.

“Art happens, I believe, when an artist witnesses something elusive, beautiful, and sometimes just in a glance that has accidentally revealed itself to him. The importance of that moment drives him to record an impression of what he has seen and felt. If the muse appears and he succeeds, then the artist has fixed that ‘moment between moments’ and brought a certain piece of the sublime into the material world.”

In my book, *Sight and Insight*, 1999, I wrote about my professional journey as an Odyssey which in part described some of these fruitless challenges to the aesthetic criteria of our current art world— both parts of it. It is useful repeating it here. :

Over the years, since the first essay I wrote for the *Realist View* catalogue challenging the assumptions of Modern Art, I had become less contentious on the subject because I felt my role as a painter was work enough and all I could really do was to make my paintings better.

The idea of “protest” seemed not only whining (about being overlooked), but a waste of energy in the face of something that could not change soon. But I think that Realism has to progress, somehow, from “representationalism” to something more, but I’m not at all sure what that “more” might be. I continue to feel that the goal of my art is to create paintings that satisfy the enduring instincts we have to see images of ourselves, and also to search for the meaning of those

images and then perhaps for the beauty in it. I am stuck with my passion for the objective world, for the constantly shifting shades of meaning to the events in my life, to the states of being of the people I paint, and to the persistent need to get it right. I am wedded to who I am. I continue to make paintings of people and their moments in our time because I am of that time; out of that I hope to make pictures that are timeless.

And some current thoughts, Mara, that might come as a surprise. Given everything I’ve been urging here. When I think about it, much of what I said here is possibly just the same kind of useless “talk” cited in my book. An interesting or wonderful painting or sculpture will be rare, and will come from individuals who are somehow controlled by an errant gene, and who will slice the world up in a way that elicits a special insight and that will come with the skills that will stir our visual pleasure. As long as we are making pictures we are in a very primitive arena of communication. Something unique has to emerge from that and it will take time to know what it is.

I have no clear idea when the next paintable moment will happen, but a very recent work has come about due to a death in my family. Perhaps my age will dictate what I might now choose to paint. [end of interview]

The particular significance of Burton Silverman’s art is eloquently summarized by Professor Robert L. McGrath of Dartmouth College who wrote the following in his introduction to the artist’s monologue *Sight and Insight* the art of Burton Silverman:

“His art may be seen as a kind of radical realism by virtue of its continuing devotion to a humanist vision that has survived modernist dogma of the fifties as well as the austere, impersonal canons of judgment imbedded in the current ‘new realism.’”

For Silverman, form remains inextricably linked to meaning. Asserting itself throughout his painting is the fluid brushwork and natural coloration that informs the eye while eliciting, alchemically, a compassionate understanding of the human condition. In the final analysis, it is Silverman’s unflinching vision together with his creative rethinking of tradition, that constitutes his most defiant and enduring artistic contribution.

END

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AGO RETURNS PAINTING TO FAMILY FOLLOWING CLAIM BY THE COMMISSION FOR LOOTED ART IN EUROPE



Still Life with Flowers (c.1660), oil painting on wood panel attributed to Jan van Kessel the Elder

The Art Gallery of Ontario (AGO) and the Commission for Looted Art in Europe today announced the restitution of *Still Life with Flowers* (c.1660), an oil painting on wood panel attributed to Jan van Kessel the Elder which depicts an elaborate floral arrangement set in a basket. The decision to return the work of art was made after research into the painting's provenance proved it had been sold under duress during the German occupation of Belgium.

In March 2020, the Commission for Looted Art in Europe contacted the AGO with a restitution claim made on behalf of the family of the late Dagobert and Martha David of Dusseldorf, Germany. Evidence provided by the Commission was compelling: *Still Life with Flowers*, gifted to the AGO in 1995,

did formerly belong to the family who had fled Germany to Belgium in 1939 only to be trapped there, forced to live in hiding under the German occupation and to sell their possessions in order to survive. Following the painting's forced sale in Brussels, it was traded through Amsterdam and Berlin before it was acquired by the dealer Wildenstein & Co. in London, England.

A Canadian purchased the painting (then attributed to Pieter Bruegel) from Wildenstein in the early 1950s, unaware of its past, and donated the work to the AGO in 1995. Research collected at the time of its donation to the AGO led to the artwork's re-attribution. The painting was last on view in 2010. The surviving family members of the AGO donor fully support its return to the original owner.

"We would like to express our sincere gratitude to the AGO, the family of the donor and the Commission for Looted Art in Europe for their joint efforts which have made possible the restitution of the van Kessel painting," said the family of Dagobert and Martha David. "The painting has great historical meaning and importance to us and is especially significant to our most senior family member, now 95, who remembers this beautiful painting hanging in the family home in Dusseldorf."

"We are very grateful to the AGO for the speed and courtesy with which they addressed this claim despite the very difficult circumstances of the pandemic, and we particularly appreciate their exemplary commitment to restitution of Nazi-looted art. We also thank the family of the donor for their support for the restitution", said Anne Webber, Co-Chair of the Commission for Looted Art in Europe.

"We commend the efforts by the Commission for Looted Art in Europe to connect us with the rightful owners of this painting. Upon receiving the news, we acted swiftly to expedite its return. The AGO holds works in the public trust, and we are pleased to know that this painting has been reunited with its rightful owners," said Julian Cox, the AGO's Deputy Director & Chief Curator.

ABOUT THE AGO

Located in Toronto, the Art Gallery of Ontario is one of the largest art museums in North America, attracting approximately one million visitors annually. The AGO Collection of more than 120,000 works of art ranges from cutting-edge contemporary art to significant works by Indigenous and Canadian artists and European masterpieces. The AGO presents wide-ranging exhibitions and programs, including solo exhibitions and acquisitions by diverse and

underrepresented artists from around the world. In 2019, the AGO launched a bold new initiative designed to make the museum even more welcoming and accessible with the introduction of free admission for anyone 25 years and under and a \$35 annual pass. Visit AGO.ca to learn more.

The AGO is funded in part by the Ontario Ministry of Heritage, Sport, Tourism and Culture Industries. Additional operating support is received from the City of Toronto, the Canada Council for the Arts and generous contributions from AGO Members, donors and private-sector partners.

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ABOUT THE COMMISSION FOR LOOTED ART IN EUROPE

The Commission for Looted Art in Europe (CLAE), is an international, expert, non-profit representative body based in London which negotiates policies and procedures with governments and cultural institutions and promotes the identification of looted cultural property and the tracing of its rightful owners.

It represents families from all over the world, acting on their behalf to locate and recover their looted artworks. It has been instrumental in the return to its rightful owners of over 3,500 items of looted property since it was set up in 1999. It also provides a Central Registry of Information on Looted Cultural Property 1933-1945 at www.lootedart.com to fulfil Washington Principle VI which called for the creation of such a repository of information.

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Raymond Watson

Hands of History

By Derek Culley



Sculpture by Raymond Watson - Hands Many

Seamus Heaney, further to an invitation to open an exhibition in 2001, of Raymond's work inspired by Heaney's poetry; wrote back and responded politely with a letter of support plus a quote that described how he felt about Raymond's work.

Heaney quoted from a Yeats poem, Byzantium, 'Those images that yet Fresh images beget.'

Raymond Watson (b. 1958) is an artist from Belfast, Northern Ireland. The political conflict in Northern Ireland has been a significant influence on his life and artwork, where his family were refugees at the beginning of Northern Ireland's Troubles. The authorities imprisoned Raymond for his political dissent and activities in the 1970s and '80s. Raymond served his time in the H-Blocks, Maze Prison/Long Kesh during the 1981 hunger strikes. Like many other people from troubled zones around the world, he has witnessed

and experienced dramatic events that have caused him to reflect on the meaning of life. He has developed a creative and humanistic approach to life, exploring the potential of art to help create a healthier society.

Graduating from the University of Ulster (1989), with a MPhil; Watson has exhibited widely in Northern Ireland plus international venues which include New York, France, Spain, India, England, Republic of Ireland, Holland, Israel/Palestine, Basque Country, Western Sahara and Japan.

Art&Museum AM

'The Cell was my Canvas' is the title of your book published in 2013. Having grown up in the divided city of Belfast, you chart your journey through the political conflict known as the Troubles, your involvement in the Irish Republican Movement. Sharing your curious and challenging journey out of a conflict situation into the local and international art worlds, a former lecturer and



Portrait of Seamus Heaney by Raymond Watson



Sculpture of Diviner by Raymond Watson

journalist, you are now an internationally recognised artist who conducts workshops with groups in conflict zones worldwide. Your book explores your art journey plus arts potential as a tool for peacebuilding.

Please discuss, if starting your journey today would these social dynamics apply.

Raymond Watson (RM)

In the book's introduction by Jan Jordan, Durban University, South Africa, he says, 'This story has resonance with many artists living in conflicted societies around the globe. With all of us who value our dreams and hopes, appreciate our loves, and fear the small-minded parochial interests of those that claim to represent us.' These dynamics resonate perpetually and require vigilance in maintaining a balanced and open democracy. It is true that although my IRA experience was 40 years ago, a lot of my artwork is influenced and informed by this significant life experience. Due to the unfair, unstable and conflicted cultural world that we inhabit my work remains highly current and relevant. As for nationalism and patriotism, I have for a long time, dismissed these ideas and motivations. I see people all over the world as my family and my country. Many years ago, I stated that my national allegiance is given only to the Republic of the Imagination.

AM

"The book explores international examples of how art as a tool for Peace and progress has implemented. Then the author describes important elements of his journey into art projects that are mostly related to and inspired by issues of political conflict, Peace and attempts to overcome cultural and sectarian barriers. He provides illustrated examples of sculpture, painting, installation work and mass community art projects that address issues of political and social discord". The Cell was my Canvas- Goodreads Oct 2013

In 2003 you Represented Ireland at the 1st International Gathering of Artists for Peace in Gernika, Spain. Do you continue being an Artist ambassador for Peace?

RW

Yes. Shortly after the signing of the Good Friday Peace Agreement (1998), I managed to persuade the Northern Irish political leaders involved in negotiating the Agreement (some of whom are now deceased) to

allow me to take a cast of their hands. These casts were cast in bronze to create a unique sculpture entitled 'Hands of History'. The Hands of History +20 (2018) is an updated version of the original work which reflects on 20 years of Peace in Northern Ireland. They represent the hand casts of more than 30 of the lead people who negotiated the original Good Friday Agreement plus those who maintained the implementation of the Agreement over the last 20 years. Figures such as John Hume awarded a Nobel Peace Prize in 1998 and also awarded the Gandhi Peace Prize plus the Martin Luther King Award. He is the only person to receive the three major peace awards, participated. Others include Tony Blair, Bertie Ahern, David Ervine Mo Mowlam, David Trimble (1998 Nobel Peace Prize), Gerry Adams, Sen. George Mitchell, Lord Chris Patton, Bernie McGuinness, David Andrews, Malachi Curran, Monica McWilliams, Peter Robinson, Rev Harold Good. A full list of contributing participants is available on the link below.

The NI situation directly inspires this work. I have exhibited and discussed this work in front of multiple international audiences who identified with the issues and images - conflicts around the globe share similar elements and characteristics.

AM

Your practice is diverse and hybrid, including site-specific installations, site-specific material, alongside personal materials and photography. Please discuss your creative process.

RW

My life experience has been my most valuable training in the arts, and being a Belfast based artist, the city that has often been my muse. As an artist in Ireland, I am perhaps in the unique position of being someone who has direct experience of the political conflict.

I have a substantial body of work that is influenced by culture, conflict and human rights issues. This art is affected heavily by the recent political conflict in the north of Ireland. But our home situation is not unique, it is normal, and shares similarities with other conflicts around the globe. I also have a substantial body of work that is influenced by the ingenious stories of mythology,

culture and history. I am an artist who is driven by ideas. The result is that I work in any medium having produced installation works, public pieces, gallery sized sculptures and paintings. I have used everything from ice in Belfast, oranges in Valencia, Spain and mud, rice straw and bamboo in Calcutta, India. One of my more recent body of work is 'The Shot Lock' series which is inspired by the now derelict but significant site of Long Kesh/Maze Prison.

AM

The Northern Ireland Troubles Archive is a web-based resource and how the Arts reflected the Troubles in Northern Ireland. The Arts Council has undertaken to create a resource that gathers information about relevant art forms, practitioners and their work in one online web-based resource. The goal is to create an inclusive resource that reflects the appropriate activity of all parts of the arts community in Northern Ireland during the years of the conflict. In this way, the Trouble Archives seek to acknowledge the unique political context within which the arts have struggled and flourished in the recent history of the Troubles in Northern Ireland; a journey from the Civil Rights marches of the late 1960s to the Good Friday Agreement of 1998.

The Troubles Archive covers a broad range of arts activity across a variety of art forms including visual art, literature, drama, film, radio and television, music, prison art and architecture. Please discuss.

RW

Much of my work revolves around topics of dislocation and displacement, migration, human/civil rights and is often merely the creation of beautiful things and the exploration of mysterious issues. The Trouble Archives includes major and significant established Artists who worked across a range of artforms when responding to the Troubles. Artists such as Thomas Kinsella, Seamus Heaney, Willie Doherty, Robert Ballagh, Brian Ferran, Rita Duffy, Phil Coulter, to name a few. The Trouble Archives endorses my contribution to Irish and International art. For this, I am both honoured and humbled with my inclusion.

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Auctions in the Nation's Palaces and Castles



The fine art of medieval dining – An aquamanile which is nearly forgotten as object and in its function.

Exquisite objects in equally majestic settings are the concept of the Munich auction house Hermann Historica for the new format of its special sales. Once a year, in addition to its established live and online programme, approximately 250 outstanding lots are to come under the hammer at sites of historical significance and in picturesque surroundings under the heading "From castles and palaces – selected art and handcrafts from antiquity to the 20th century". Castle Greding is our venue in the Altmühltal Nature Park not far from Munich. The first event of the series; was received as a refreshing addition to the autumn of art venues and activities in the Bavarian state capital. As well as a fantastic temporary tourist attraction, the event was considered a very welcome event to the social calendar. Art lovers and connoisseurs flocked to the idyllic little



Decorative protection - A medieval suit of armour in impressive design and excellent condition.

town for the pre-sale viewing. The impressive former prince-bishop's hunting lodge which towers over the market place, at the heart of the historical centre, proved to be an exceptionally worthy setting for the mise-en-scène of the incomparable exhibits. In September, collectors had the opportunity to admire and bid on rare, even unique, objects of supreme artistry ranging from antique jewellery, sacral artefacts, defensive weapons, firearms, Old Master paintings and superlative artworks to memorabilia from the personal effects of crowned heads.

Antique jewellery that once belonged to a ruling family presented in the auction included a spectacular opportunity, to own a distinguished piece of work. Such as a pair of finely crafted, early Hellenistic gold bracelets dating from the fourth to third century



Courtly jewellery fit for a queen – An antique bracelet several millennia old and bright like on the first day.

B.C.; rarely come to auction. The head of Medusa adorned the bracelets. Not depicted as a frightening figure as in modern representations, the expressive skill of these early archaic goldsmith workshops; attests to the extraordinary virtuosity of this period. These gems ushered in the procession of fabulous objects from all periods and regions. The much-admired gold bracelets, having attracted a great deal of interest beforehand take pride of place in a collection brimming with antique masterpieces. Not just in terms of its size, but also the aesthetic design and perfection of its construction is an object that was standard at superior tables but is now almost forgotten, remains genuinely outstanding.

Every medieval courtly banquet began with the ritual hand washing of guests. They used unique spouted vessels for water. They were referred to as aquamaniles and usually made in one piece of hollow-wrought metal, often in the shape of animals. It is rare for one of these vessels to have survived. A fine example was a 14th-century lion aquamanile made in Lower Saxony, northern Germany. It stood a remarkable 37 centimetres tall the beast in a rampant position, its head embellished with a finely engraved mane, upright ears and a small pouring spout in its maw.

Dating from the last two decades of the 15th century, a Gothic suit of armour for the field bears striking testimony to the equally extraordinary craftsmanship of medieval armourers. Exquisite suits of armour like this were never merely intended to protect and defend the wearer in battle. They served to highlight the bearers social and military status, at the same time displaying his affiliation with a particular group. Forged in South Germany and Innsbruck, the clover-leaf marks struck on the breastplate, backplate and parts of the leg defences were used by the Treytz family of armourers and may presumably be attributed to Jörg Treytz, active circa 1485. The aesthetic lines of this wonderfully homogeneous armour

for the field are artfully conceived; with comparative objects found in prestigious museum collections, Also in the auction was a 17th century Flemish Old Master painting. A genuinely colossal work the picture calls for a room with plenty of space. A piece of great distinction, it measured an impressive 241 x 161 centimetres, or 273 X 200 centimetres with the frame. The imposing still life features an unusually large monstrance at the centre, flanked by angels and altar candle holders, below which are fantastic garlands of flowers, bunches of fruit, a book, gold and silver receptacles, all draped on a table covered with a Persian carpet. The monogram is that of Guiliam Gabron (1619 – 1678). Gabron was from a family of artists in Antwerp plus an exponent of the Flemish baroque and was a member of the Guild of Saint Luke.

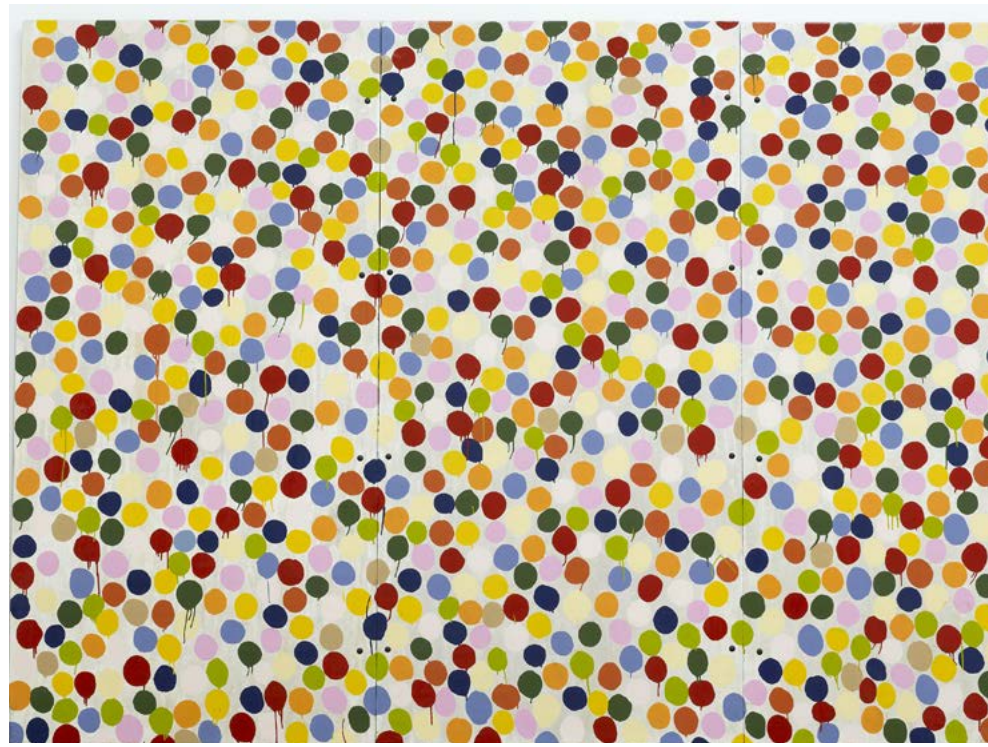
Finally, a well-known, delightful, elaborately embroidered evening gown worn by the Empress of Iran, Farah Diba, on official occasions such as the reception for Richard Nixon, found a worthy stage in Castle Greding. It was made in France by her favourite designer Keyvan Khosrovani, who had studied architecture in Paris, like the Empress herself, being instrumental in reviving and preserving the traditional Iranian art of embroidery, with the support of Farah Diba. He showcased this skill in the designs he created for his royal client, a fashion icon. The gown was originally presented to the Embassy of Iran in Germany in the 1970s on the instructions of Farah Diba. Diba penned a friendly reply, to a sick young woman in South Germany, who had written to the Empress expressing her admiration.

www.hermann-historica.com



An imperial robe – An exquisite gown worn by one the most celebrated and best dressed woman of her time.

Damien Hirst End of a Century

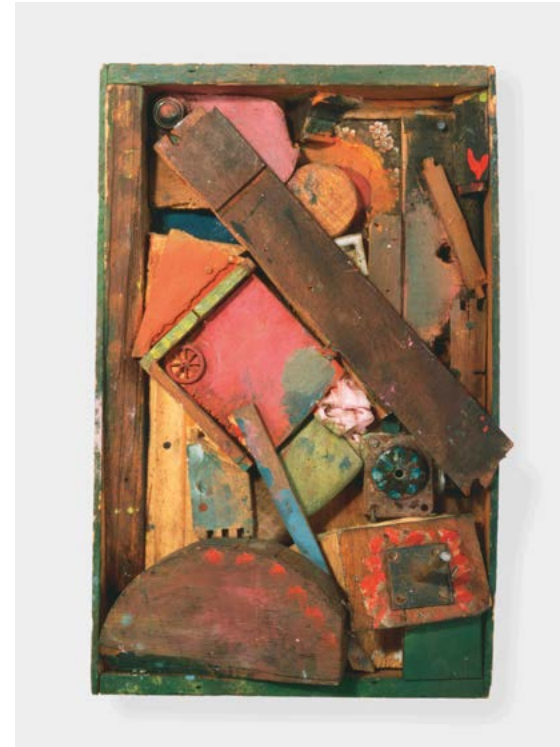


Spot Painting 1986

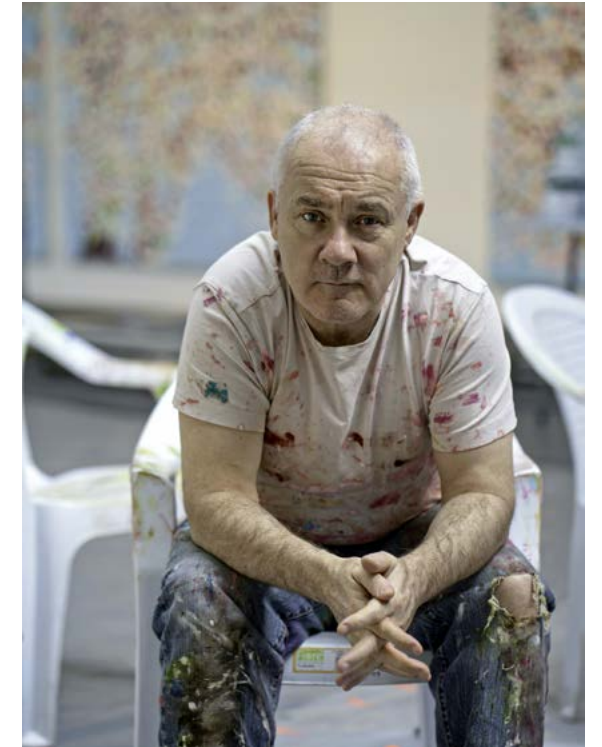
Damien Hirst was born in 1965 in Bristol and grew up in Leeds. In 1984 he moved to London, where he worked in construction before studying for a BA in Fine Art at Goldsmiths college from 1986 to 1989. Established in 1984, the Turner Prize was awarded in 1995 to Hirst for his outstanding achievement in the development of contemporary British Art. Since the late 1980s, Hirst has used a variety of practice's which include installation, sculpture, painting and drawing to explore the complicated relationship between art, life and death. Explaining: "Art's about life, and it can't really be about anything else ... there isn't anything else," Hirst's work investigates and challenges contemporary belief systems, and dissects the tensions and uncertainties at the heart of the human experience. Hirst developed

his interest in exploring the "unacceptable idea" of death as a teenager in Leeds. From the age of sixteen, he made regular visits to the anatomy department of Leeds Medical School in order to make life drawings ('With Dead Head' (1991)). The experiences served to establish the difficulties he perceived in reconciling the idea of death in life. Of the prominence of death in his work ('A Thousand Years' (1990) he has explained: "You can frighten people with death or an idea of their own mortality, or it can actually give them vigour."

At Goldsmiths, Hirst's understanding of the distinction between painting and sculpture changed significantly, and he began work on some of his most important series. The 'Medicine Cabinets' created in his second



Expanded from Small Red Wheel, 1985



Damien Hirst

year combined the aesthetics of minimalism with Hirst's observation that, "science is the new religion for many people. It's as simple and as complicated as that really." This is one of his most enduring themes, and was most powerfully manifested in the installation work, 'Pharmacy' (1992).

Whilst in his second year, Hirst conceived and curated 'Freeze' – a group exhibition in three phases. The display of Goldsmiths students is commonly acknowledged to have been the launching point not only for Hirst but for a generation of British artists. For its final phase, he painted two series of coloured spots on to the warehouse walls. Hirst describes the spot paintings as a means of "pinning down the joy of colour", and explains they provided a solution to all problems he'd previously had with colour. It has become one of the artist's most prolific and recognisable series, and in January 2012 the works were exhibited in a show of unprecedented scale across eleven Gagosian Gallery locations worldwide. With daring themes, and was most powerfully manifested in the installation work, 'Pharmacy' (1992). <http://damienhirst.com/biography/damien-hirst>

End of a Century

7 October 2020 – 7 March 2021

Newport Street Gallery London is holding a major

solo exhibition of early works by Damien Hirst from 7 October 2020 – 7 March 2021, featuring works which have not been exhibited before. The show will feature over fifty artworks spanning Hirst's formative years as a student in the 1980s to becoming one of Britain's leading contemporary artists during the 1990s.

Rarely exhibited together, the works in 'End of a Century' will include some of Hirst's most iconic series, including Natural History, Spot Paintings, Spin Paintings and Medicine Cabinets.

Throughout his career, Hirst has reflected on the complex relationships between beauty, religion, science, life and death. He has said: "Art's about life and it can't really be about anything else. There isn't anything else."

Works which have not been exhibited before including Art's About Life, the Art World is About Money (1998), which depicts an auction house scene framed within a glass and steel case. Up, Up and Away (1997), in which three ducks are suspended in formaldehyde, Waster (1997), a vitrine filled with medical waste and Prototype for Infinity (1998), a large-scale pill cabinet. Also, on show will be some of Hirst's first collages of found objects created during the mid-1980s. Hirst first came to public attention



Myth Explored, Explained, Exploded (1993)

in London in 1988 when he conceived and curated the group exhibition 'Freeze' during his second year at Goldsmiths, which launched a new wave of British artists who would go on to reinvent contemporary Art.

Works from this period will be on show at Newport Street Gallery, including Hirst's early Spot Paintings, which would become one of his most recognised series. After discovering conceptual and minimalist Art as a student, Hirst began to explore using pure colour as the principle for an artwork. Hirst's first examples of this, 7 Pans (1987) and Pink Boxes (1988) will also feature in the exhibition.

'End of a Century' will include works from Hirst's first series of Medicine Cabinets, named after the tracks on the Sex Pistols' 1977 album Never Mind the Bollocks. Some of his early works in formaldehyde, including Myth Explored, Explained, Exploded (1993) and Chicken (1993), and Hymn (1999), a 20-foot-high painted bronze sculpture inspired by an anatomical model belonging to Hirst's son.

Since 1987, over 90 solo Damien Hirst exhibitions have taken place worldwide, and his work has been included in over 300 group shows. In 2012, Tate

Modern, London presented a major retrospective survey of Hirst's work in conjunction with the 2012 Cultural Olympiad. In April 2017, he gave his most complex project to date, 'Treasures from the Wreck of the Unbelievable', across two museum spaces in Venice.

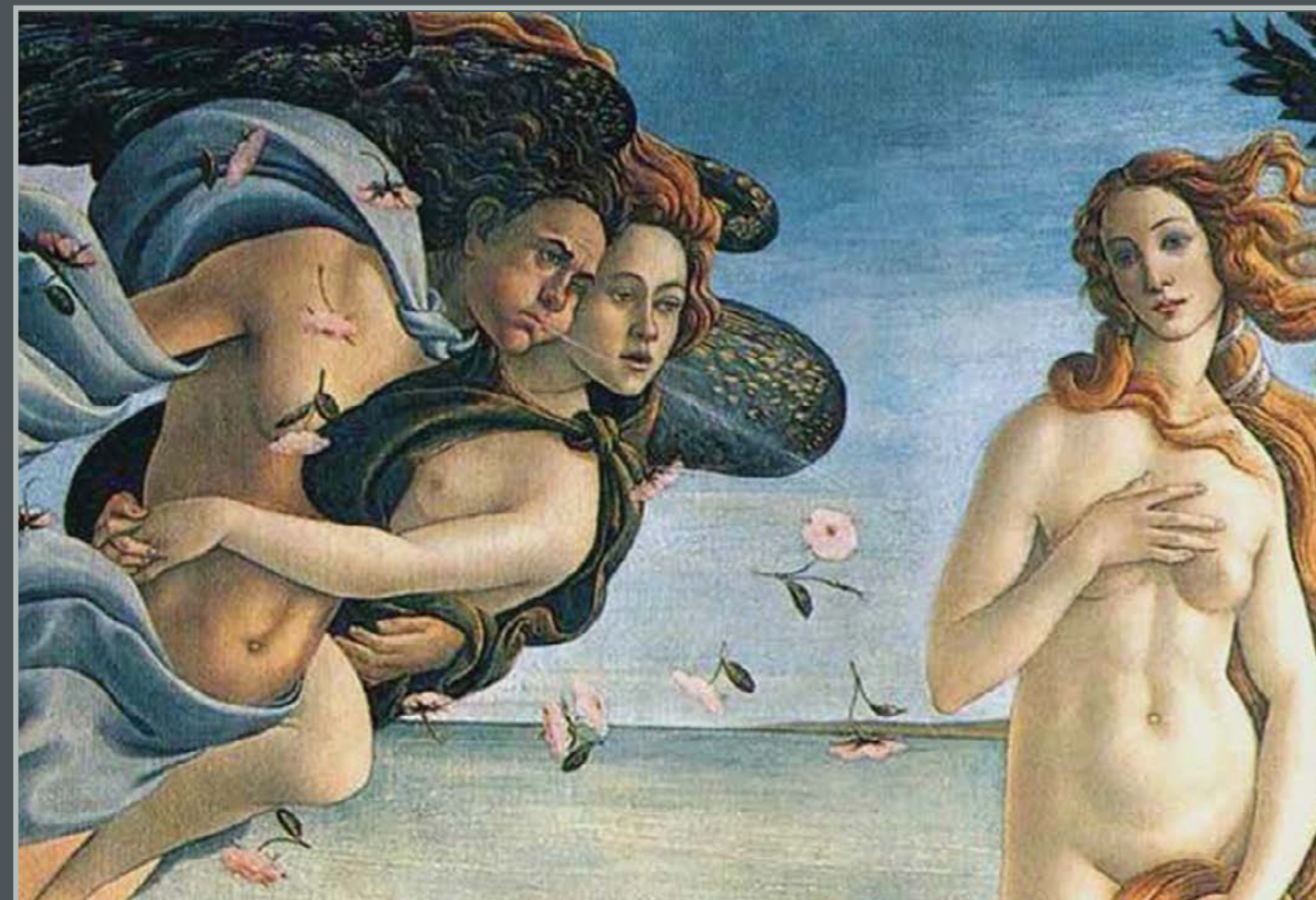
His work features in significant collections including the British Museum, The Hirshhorn Museum and Sculpture Garden, the Museum of Modern Art, New York, Tate, the Stedelijk Museum, the Yale Center for British Art, The Broad Collection, the Victoria and Albert Museum, Fondazione Prada, and Museo Jumex, among many others.

'End of a Century' will be accompanied by a fully illustrated catalogue.

In line with the latest Government guidelines on COVID-19, there will be extra precautions in place at Newport Street Gallery to provide a safe environment for both visitors and staff, including a timed entry system and a one-way route throughout the gallery.

Entry to Newport Street Gallery is free, but visitors are required to book an advance ticket through the website: www.newportstreetgallery.com.

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The Art of Collection Management



JOAN MIRÓ 1893 - 1983
L'OISEAU SOLAIRE, L'OISEAU LUNAIRE, ÉTINCELLES

by Simon Wills

There is an all-too-familiar profile encountered in the art advisory business when working with private clients, best described as the “Accidental Collector.” This occurs when, over time and usually without intent, a high net worth individual or family amasses a collection of art or other luxury collectibles, with no long view on how to manage or maintain it. What begins as a hobby grows quickly into a serious passion, and the important personal tangible assets eventually can form a significant portion of their net worth. When an unexpected life event occurs and there is an urgent need to take stock of these assets, the Accidental Collector discovers that the collection has become a serious financial blind spot.

Unlike real estate, closely held businesses, or securities portfolios, personal tangible assets are often an overlooked area of wealth. They can languish for years without being appraised or inventoried, properly insured, or included in legacy planning. Too often it is left up to fiduciaries and beneficiaries to sort out, and long after the time to gather critical information has passed.

What does the alternative look like? What are the best practices of an Intentional Collector, one who applies the same rigorous planning to their art and collectibles as they do their other assets? Like

any portfolio, an art collection requires regular review in order to manage unnecessary downside risk, to maintain or enhance the value of these holdings, and to take advantage of emerging opportunities. There are, however, several unique and fundamental practices that a collector or a family office manager should follow for proper collection management.

Data management

Flip a painting over (carefully), and on the reverse you will often find a treasure trove of information; signatures, inscriptions, as well as provenance information—in the form of old labels and inventory numbers—can often be found adhered to the back of a painting’s canvas and stretcher. Old repairs, not visible on the front of the canvas, can often be discovered, as well as labels from intended auction consignments that then didn’t transpire. These pieces of information, along with authentication certificates, literature references, exhibition history, condition reports, and bills of lading, all tell the story of that object and its provenance and support its value. Not only does this information establish an ownership timeline for the work of art, it can also often support authenticity or add value when works are associated with other well-known and respected collections.

This is especially true with fine art, but similar information underpins the value of important furniture, wine, jewelry, classic cars, and many other categories of luxury collectibles.

Good data management is the bedrock of a proper collection management system, and it requires an inventory system that can not only track the physical location of objects across multiple locations and properties, but also store and retrieve critical records. A good collection management system should be a dedicated piece of software—ideally not based in the cloud, to avoid possible security risks—that can store images and information on thousands of unique objects, with the ability to produce reports, to aid in regular collection review.

Appraisals

The art market is small and traditionally relatively illiquid compared to the capital and real estate markets. You can’t open the Wall Street Journal to check what Van Gogh is trading at on a given day. A professional appraisal, based on the fair market value or retail replacement value of comparable items trading in the relevant marketplace, is an essential first step when looking to insure, sell, donate, or plan for a collection of value. Understanding what type of appraisal is needed, and making sure appraisals are updated regularly, is critical, as is working with a reputable and qualified appraiser or art advisor who can offer guidance.

Insurance

Art insurance is a specialized product, and collectors or family office managers should consider having a separate policy for art and collectibles. Homeowner’s insurance will often have exclusions when a work of art exceeds a certain value, for example. A specialty art insurance broker will make sure the collection is properly covered, with appraisals updated regularly (typically every 1–5 years, depending on the collecting category) and can help navigate the claims process, should an incident of damage or loss occur. In response to the London Momart warehouse fire in 2004, which saw the loss of \$100 million in fine art property, an online Global Risk Assessment Program (GRASP) was established to standardize risk criteria for storage of fine art objects, and it can assess the risk profile of a collection and offer recommendations.

Shipping, storage, and installation

Physical assets are inherently vulnerable to wear and tear, especially when being moved or if improperly stored. Utilizing professional art handling services who specialize in the movement and storage of art and

personal tangible assets will minimize the risks involved when moving works from one home to another, or taking them in and out of storage. Depending on the material, climate-controlled environments can be crucial to the long-term preservation of these assets.

Art Lending

While good art insurance protects against downside risk, there are also strategies for maximizing financial potential. As the art market has continued its global growth, opportunities to leverage the value of these assets through art-backed loans has grown as well. Many large banks and specialized lenders will offer liquidity at around 50% of the fair market or marketable cash value of the art and allow the art to remain in the collector’s home, but it is important to note that lenders have individual requirements for art as collateral loans. A current appraisal, provided by an independent appraiser, will also be needed to confirm the value of the art for potential loan collateral.

Selling

A good collection is built over time, and occasionally it requires editing as the collector’s vision changes or spaces begin to fill. Selling, whether at auction or privately, is a complex endeavor and can be difficult to navigate. A collector should engage the services of a good independent advisor who understands the market and the process, who will work on their behalf to minimize commissions and sale-related costs, identify the most advantageous timing and geographical location for a sale, and target the right buyers in order to maximize the potential return.

In conclusion

For most collectors, art and other personal luxury assets are an outlet of passion, not simply investments acquired only as financial assets. Yet as the global art market expands year over year and the values soar for certain segments within that market, it is incumbent upon collectors to take stock of their collection and seek out professional and independent advice and services in order to properly manage these assets. Good legacy planning is an intentional process and rarely happens by accident.

Simon Wills is Associate Director of Business Development for Winston Art Group. Independent of any auction house or dealer, Winston Art Group specializes in confidential and objective appraisal services and advice on the acquisition or disposal of all fine and decorative art, jewelry, and collectibles.
www.winstonartgroup.com

Discovering value in art you can love Picasso Ceramics



BY Mara Sfara

In recent years, there have been many articles about art as an investment or that question whether art should or may be considered an investment. It is evident, without needing any supporting data, that most art has very little monetary value or will yield little or negative return on investment and should be purchased primarily, if not purely, for its aesthetic value (or lack thereof) and unique appeal to the purchaser.

At the higher end of the art market, there are art advisors to help select art for purchase that may be considered as part of one's investment portfolio. There have been articles and studies addressing the pros and cons of art as an investment. For example, in an article in this magazine, it was reported that "[t]he top blue-chip artworks sold at Christie's and Sotheby's outperformed commodities when measured over the period of 2000-2015, with an estimated compound annual growth rate (CAGR) of 14.4% per annum." Collecting Art with Passion: A Strategic Approach, Betsy Bickar, Art and Museum Magazine, Autumn 2017. Bickar goes on to add that "due diligence, planning, objectivity, research, analysis and selectivity -- all galvanized by a true passion for the art -- can create a path to a meaningful and personalized

collection while helping to avoid costly mistakes in a global labyrinthine art market."

On the other side of the coin, the authors of a recent study claim that "holding an art fund in your portfolio does not increase the chances that the portfolio will outperform," largely because of something called "selection bias." Art for which there are records of sales tends to be art that is in high demand and that sells at higher prices than the art that remains off the market. Research: Is Art a Good Investment? Arthur Korteweg and Roman Kraussl Patrick Verwijmeren, Stanford Business, October 21, 2013. Korteweg and Verwijmeren conclude with the advice that you should "buy paintings if you like looking at them. You can hope that your children will sell one or more of them later for a gain -- but paintings are primarily aesthetic investments, not financial ones."

Is there space in the middle, particularly for the art lover who does not have significant wealth or the inclination to hire an art advisor, but who wishes to purchase art to love that may also hold its value or appreciate? This is the question I posed to art collector and gallerist Marvin Rosenbaum of Rosenbaum Contemporary

gallery in Boca Raton, Florida, U.S.A. Mr. Rosenbaum had an answer that I did not expect, or even consider. Ceramics. Not just any ceramics, but Picasso ceramics.

Rosenbaum Contemporary and Mr. Rosenbaum have impressive collections of Picasso ceramics. In fact, part of their collection has been on a museum tour over the past several years that has made stops at museums around the United States. Stops in Europe during the next few years are in the planning stages.

Marvin Rosenbaum's interest in Picasso ceramics began about fifty years ago on a visit to Vallauris, France during which he met the Ramie family, the owners of the Atelie Madoura, the ceramic workshop at which Picasso created his ceramics between 1946 and 1973. It was from then that Marvin developed a friendship with the Ramies and a love for Picasso ceramics.

Picasso's interest in ceramics developed in the last quarter of his career as an artist. In 1946, at the age of 63, Picasso visited Vallauris, met the Ramies and started a quarter century of making ceramic pieces. Over the following years, during his summers in southern France, Picasso prolifically produced ceramic works. He used common items, such as dishes and vases, to create artwork that is loved and collected around the world.

You may rightfully ask, "who can afford a Picasso?" The answer, according to Mr. Rosenbaum, is "more of us than you would think." Picasso and the Ramies decided to produce editions of the ceramic works, rather than just the original piece. As the prices in the art market for works of famous artists have gone "crazy," the Picasso ceramics editions are generally very affordable, relatively speaking. But don't just take it from Marvin Rosenbaum. Fanny Lakoubay and Conner Williams, in their article in artnet news, December 3, 2013, The Story behind Picasso Ceramics, state that Picasso intended the ceramic pieces to be accessible and affordable by having the editions made. They provide statistics on the steady growth of the market for Picasso ceramics and note that, although some of his ceramic works have sold for significant prices, "the affordability of Picasso ceramics has long been maintained by major auction houses."

An internet search reveals that current prices for wonderful ceramic pieces from the Picasso Editions begin at prices that many would consider affordable, all things considered. As Marvin Rosenbaum reminded me, it's easier to fall in love with your art than with your stock or bond and that, of course, is priceless.

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The New York State Department of Financial Services Holocaust Claims Processing Office

By Anna B. Rubin, Director of the HCPO



In the late 1990s, Swiss banking practices during the Second World War were thrust into the spotlight, and discussions of unrecovered assets lost as a result of Nazi persecution expanded to include unpaid Holocaust era insurance policies and cultural objects. As a result of the then New York State Bank Department's investigation into the wartime activities of SBC's, UBS's and Credit Suisse's New York Agencies the State of New York established the Holocaust Claims Processing Office (HCPO) in 1997. Since that time New York State has been at the forefront of efforts to ensure the just resolution of unresolved claims for assets lost due to Nazi persecution.

The HCPO assists individuals in the recovery of assets held in banks, proceeds from Holocaust era insurance policies, other material losses, and works of art that were lost, looted, or sold under duress between 1933 and 1945. From its inception through the end of December 2019, the HCPO has received claims from over 5,900 individuals from 46 states, the District of Columbia, and 40 countries. In total, the HCPO has successfully resolved more than 18,000 claims in which an offer was presented, or the asset was deemed non-compensable. To date, the HCPO has secured over 8,500 offers; the combined total of offers for bank, insurance, and other material losses amounts to over \$180,000,000. Of the claims filed with the HCPO, 176 are for cultural objects and include

thousands of works of art. The office has facilitated restitution settlements involving 175 cultural objects from 33 different collections.

Although each case is unique and highly fact dependent, we encourage all parties to seek resolution outside the courts given the many disadvantages of litigation such as the lengthy process litigation entails, stringent evidentiary rules, conflict of laws, attorney's fees, statute of limitations, and unpredictable outcomes. We seek to resolve each case in a just, prompt and fair manner relying on moral persuasion and historical and current international principles of restitution. The global endorsement of protocols regarding the issue of returning Holocaust era looted art to prewar owners and their heirs underpins and strengthens the HCPO's approach.

The HCPO is the only government agency in the United States that assists individuals regardless of their place of residence with a variety of multinational restitution claims, be it through a formal claims process or by negotiating directly with the current possessor of the object being claimed. Claimants pay no fee for our services, nor do we take a percentage of the value of the assets recovered.

First, we undertake extensive genealogical research to identify the heirs of the asset owner. To accomplish this, we search in city and state archives, probate offices and religious communities all over the world for vital records as well as last wills and testaments, for aside from lacking documentary evidence of asset ownership, many Holocaust survivors and their heirs possess little or no documentation regarding their families.

Once we establish who all the rightful heirs are, we begin to reconstruct the original asset owner's holdings; this necessitates comprehensive research in domestic and international public and private archives and specialized libraries as well as and the utilization of other resources to compile detailed and accurate evidence that substantiates restitution claims.

In order to locate the missing items, these works must be uniquely identifiable. One tool utilized in this process is provenance research, which even under

ideal circumstances is a difficult endeavor for a number of reasons: attributions, titles, and even dimensions can change over time creating confusion in tracking documentation; the same artist may have authored multiple, highly similar works on the same theme; objects are bought and sold anonymously; past owners die without disclosing where they obtained the works in their collections; art dealers may not wish to reveal their sources; and the records of dealers and auction houses are frequently lost, destroyed or publicly inaccessible.

The proliferation of online resources has provided claimants, claimant representatives, researchers and advocates in the field greater access to art historical information than ever before. As part of our efforts, we regularly search online resources for traces of the objects we are seeking, monitor the art market and work together with agencies that register art theft like the Art Loss Register and the German Lost Art Foundation.

Once our research is complete and the missing object has been located, the HCPO's role changes from detective to advocate and facilitator with the goal of reaching a mutually agreeable resolution to the claim. Explaining the historical context of a claim so that the current owner of the work is persuaded to retribute it is only one challenge we encounter in the restitution process. The difficulty in contextualizing a claim is exacerbated by inconsistencies across and within stakeholder groups in how various forms of loss are defined.

Other factors that can make it difficult to reach the point of determining a "just and fair" solution include the factual complexity of many claims; the frequently opaque and inconsistent methods for handling cases across industries; the lack of uniform standards to assess the claims; and in the United States, the specter and use of litigation can obstruct a claimant's pursuit of a claim.

The HCPO welcomes the opportunity to work with institutions and the trade as they undertake research on works in their collections or consigned to them for sale. We are happy to assist with any and all research efforts.

All that glitters is not gold

Is your collection at risk?

By Isabel von Klitzing (Owner Provenance Research & Art Consulting
& Pierre Valentin and Till Vere-Hodge of Constantine Cannon LLP



Family Offices have grown accustomed to supporting clients in looking after unique paintings and other rare and precious assets. Such objects generally retain their value over generations. However, Family Offices and their clients must beware that art assets can come with historical “baggage” that severely undermines their economic value and even puts into question their owner’s ability to divest of them at all.

Simply put: if an object in your principal’s collection is registered on a database of looted or stolen art, it cannot be sold. Accordingly, its value must be written off. In order to restore the value (and saleability) of the asset, the underlying problem must be resolved.

Whilst the object continues to be registered, it cannot be dealt with in any way: it cannot be sold or loaned. In addition, there are possible PR implications for the collecting principal: if a journalist found out that an allegedly looted artwork is in a prominent family’s collection, the story might be used in a sensationalist way and the PR fallout could be severe. This can damage a family’s reputation beyond its mere art collection.

Equally, if an artwork in a private collection turns out to have been looted, a “cloud” can hang over the entire collection because questions will arise on the provenance of other artworks in the collection.

Conversely, if an issue is spotted and resolved, the value of the asset can increase. This is what happened to a painting known as “Two Riders on the Beach” by the German Impressionist artist Max Liebermann. The painting was discovered in the so-called

“Gurlitt trove” in 2013. Because it had been seized from the Jewish collector David Friedmann in the 1930s, the German authorities returned it to Friedmann’s heirs. When the painting came up for auction at Sotheby’s in 2015, it achieved a hammer price of £1.865 million, more than triple the high auction estimate of £550,000.

What sort of “red flags” are there?

The Nazis, the post war world and the GDR regime. In recent years, the art world has shown an increasing awareness of the importance of provenance, particularly provenance gaps during the period between 1933 and 1949. Since there were many reasons for the involuntary displacement of property during these years, every case is unique. For example, a large number of Jewish collections were seized by the Nazis. Persecuted collectors were often forced to consign property to auction so as to be able to pay flight tax or penalties, and in many cases, they never received the sale proceeds. Others had to emigrate and to sell valuables abroad. Works of art were also displaced after being condemned as degenerate by the Nazis or following seizure by allied forces in occupied Europe, by Soviet forces or by regimes that came to power after the end of the war, including the GDR.

Other historical periods synonymous with looting. Objects from other historical periods or geographies may raise “red flags”, for example ancient artefacts from the Khmer period looted during the brutal Khmer Rouge regime in Cambodia. Equally, in 1897 British forces undertook a punitive military campaign to Benin City (southern Nigeria), which resulted in the looting and displacement of a large number of objects. Recently, there have been public calls to return looted colonial objects and in October 2020, the French parliament voted to return 27 objects to Benin and Senegal.

Conflicts and war zones. Territory that is experiencing war, crisis or conflict is particularly vulnerable to looting and destruction of cultural objects. Current examples include Iraq, Syria, Crimea, or Nagorno-Karabakh. The removal and destruction of cultural heritage is not only demoralizing for source countries, but it literally robs local people of their history. What is more, the illicit cash flow resulting from looting can be a major source of revenue for terrorist organisations. There can therefore also be

criminal law implications in buying or selling such objects.

In order to minimize the risk of being exposed to potential claims once an object is put up for auction, lent to an exhibition or published, due diligence research should be conducted to ensure that it has free and marketable title, an appropriate ownership history and that it was not exported in violation of patrimony or export laws. Similar enquiries should be carried out prior to the acquisition of an artwork.

Provenance research is often painstaking - time-consuming and expensive - and not every artwork has a (fully) discoverable provenance. However, in today’s art market, you must be able to prove that appropriate research has been undertaken before you can deal with an artwork, and potentially an entire collection.

If a “red flag” is spotted in the provenance of a cultural object, the collector should conduct appropriate enquiries in order to establish if the artwork was looted or forcibly dispossessed. The collector might then decide to reach out to the heirs of the previous owner with a view to reaching an equitable settlement reflecting the legal and moral position of the parties. The authors of this article often work with stakeholders to undertake the necessary provenance research and to facilitate the successful resolution of ownership disputes, without resorting to the courts. If the asset is registered on a database of stolen or looted art, one of the goals is to obtain that it is removed from the database, in order to recover its market value. Ultimately, the best way to resolve the dispute depends on the circumstances of each case: this might consist in a repatriation or restitution, the payment of a sum of money or simply a public acknowledgment of the history of the artwork.

The authors, Isabel von Klitzing (Owner Provenance Research & Art Consulting), Pierre Valentin and Till Vere-Hodge (both Constantine Cannon LLP), have worked together as a team on audits and restitution settlements for a number of important private collections for the past +5 years.

They can be contacted at ivk@provenanceresearch.com, pvalentin@constantinecannon.co.uk and tverehodge@constantinecannon.co.uk.

By mid August, Picasso drove down to Cannes with his chauffeur in his sleek Hispano-Suiza. Paul and Nusch Éluard had also gone south to stay at the Hôtel des Algues in Saint-Raphaël. After a while Pablo moved to the modest Hôtel Vaste Horizon in Mougins, a small village in the hills inland from Cannes. He had agreed with Dora that they would meet there. On learning that she had arrived in Saint-Tropez, he went to see her. By the end of the month, they had moved together into Hôtel Vaste Horizon, a place they would revisit during the next three summers. In a drawing in charcoal, India ink and crayons titled *Dora et le Minotaure* from on September 5, the Minotaur, Picasso's alter ego, makes love for the first time since 1933 to a new young woman, a realistic representation of Dora. This is exactly one month after she "had walked through the door" of the artist's studio, thus the drawing could be a celebration the consummation of their love. In contrast to the gentle embraces of Marie-Thérèse, the woman resembling Dora and the aggressive Minotaur are violently pulled towards each other. As the north and south poles of two magnets charged by the forces of fate they are inevitably bound to collide. As the civil war in Spain escalated, Dora persuaded the previously apolitical painter to take an anti-fascist stance.

When German and Italian forces decimated the small town of Gernika on Franco's request the following year, the intense discussions he had with her prompted not only the creation of *Guernica*, but also its black and white photo-like format.

By the late 1930s Dora would become one of the most important Surrealist photographers, being the only artist to be featured in all six of the group's international exhibitions. Showings at the Salon d'Automne and Galerie Jeanne Bucher won many accolades, including from her former tutor André Lhote, and solo and group shows followed. However, the next year the combined pressures of the war years and the gradual disintegration of her relationship with Picasso took its toll and she suffered a breakdown. After their separation, she gradually withdrew from the world, seeking refuge in religion and mysticism, although she never stopped creating. The exhibition at the Centre Pompidou is the latest major art event to wrest her from the role of Picasso's muse par excellence, honoring her for the pivotal part she clearly, and often daringly, played in the establishment of the European avant-garde.

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LARRY'S LIST



Genieve Figgis Imaginary Friends

by Derek Culley

Genieve Figgis, since completing her B.A. in Fine Art at Gorey School of Art - Wexford Ireland (2006) with further studies at The National College of Art and Design (NCAD) Dublin, B.A. Hons 2007 plus, where she also completed an M.F.A 2010-2012, Genieve has taken the art world by storm. Following her early solo exhibition at Studio 9, Wexford, 'Historical Histories', 2012, her meteoric rise in the international contemporary art market is matched both in demand for her works and the resulting record sales/auction prices achieved.

Alison M. Gingeras

Almine Rech is pleased to announce Imaginary Friends, Genieve Figgis' fifth solo exhibition with the gallery since 2015 and second presentation in London, featuring a selection of never-before-seen paintings.

Humans are resolutely social animals. Yet it takes an unprecedented global pandemic—with its attendant dictates to keep our distance from others—for us to acknowledge our primordial need for group belonging. Whether school classes, social clubs, worker's unions, circles of friends, crowds at the bar, or the momentary communion of a dinner party, our collective affiliations are integral for the formation of group identification, generating our sense of

security and social power. Sigmund Freud defined the social masses as "temporary entities consisting of heterogeneous elements that have joined together for a moment." Forced into social isolation as part of urgent public health strictures, we mourn the loss of this feeling part of the mass, we are wistful for the days when we could count on safety in numbers, and we long for an identity that is completed by our friends—whether real or imagined. As Oscar Wilde wrote in De Profundis—his poetic lamentation of his fall from grace, composed in solitary confinement at Reading Gaol, "Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation."

Painted over the long months of COVID-19 confinement, Genieve Figgis' conjuring of "Imaginary Friends" came forth to fill the social void. Inspired by group pictures, found photographs, snippets of social media, and even the period costume drama "Catherine the Great," Figgis immersed herself in lush scenes in the genre of social portraiture. Her signature style of figuration, with its dynamic swirls of paint and atmospheric renderings of ornate scenes, deftly construct this lost social fabric that we collectively pine for. The community of a lavish dinner party is telegraphed not only by the assembly of individual



Genieve Figgis, Waiting, 2020, Acrylic on canvas
100 x 200 x 4 cm, 39 3/8 x 78 3/4 x 1 5/8 in



Psychedelic renaissance, 2020
Acrylic on canvas, 120 x 150 x 2 cm, 47 1/4 x 59 1/8 x 3/4 in



Psychedelic renaissance, 2020, Acrylic on canvas
120 x 150 x 2 cm, 47 1/4 x 59 1/8 x 3/4 in

attendees, but the collective pageantry: the rendering of each golden tassel, ruffled dress sleeve and elaborate place setting, as conjured by Figgis' fine brushwork. Every detail that defines identification with the mass becomes a charged talisman of our identification with a select clique. Who doesn't have romantic nostalgia for the awkward huddle of a group portrait taken in front of the fireplace, or mugging for the society shutterbug's lens? It's not about the individual "who's who" posing on the red carpet in Fashion Friends, it is the well-heeled ladies' conformity of pearl necklaces and nearly identical strapless gowns that Figgis paints with the cold-eyed precision of a social scientist. With an incredible pictorial economy, Figgis is able to project a complex social storyline onto these characters who themselves are often blurred, faceless pools of painterly bravado. The tension between what is depicted and what is left to the imagination—character, ambiance, genre, plot—goad the viewer to expand upon the implicitly elaborate shared social scenarios in each of these scenes, in which imagined and real friendship, royal kinship, or other fibres of the social fabric are interwoven.

Imaginary friendship not only resonates with this strange era of forced separation, it is a metaphor for the act of painting itself. While it may seem like a 'party for one', the painter's studio is a cacophonous space that is haunted by the grand spectres of art history. For Figgis, her internal and external dialogue is with her personal triumvirate: Goya, Velázquez and Hans Holbein. These forebears whisper in her ear, sometimes guiding her hand and animating her imagination as part of a transhistorical painterly conversation. As Figgis explained of this period in her studio, "As I made this work, I found these figures slowly surrounding me and the faces became my only companions." We can understand her words not only referring to the imaginary friendships and social groups she depicts on the surface of the canvas, but also more profoundly the transmission of collective visual memory embedded in her compositions, indebted to her ancient antecedents, who she imagines alongside her at the easel. For, even the lone painter must be classified as a part of the genus Homo Sociens.

November 19 — December 19, 2020

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Simon Hedges

Head of Curation, Collections and Exhibitions at Scarborough Museums Trust, on their rapid response to the global pandemic

At the start of the first lockdown in the spring, a colleague sent me a link to an article in The New York Times.

It was about visitors to the city's Metropolitan Museum of Art in the last few days before, like everyone else, it had to close for a then-unknowable length of time.

The writer had asked a visitor why they were there. The visitor replied: "People go to museums to see beautiful, powerful and moving things, but more importantly - people go to museums to see and experience these things together."

It was an answer that struck a real chord with me. Before this terrible pandemic hit, the curatorial team at Scarborough Museums Trust, which runs several venues including Scarborough Art Gallery, was in the planning stages for a groundbreaking new project called What If?

Funded by Arts Council England, it was to have taken place at the gallery throughout the summer.

In that final week of normal operations for museums across the world I was slowly realising the potential impact of the pandemic on society: the way that we all access culture, and how important and nourishing culture has been to society throughout history.

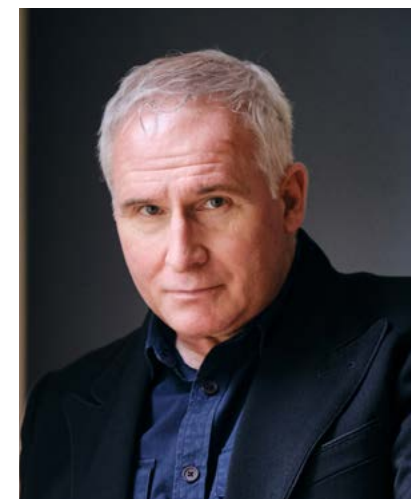
Using that moving statement from an unnamed visitor to the Met as a starting brief, we (temporarily) abandoned our plans for What If?, and instead commissioned new digital works by seven of the artists due to be involved in it.

I strongly believe that Museums and galleries have a social responsibility to support communities, now more than ever before. These thought-provoking works – all very different, but under the umbrella title of New Digital Commissions – have provided a platform for creative expression that enables artists to share their messages to communities in lockdown. Their artworks can support personal wellbeing or become an opportunity to consider some of these wider issues.

Key to this is a commitment towards diversity, inclusion and equality of access, and the Trust is finding innovative ways to promote this message.

The New Digital Commissions are:
Whispers from the Museum – Kirsty Harris
An immersive adventure for children and families during social distancing. It imaginatively brought to life some of the objects in the Museums Trust's collections to connect with children who might be struggling with social isolation.

From Stardust to Stardust – Jane Poulton
A new photographic and text-based gallery



Simon Hedges

©Tony Bartholomew

of images that considers how personal objects can bring to mind moments of deep emotion from our own private histories. New photographs were shared daily on Instagram for seven days.

Butterfly – Wanja Kimani

A new film inspired by the everyday pleasures of a daily family walk, Kimani's Butterfly is filmed from the perspective of two children adjusting to life during lockdown, and what they collect and encounter on their daily walk.

The Unseeables (a Tale of Extinction in Three Birds) – Feral Practice
A new audio visual work, responding to the Trust's natural history collection and located within the context of the pandemic, exploring loss and reparation, extinction and conservation, through three interwoven and the differing stories three birds 'lost' to Scarborough.

Chronicle ia - Jade Montserrat. A film produced with filmmakers Webb-Ellis that explores the impact of lockdown and chronicles the process of making, and new ways of being, that encourage mutual support and acts of care.

Animal Archives: Re-wilding the Museum – Lucy Carruthers

An animated piece using objects from the collections to explore how we forge connections at a time of distancing and the relationship between inside and outside - all the more pertinent as we live in this era of lockdown and begin to create a 'new normal'. How is social isolation affecting museum objects?

Homecoming: A Placeless Place – Estabrak

Homecoming is a multi-layered touring and participatory project using community engagement, film, sound and paint for cross-cultural exchanges around home, identity, and displacement. The project started in 2019 in Brighton and Hull. Here, Homecoming; A Placeless Place introduces us digitally to communities in Scarborough, inviting honest expression and participation through UV light, invisible ink and dark spaces.

The New Digital Commissions are (all on YouTube at <http://bit.ly/SMTrustNDC> other than Jane Poulton's and Kirsty Harris's projects, which are on the Trust's website): : <https://www.scarboroughmuseumstrust.com/new-digital-commissions/>

What If ... will now take place at Scarborough Art Gallery from April to August 2021. Working with a range of artists and creative collaborators, it will explore new ways of working with the Trust's collections and communities, using three gallery spaces to provide platforms to examine objects from multiple perspectives.

For more information on Scarborough Museums Trust, please visit: www.scarboroughmuseumstrust.com

Burundi

Afro d'Or Art

Cultural Entrepreneur's

By Derek Culley



African Girls by MANIRAMPA Eudes Neuvy
pencil and charcoal

Terms such as "creative economy," "creative class," and "cultural economy" are becoming more common among urban planners, arts administrators, economic developers, and business and municipal leaders. These terms reference a variety of types of jobs, people, and industries, including the sectors of visual, performing, and literary arts, as well as applied fields like architecture, graphic design, and marketing. Whatever label is applied, this use of terminology linking culture and the economy indicates recognition of the connections among the fields of planning, economic development, and arts and culture.



Mama Africa by Sage Ntirandekura pen

The activities of the arts and culture sector and local economic vitality are connected in many ways. To pursue economic development projects with a creative approach, there are four key points to consider. Firstly, economic growth is enhanced by concentrating creativity through both physical density and human capital. By locating firms, artists, and cultural facilities together, a multiplier effect can result.

Secondly, the recognition of a community's arts and culture assets (and the marketing of them) is an important element of economic development.

Creatively acknowledging and marketing community assets can attract a strong workforce and successful firms, as well as helping sustain a positive quality of life. Thirdly, Art and cultural activities can draw crowds from within and around the community. Increasing the number of visitors as well as enhancing resident participation helps build economic and social capital. Fourthly, planners can make deliberate connections between the arts and culture sector and other sectors, such as tourism and manufacturing, to improve economic outcomes by capitalizing on local assets.

"Economic Vitality How the arts and culture sector catalyzes Economic Vitality." American Planning Association arts and culture paper. Prepared by the American Planning Association, as part of a collaborative project with the RMC Research Corporation and with funding from the Rockefeller Foundation. 2012 David Murray

Echoing the above, the association Visage Artistique du Burundi aims to promote Burundian culture. VAB relies on the creativity and diversity of its partners to build bridges between artists, the public and professional interlocutors from all walks of life.

VAB's ambition is to acquire a space for exchange and meeting. This artistic residency will be accessible to all, and will also offer a reading corner, film screenings, music sessions, a multipurpose room for shows.

VAB's mission is to create an authentic Burundian cultural experience, committed to providing that the highest level of artistic excellence in all aspects of the performing and visual arts and in which the education and development of a community variety of artists, audiences and technicians are assured.

This non-governmental organization operates local and international levels bringing together arts practitioners, making contemporary culture accessible to all.
www.vaburundi.com

Afro d'Or Art - Cultural Entrepreneur's
Afro d'Or Art represents an independent collective of artists of Burundi visual artists works with samples

shown. Afro d'Or Art means the art of Africa in gold. It is a group of five Burundian artists, evolving and working together since the year 2017. Making diverse drawings, they found themselves complementary in spirit.

Aruna Hamsini known as Aruna Big-fifty art Picasso is in love with painting. Having discovered his talent as a painter, he continues to improve his technique, making significant works of art. For example, his acclaimed "Clan Morsi" "Woman Protected" and "Race of Humanity".

Sage Ntirandekura has a passion for realism. His drawings are made by pen or pencil, "striving towards hyperrealism" as he likes to say. He continues to discover in pencil works of art such as "Cradle of humanity", "Hope" and "Rural Woman".

Silas Ntirandekura continues to find himself by making drawings with the pencil. A lover of graffiti, his two most famous works are "Mobutu" and "Liberalism."

Manirampa Eudes Neuvy is an experimental and creative artist, who loves to give a glow to his works made by a pencil and adding some colours. With a philosophical approach painting, these two works and titles, executed with cardboard are "Birds don't fly they fall down", and get up... nobody learns without getting it wrong" plus "Your what you gave me AFRICA, makes me walk from one step to another" bear testimony to his creative and poetic thought process.

Yvan Mutabazi is an artist full of surprises. Proficient with a pencil, his well-known work of "The woman of the African tribes (Maasai)" has received critical acclaim in Burundi.

"In the past three years, we organized several exhibitions, including the "3pinceaux" which was the official launch of our activities. It took place on 3/8/2018 at the French Institute of Burundi. The "Woman Canvas" exhibition which took place on 7/3/2020, was organized in honour of World Women's Day, where we were able to gather thirty other artists from the capital." NSABIMANA Floriane

Afro d'Or Art - contact:
CEO E-mail: nflorianeg3@gmail.com



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

PABLO PICASSO

A Window into The Trauma of War

In the current environment of quarantines, isolation and shortages, the mind wanders to similar trying periods in history. I am reminded of the situation Pablo Picasso found himself in during the German occupation of Paris. It was June 14, 1940 when Wehrmacht troops entered the capital. It happened almost silently. The city had already lost 60 percent of its population and, aside from army vehicles, its streets were almost empty. Soldiers took up positions in front of ministries, while senior officers installed themselves in the city's best hotels, starting with the Crillon in the place de la Concorde and soon also the Meurice, Lutetia, Raphaël and George V. The German command, the Militärbefehlshaber in Frankreich (MBF), set up its headquarters in the Hôtel Majestic, close to the Arc de Triomphe.

The Luftwaffe, in turn, took over the French Senate. Abiding by old principles put to the test during previous years, Germany set out to sap the morale of the French population by bringing them around to the victor's views and, at the same time, alienating them from the authorities that had previously governed them. In practice, this initial policy was aided by the docility of the defeated government and its tendency to go the occupying forces one better, but it was often undercut by rivalries within the Nazi camp. At first, Picasso's output did not reflect the new circumstances he was forced to live under, although slowly he would allow the realities outside the studio to enter his creative world. One must consider that, as a foreigner in an invaded country and a supporter of Republicans in Spain, he was already

cast as a prime enemy. Just five days after the Germans marched into Paris, the artist completed the emblematic oil *Femme se coiffant* (MoMA, New York), which reflects Picasso's own feeling of being entrapped. The extreme dislocations in the imposing female—probably Dora Maar—are suggestive of psychological exhaustion. Painting became for the Spaniard his sole weapon in the fight against the dark forces surrounding him. In his inner exile, his strong faith in life and art became essential to dig in the depths of his soul for images of a salvaged humanity. He produced monsters like the woman in the painting because the world had become monstrous. In this period of deprivation and restrictions, hunger and cold, such figures testify to a universe reduced to almost nothing.


Death lurked all around and came sometimes uninvited with a sardonic grin as we see in that canvas. The oppressive Parisian apartment that entraps the woman figures prominently in many recollections of the Occupation.

It became a shelter from the outside confusion and uncertainty, but a prison also. Hearing and seeing what was going on outside from the relative security of one's window helped alleviate the ever-present sense of claustrophobia that characterized daily life during this time. As for all others who remained in Paris, the deprivations of life in the city hit Picasso hard. Food shortages and rationing of all kinds of materials were rife. He was often forced to use the pages of the city's newspapers as support for studies,

saving the precious paper stock for more developed ideas. Dora would continue to be his primary model, her dark features and striking presence dominating endless "portraits," as Picasso responded to life under the oppressive regime. In just a few months, Germans had built concrete fortifications at all key junctions and before important buildings throughout the city. Massive bunkers were constructed under the streets and rail stations. They had also set up warehouses everywhere, especially near major train stations, in which to store the items they had "appropriated" from "foreign" families. German outposts were in almost every quarter and neighborhood.



Every district had an office of the Occupation authorities or an apartment building that had been totally or partially requisitioned. The severe weather conditions made things even worse, making it also harder to find food. A Paris resident, Paul Léautaud, wrote: "Almost 40 centimeters of snow in Fontenay. Nothing to eat.

Not even bread ... All day long and into the evening the wind howled, getting everywhere in the house; spent my time shivering with cold despite my clothes, and my hands frozen despite keeping on the move." With the imposition of a new food rationing system tensions ran even higher. Lengthy and slow lines in the occupied city reinforced the idea of being a prisoner, of having one's will continuously thwarted. If his paintings during the Occupation reflected the strain of life under the oppressor, his writings did so just as effectively. In merely four days, Picasso jotted down on the pages of a simple notebook a play in six acts: *Désir attrapé par la queue*. Its characters were fixated on three things: cold, hunger and love. Their attempts to avoid the first two and satisfy the third inevitably ended in disappointment. A mixture of eroticism, scatology and gluttony, this play had a cathartic effect on the artist. As Steven A. Nash noted, through an inward journey, Picasso opened "a unique window onto the trauma of war and the pressures of life in occupied Paris."



On-line PICASSO PROJECT

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The most comprehensive, authoritative and interactive resource on the life and works of Pablo Ruiz Picasso

Prof. Dr. Enrique Mallen, ed.

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"It is not enough to know an artist's works. One must also know when he did them, why, how, in what circumstances ... I attempt to leave as complete a documentation as possible for posterity." — Pablo Ruiz Picasso

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Bristol Museums

An opportunity to join the board

A great opportunity to join the board that supports Bristol's world-class collections of museum objects, specimens, art and archives that have existed since Georgian times.

Moon Executive Search have been appointed as the official recruitment partner to Bristol Museums Development Trust appoint a several new Trustees.

Bristol Museums Development Trust helps raise funds for Bristol Museums: M Shed, Bristol Museum & Art Gallery, The Georgian House Museum, The Red Lodge Museum, Blaise Castle House Museum as well as Bristol Archives (formerly Bristol Record Office), and King's Weston Roman Villa. There is an incredible range of historical artefacts housed across the museums, from Egyptian mummies, dinosaurs, art, industrial and maritime pieces, to ornate Georgian and Elizabethan architecture and a comprehensive history of Bristol.

- Bristol Museum and Art Gallery houses collections of art, nature and history on display in one beautiful building. Find out about the last billion years of Earth's history, explore the region's natural wonder's and discover more about peoples' lives, past and present.

- M Shed is c to a large collection of film and photograph and moving personal stories, encounter rare and quirky objects and add your own memories of Bristol through the interactive displays. From prehistoric times to the present day, M Shed tells the story of Bristol and its unique place in the world.

- The Georgian House Museum offers a glimpse into Bristol's past by offering a peek into what a plantation and slave owner's home might have looked like around 1790.

- The Red Lodge Museum offers 400 years of history in the museum where you feel you have left the modern world behind. From 'royal party house' of the 16th Century to Victorian reform school for girls, the Lodge gives the visitor a direct insight into the past.

Moon Executive Search will play a key role in assisting Bristol Museums Development Trust in this search campaign, utilising their extensive networks and search methodologies. The Trust looking to source high calibre individuals who have a passion for Bristol's heritage, culture or its natural environment. Candidates that possess strong networking skills and a willingness to develop relationships to help secure funding from private individuals, trusts, and companies is also a requirement.

Nigel Hardy, Chair of the Board of Trustees, said: "We are reliant now for the publics support, and we need it more than ever. Our charity relies on donations, to help with the work these museums do, the donations help us care for the treasurers in our collection and gives access for everyone young and old to enjoy them now and for years to come".

The roles will be appointed on a pro bono basis and will work closely with the existing Trustees.

Board members work closely with senior staff at Bristol Culture to help maximise its potential as Bristol's foremost heritage and cultural institution. The successful candidates will be taken on a personal voyage of discovery into the extraordinary collections and archives. With over 1.75 million objects, across three main collecting areas of art, people, and the world, there is something for everyone. The candidates will also find out how Bristol's diverse local communities play a major role in Bristol Museums and Bristol Archives.

The time commitment is quarterly Board meetings, plus attendance at private views and other exclusive events such as corporate receptions and occasional royal visits. Reasonable travel expenses are paid.

If you have a passion for Bristol's heritage, culture or its natural environment, strong networking skills and a willingness to develop relationships to help secure funding from private individuals, trusts, and companies, please get in touch.

One of the following is also desirable:

- Experience of being a trustee, non-executive or senior manager
- Digital marketing, PR & Comms, fundraising or Legal (Charity Law) skillset is preferred.
- An understanding of how local/national policymaking affects Bristol's heritage and culture would also be useful.

Moon Executive Search will be seeking expressions of interest and CVs over the next few weeks from prospective candidates with a shared passion for collections of fine art, natural history, costume, industrial history, and ceramics. These collections share the stories of Bristol's rich cultural, industrial, and scientific heritage.

The search campaign will be managed by Sandy Hinks, Head of Charity Practice at Moon Executive Search. You can reach Sandy on 01275 371 200 or email via recruit@moonexecsearch.com

ABSTRACT ADDICTIONS

WHAT'S NEXT, WHO KNOWS?

Vincent Vallarino

By Derek Culley

Vallarino Fine Art, "What's Next.....Who Knows??" is a very fitting subtitle for Vallarino Fine Art's annual 175-page catalogue. According to Vincent Vallarino, what has happened in the past six months seems unimaginable, then again, he says, "This could be a blessing in disguise, a kind of wake-up call for all of us. Our global treatment of humanity, our planet's environment, economic collapse, civil rights and politics have caused a boiling point in our society. Then add the Covid-19 Pandemic to top things off, and there you have "What's Next.....Who Knows?"

Art & Museum AM: Please discuss your outlook on the current art market.

Vincent Vallarino VV@ My outlook on the current art market and how the pandemic has affected it is straightforward. One thing I know is art, and the art market has been around forever. It has weathered centuries of wars, economic crashes and many other global disasters, it will continue to prevail, perhaps in new ways to which it will need to reinvent itself. I believe a correction is taking place, as has happened in every market throughout history when strained by historical events. The brick & mortar gallery is a thing of the past. The existence of art fairs in the near future is questionable regarding the current health situations for the dealers and the collectors who attend. I believe that a large group of galleries

are going to close as their business models aren't strong enough to survive these extreme times. It is my opinion the galleries that will prevail are the ones who have "skin in the game", own what they sell and have weathered difficult times before. These are the individuals who have spent their lives deep within the passion of art."

AM: Please discuss your current business model.

VV: Vallarino Fine Arts (VFA) has been in the art business for the past 50 years, and we own everything we sell. We believe in our expertise through knowledge, scholarship and taste, which is reassured by our experience and foresight within the art market. Fifteen years ago, we became a private gallery because it was apparent that our audience was focused on what they owned and represented making, as our business approach is intimate and personable, unlike, many more massive galleries. VFA has a beautiful 3,000 square foot townhouse located at 222 East 49th Street in New York City, next door to Kathryn Hepburn's old residence. There you will find in-situ viewing with mid-century furnishings as one would in their own home instead of a white box gallery setting. We also have a 6,000 square foot studio in Millbrook, New York 85 miles north of the city in the Hudson River Valley which was initially part of Henry Flagler's family's estate. Our two private destination locations are the perfect settings for



VFA Emily Mason



VFA Suzy Frelinghuysen

viewing our vast inventories of Post War and Modern Art in the most intimate and safe accommodations one could imagine.

AM: Please briefly explain the thoughts behind VFA's annual 175-page catalogue.

VV: VFA's annual 175-page catalogue is our signature statement that no other gallery comes close to producing. It shows the vast inventories as well as our taste which focuses on the New York School of Post War artists. We are currently in production of a series of short films exemplifying what we do, how we do it and with focus on the extraordinary works of art they possess, uniquely showing how art has been a part of our lifestyle for over the past 50 years.

AM: 25 Women - 20th Century is a significant book-video and statement of VFA's commitment to women abstract artists. Why did you choose to catalogue and present these women artists?

Mary ABBOTT | March AVERY | Sally Michel AVERY | Elizabeth CATLETT | Belle CRAMER | Imogen CUNNINGHAM | Lynne Mapp DREXLER | Suzy Frelinghuysen | Elaine De KOONING | Perle FINE | Laura Coombs HILLS | Helen LUNDEBERG | Alice Trumbull MASON | Joan MITCHELL | Georgia O'KEEFFE | Irene Rice PEREIRA | Jane PIPER | Anne RYAN | Esphyr SLOBODKINA | Alma THOMAS | Vivian SPRINGFORD | Michael Corinne WEST | Charmion von WIEGAND | Jane WILSON | Francesca WOODMAN

VV: For me, art is the purist addiction that exists, and over time I have realized that it's eclectic, relationship with colour, form and space connect everything in mysterious ways. I continue to believe that the future is all about the past. These 25 Women Artists embody that belief.

Vincent Vallarino,
Millbrook, New York 2020

25 Women Artists – 20th Century Video & Book
hwww.youtube.com
watch?v=uK253OeyR8Q&feature=youtu.be

Vincent Vallarino, Art Dealer & Collector tours you through his two private destination locations.
www.youtube.com/watch?v=Zwj-FIJSDaE

Surrealist drawings in 3 Dimensions

The Work of Teresa Currea

Beatriz Esguerra, Director Beatriz Esguerra Art



Teresa Currea, Tea Room, 2018, mixed media on paper, 31 x 51 x 11 cm



Teresa Currea, The March of the Flamingos, 2018, mixed media on paper, 31 x 51 x 11 cm



Teresa Currea, Princess Bird, 2017, graphite, ink and watercolor on paper and glass globe, 20 x 25 x 11 cm

For Colombian artist Teresa Currea, paper is what canvas is to painters and, despite its fragility, is also what bronze or stone is to sculptors. It is not just the raw material of her works, but also the productive element of her images; the foundation from which the rest of her fantastic compositions originate. Her work will move you to utopic worlds; worlds of dreams where birds and flowers, mushrooms and astronauts mesh so as to guide the observer to improbable worlds, at the same time enabling one's own imagination to fly.

Her works are generally small in size, but they are hardly related to traditional miniatures in either the materials used or their intention. Far from being decorative, they aim at encouraging ideas or visions in your mind, at interrupting daily thoughts and allowing the viewer to get carried away by the meaning of their own contemplations.

If paper is her support, drawing is the medium that allows the embodiment of her fiction, the suggestion of some kind of fable through which she expresses her own reveries. Through them, she is also able to indirectly touch on some of her artistic values, like her view of aesthetics as a crucial requisite, and of the artist's freedom to follow a path counter to the conventional values – those that have been established, as well as those of vanguard.

Her work is close to surrealism as it establishes the practice of freedom of thought without an apparent intervention of reason, and also because it relies on a form of association in which the unconscious is the tool that generates a significant number of the images. The serendipity of meaning, and even the dreams – as is the case with surrealism – are the source of her works. The use of collage, as well as incongruent objects – also like surrealism – comprise a good part of her images.

Yet, many of Teresa Currea's collages are more like assemblages since the artist cuts out figures to place

them in a three-dimensional composition inside acrylic boxes, hence creating scenes that – once the viewer has entered these representations, into the bizarre worlds they represent – become a kind of showcase. Inside them parade primarily the vision of the artist, then those of the viewer.

The objects are not selected randomly; the artist meticulously chooses elements belonging to electric network circuits, like light bulbs and switches, possibly creating an allusion to the fact that circuits consistently return to their point of origin. Some scenes depict plants and animals, especially jellyfish, coral, crustaceans, and even divers who epitomize their fondness for the sea.

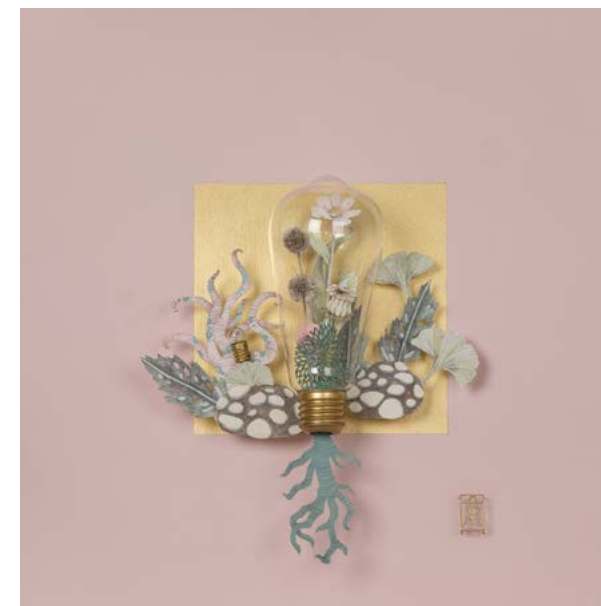
Also depicted are objects that frequently have little in common with other elements in the scene, but for that very reason convey the idea of coexistence (a principle that is perfectly exemplified by the parasitic mushrooms which scrounge on other beings) and that also serve as a main theme in her work. Human beings also make an appearance, albeit not always whole but frequently

half-hidden by some strange rash, by some outgrowth that isn't exactly an animal, nor is it a plant, but rather some other type of fungus or jellyfish that for unknown reasons conceals the human physiognomy. The artist's images, however, are not ominous or threatening. On the contrary, they project an aura of innocence and of fairy tales. To this end, the use of pastel colors consistently represents an artistic breath of fresh air during these times of complex and numerous technologies, and so many fateful messages about life on this planet.

Teresa Currea is represented by Beatriz Esguerra Art. Please contact the gallery for any further information on the artist.

*Eduardo Serrano is an independent curator and art critic. Formerly the curator of the Museum of Modern Art in Bogota for more than 20 years, Serrano is the author of numerous books about Colombian art and has curated some of the most important art exhibitions held in Colombia in the past two decades.

www.beatrizesguerra-art.com



Teresa Currea, Enclosed Garden, 2017, graphite, ink and watercolor on paper and lightbulb, 35 x 35 x 9 cm



Teresa Currea, Enclosed Red Flowers, 2017, graphite, ink and watercolor on paper and lightbulb, 35 x 35 x 9 cm

Rafael Klein

'Paradise'



Rafael Klein *Burning House*, 2020 25cm X 35cm Alkyd resin enamel on prepared paper.



Rafael Klein *California Fire 2*, 2020. 48cm X 65cm. Alkyd resin enamel on prepared paper.

By Derek Culley

Rafael Klein, also known as Randy Klein, was born in Brooklyn and now lives and works in London. His art spans across media – from sculpture to painting, graphics and artists' books, but it consistently explores a narrative. This narrative is often carried out in modularity of work – many small pieces which lead to one big story. One could see this tendency of Klein's in the 120 sculptures of 'Moment to Moment', a touring exhibition which travelled to three venues in Italy (2012), before touring cathedrals in the UK (2013). 'Family Tree' toured UK cathedrals in 2017.

Rafael's new major exhibition of paintings is on at the Zaria Gallery – London thru until end of January 2021. One can find his limited-edition artist books in the collections of the Museum of Modern Art New York, the

Tate, the V and A, the British Library, the New York Public Library, the Brooklyn Museum among many others.

Rafael has held multiple international exhibitions. His works are in private and significant collections which include the Tate Gallery – the British Library – the British Museum – the Museum of Modern Art New York)

Question: Art & Museum (AM)

"Someone who has been at the very heart of many inner-city regeneration projects and a creator of some quite amazing street art has been artist Rafael Klein. I expect all creative people to be enthusiastic about their work, but nothing can prepare you for the passion and fire that emanates from this artist." Michael Holland Southwark News.

Would you see this 'passion' and 'fire' as your signature?

RK: People tell me my energy and passion are communicated through the work as well as by me personally.

AM: "Klein has a rare spirit and believes in livening us up rather than dragging us down. Some artists have to labour long and hard to translate their ideas into sculptural form. How much better to be like Rafael Klein, who seems to think in sculptural terms as easily and directly as the bird sings." John Russell Taylor The Times, London. Your recent journey across the USA show works in this exhibition which question nature and humankind's relationship to one's immediate environment and the broader Global village. Would you agree that your sculptural practice has informed your approach and execution of these paintings? Both compositionally and texturally? Please discuss.

RK: I use a very particular technique of alkyd resin enamels on aluminium panels, which creates a very sculptural quality in the finished paintings. At times I cut the panels and build layers to create relief paintings. So yes, my work as a sculptor informs my two-dimensional work.

AM: "You have given so many people, of all backgrounds and ages, pleasure with your exhibition. It is truly poetic work." Judy Dames, curator, mac Midland Arts Centre, "People and Their Things" solo exhibition (1997). The poetic presence in your practice and completed works, is it conscious or spontaneous?

RK: At the core of my artist practise are my artists' books. These are handmade books, often quite sculptural, which combine image and text. The writing in these books is a significant part of my process. I tend to work in broad unified themes, and there is always a poetic or narrative aspect. So, poetry is hard-won, and is an essential part of the work.

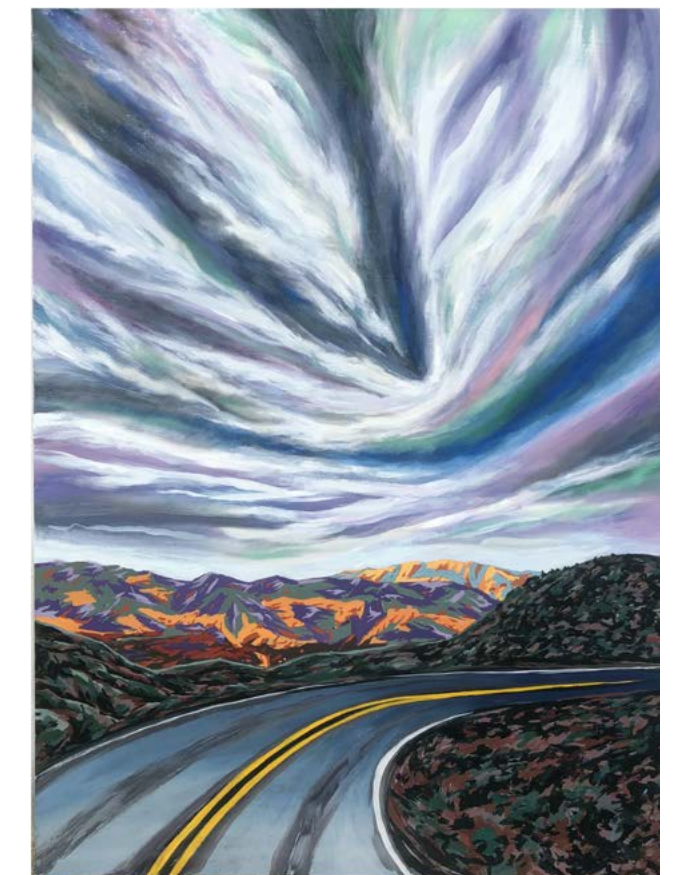
AM: "Rafael Klein on his exhibition – 'Paradise' 2020. "My previous work has explored the ways we impose our own personal narratives on the world we inhabit. This artistic concern has been developed in a series of exhibitions incorporating sculpture, paintings, books and film. These take on the quality of a narrative journey through an altered reality. 'Paradise' is a continuation of this artistic concern, as it explores our experience of the beauty and fragility of the natural world in the 21st century" ZARI gallery Nov 2020 Your current exhibition highlights and captures the tragedy and fires which consumed the town of Paradise in California. These works exude raw emotions captured with painterly skills and passion. You are known as an

internationally exhibited sculptor. Your paintings are both philosophical, profound and accomplished. Please discuss your motivation for this set of works.

RK: I have always explored our relationship to where we are, both physically and psychologically. Having grown up near Coney Island in Brooklyn made me aware of how we attempt to create a place in our imagination and try to make it real. My exhibitions have incorporated the poetry of imagined worlds, from the Divine Comedy of Dante, through the world of Ovid's Metamorphoses, to the mundane, every day invented worlds of holiday resorts or supermarkets. Now we are in a situation where we have reached the limits of our ability to mould the world to our own desires. Both the climate emergency and the crisis of biodiversity demonstrate we can no longer ignore this limitation. This is something I am very aware of when I create a painting of a landscape. I don't 'copy' nature. I am recreating nature, imposing a composition on it.

The Paradise series of works is about the tension between our subjective idea of pastoral beauty and a reminder that we won't be able to impose our personal vision nature for much longer.

www.rafaelklein.com



Rafael Klein *Desert Road*
Alkyd resin enamel on aluminium 80cm X 62cm

Augmented Reality in America

By Bonnie Hall

The transformative power of augmented reality (AR) opens up a whole world of new possibilities for fine art galleries, museums, aquariums and especially for national parks. Augmented reality is becoming integral to everyday experiences and perfect for giving visitors a provocative peek into a world of fantasy. The technology provides an extra dimension of an up close and personal experience with animals, exotic birds or rare flowers in their natural habitats.

These viewings impact a person's real-life encounter with danger but without the risk. For example, dive down into the ocean depths where odd marine life exists, view underwater caves or coral reefs without getting soaked. Museum or art gallery visitors seeing the brush strokes on paintings up close, encountering historic figures speaking along with their historical references, and enabling the visitor's imagination to flourish while viewing interpretations through the eyes of the artist. These are the views augmented reality bring to life. The technology places experience into a whole new context of learning.

Augmented reality is already useful for home owners to design their interiors by allowing the placement of superimposed 3D models into physical spaces delivering stronger sales and marketing material.

Emerging technologies such as augmented reality especially empower national park visitors to explore ideas of shared immersive attractions. Heightened awareness of nature is expected to prosper as more visitors engage in the alternate reality content.

A growing fascination with immersive experiences is evidenced by the increase in attendance of "escape rooms." These are games where a team of players cooperatively discover clues, solve puzzles, and

accomplish tasks. The goal is to escape from the site in a limited time period, adding an element of discovery, intrigue and excitement. AR technology gives users a sense of shaping sensibilities as the public looks to culture for escapism. Cohen and Linett recently engaged in one of the largest arts and culture study ever done in the U.S., producing a report, "Culture and Community in a Time of Crisis." This study surveyed more than 124,000 people about their thoughts on the role of culture in society. Findings reveal more generally that beliefs suggest the arts and culture have "a community mandate" from the public to become more active participants in their communities." As the survey summed it up, "activities that are fun, lighthearted, and beautiful appeal most." Augmented reality makes learning magical, it increases the reach, impact and remembrance for many people.

Augmented reality blends with the real world by overlaying 2D/3D content in our field of view. In short, an AR system combines physical, virtual or artificial objects in a natural environment, aligns these objects with each other, and runs interactively in real time. From a hardware perspective AR apps for smartphones and tablets are a minimal investment. These apps allow users to utilize their own devices. In order to engage means downloading the corresponding app which perfectly drives the AR technology. The content is accomplished through 3D holographic technology pushing the boundaries for that extra WOW factor, a groundbreaking capability. Together with projection mapping and layering of AR devices all personal cell phones realize the environments.

There is also a completely hardware-free application using digital mirrors to project the augmented reality setup. Images add value for a powerful practice where live human interaction is captured directly next to



the Augmented Reality content. Visitors see the images without the use of any device or an app to include images of dinosaurs, marine life or wildlife. In addition to augmented reality applications there is another phenomenon. AR wearables affording people constant connection. Technological devices are not only smaller and portable, this new breed of personal devices is developed to be wearable, integral to human action. For example, wearable electronic glasses deliver true visual independence for those who suffer from severe vision loss, relieving the Macular Degeneration suffering, Glaucoma, and Diabetic Retinopathy. Google Smart Glasses, the Fitbit Surge Fitness Watch, Fitbit Versa and Apple's Smart Watch are all examples of wearable augmented reality. These wearable computers adapt their behavior to changing environments and cultivate a great implication for advancing tourism.

Augmented reality is also finding success as a marketing tool, enabling national parks to showcase their strengths by creating more enthralling experiences. The advantage of driving entertainment-based innovation for park visitors is always an enormous success. Controlled environments push the technology to its limits, and gives visitors stories they can tell their friends and family. Technology

raises enjoyment and 'fun' above the common or the mundane. With personal technology moving forward at an accelerated rate, national parks can drive innovation to remain as exciting as they have been for hundreds of years. Technological digital media increasingly facilitates collective experiences.

The development of these new technologies implies different ways to transform human encounters. The relationship between people and technology is a phenomenon that manifests in actual interactions with park exhibits, with museum artifacts or an art gallery. Parks and tourism providers attracted to investing in augmented reality technology could place importance on the technological subcomponents to better facilitate 'happenings'. For example, AR can be designed in ways that extends, and integrates it seamlessly with users' actions as it confirms relevant content where quality of the experience is important.

Parks must create new opportunities to bring visitors personal experiences in original and extravagant ways. Real effects commonly associated with parks such as wind or rain can extend the digital experience with an increased ability to 'feel' effects. National parks are targeting existing emotional attachment of their visitors to extend their experience of attractions.

A Pioneering Art Law Strategic Alliance Launches



Greece's largest full-service legal practice, Kyriakides-Georgopoulos Law Firm and boutique art and cultural property law firm ArtSecure have teamed up in a strategic alliance that offers new possibilities for the art world.

The match makes sense: KG is highly regarded as the preferred firm of domestic and international clients seeking Greek partners for cross-border legal expertise and ArtSecure is Greece's first dedicated art and cultural property law firm with almost a decade's experience in domestic and cross-border art transactions.

Art law being a multidisciplinary area of law, it requires expertise from a wide range of legal fields such as tax, commercial, intellectual property, private and public international law, as well as in-depth knowledge of the international art market.

KG's practice encompasses a broad coverage of fields related to art law such as private wealth, tax, commercial law and dispute resolution. This, combined with ArtSecure's expertise on the commercial, regulatory and contentious issues related to art, cultural property and the art market in general provides added value to the complex legal issues arising from art transactions and management.

Based in Athens, the team advises on a wide spectrum of international art law matters, ranging from auction consignments, repatriation and cross-border movement



of antiquities, international taxation, due diligence and anti-money laundering compliance.

The new practice acts for domestic and international clients on contentious and non-contentious art law and cultural heritage matters, while leveraging on a wide international network of non-legal art-related expertise. Specifically, their philosophy is to act as a one-stop-shop for clients, as the team of expert lawyers routinely work closely with appraisers, risk & collection management professionals, provenance researchers, archaeologists, authentication boards, art insurers and conservators to offer a holistic service.

KG Partner, Theodore Rakintzis, leads this new practice along with ArtSecure Founder Phoebe Kouvelas. Theodore is ranked as leading practitioner for Greek private wealth law matters in the Chambers and Partners High Net Worth 2020 guide.

ArtSecure Founder, Phoebe Kouvelas said that "Both firms have long appreciated the multi-disciplinary character and rapidly evolving trends in this particular area of law and it is our common belief that our combined expert knowledge from all related to art legal fields will allow us to offer our clients a unique blend of expertise and market knowledge, providing a 360° service".

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www.artsecure.gr

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THE BENEFIT OF LOOKING AFTER THE WELL-BEING OF AN ART COLLECTION

Works of art are unique as they are objects that possess two asset category values. Paintings, photographs, works on paper and sculpture pieces are tangible assets that are owned by a person or entity. As a tangible asset, art's role is to skilfully convey beauty, meaning, and messages about man's environment and/or the human condition which reveals social and political circumstances. Conceptually artworks can test the limit of man's reasoning about abstraction, form, enigma, and philosophy. On the other hand, artworks can also be labelled as being intangible assets, as it retains a monetary value. This non-physical value is represented by an artist's brand, the revenue of which can either grow or contract.

The inherent responsibility of owning art is to maintain the collection and to keep it in pristine condition for the preservation of its value. All provenance documentation should be kept meticulously to safeguard the artwork's second asset value.

The challenges to preserve and conserve contemporary art for heritage purposes is challenging and requires newly defined methodologies. An initiative by eleven European institutions saw the launch of The International Network for the Conservation of Contemporary Art (INCCA). Its objective

is to improve, share, and preserve the knowledge necessary for the conservation of contemporary art. According to Rosario Llamas-Pacheco ¹) the theoretical reasoning must define standards that most affect the conservation of contemporary art: i.e. its quiddity, truth-authenticity, identity, quality, consistency, and interpretation. Llamas-Pacheco further argues that due to the temporality of contemporary art, all participants involved in the historical processes should be on board during any conservation phase, i.e. thus the artist, restorer, curator, art historian, and philosopher. Fresh theories regarding the impact of the death of an artwork and the period of an installation's existence are in their infancy. Pending universally accepted definitions, 'a disappeared artwork' would have to be represented by documentation such as; written text, photographs, film, graphics, as well as residues after an installation.

These elements acquire artistic status and become a testimony of the afterlife of an installation. A revenue value can eventually be extrapolated from the original installation and instilled in these remnants. It is then clear that the monetary value would be a fraction of its original format.



By Dr Fred Scott



Hannalie Taute, Untitled (Bust), 2014, Coth, Rubber, Wood and Steel, 39 x 20 x 22 cm

Artists today use a range of materials traditionally not intended for art-making. The British painter, Christopher Ofili who won the Turner Prize in 1998 is known for his paintings incorporating elephant dung. A range of industrial textiles, rubber, found objects, as well as substances like dust, biological matter, and blood, are employed in art-making. Such materials are unstable and their care poses unprecedented challenges. Overextended rubber perishes at an accelerated pace. Scientific conservation and restoration may never be an option when an artwork consists of un-conventional materials. According to the Sotheby's Institute of Art, only five percent (5%) of the world's contemporary artworks will survive the next 100 years.

In a private home installation of proper museum conditions such as constant temperature control and light regulation can be challenging. However, there are several rules that collectors can follow to best preserve valuable art pieces. Strong light, heat, humidity, insects, and pollutants in the atmosphere are menaces. Light causes fading and decolorization; and unfortunately, these processes can never be reversed. It is estimated that at least eighty percent of damage to artworks happens during storage and transit. Artworks on paper should be protected with acid-free tissue paper and be covered with suitable protective wrapping. All artworks can be crated and should be stored away from extreme elements.

For the management of the intangible monetary value, it is imperative to have proof of the provenance of artworks. Knowing the origin of expensive artworks has today become a prime requirement in the fine art market. This is particularly relevant where the restitution and repatriation of stolen art are at play. Good provenance involves exact information that leaves no doubt about an artwork's authenticity. The best practice is when the paper trail of an artwork can be traced from its current home back to the artist's studio. Typical provenance documentation includes receipts and invoices which is proof of ownership. Be aware of dodgy individuals, who can fool both experienced and inexperienced collectors with fabricated previous ownership records and timelines.

By taking care of conservation and provenance elements, an art collection's two asset values can best be preserved.

Dr. Fred Scott is the founding partner of Walker Scott Art Advisory, which offers end-to-end art management services.

Chila Kamari Singh Burman

TATE Britain's

Winter Commission 2020:

'Remembering a Brave New World'

by Derek Culley



Chila Burman Winter Commission 21

Dr Chila Kumari Burman is an iconic British artist. A significant figure in the Black British Art movement of the 1980s. Burman was one of the first British Asian female artists to have a monograph written about her work by Lynda Nead's *Chila Kumari Burman: Beyond Two Cultures* (1995). Nead followed with a second monograph which Nead had published in 2012.

Born in Bootle, near Liverpool, Burman attended the Southport College of Art, the Leeds Polytechnic and Slade School of Fine Art, where she graduated in 1982. Her parents were Punjabi Hindus, and they moved to the UK in the 1950s. This fact of biography has provided Burman with the means to critically examine the situation of South Asian women through herself, her family, her parents and her grandparents.

In 2018, Burman received an honorary doctorate from University of the Arts London for her impact and recognised legacy as a British and International artist. In 2020, the Art Workers Guild selected her into the Art Workers Guild as a Brother.

Chila's work is held in a number of public and private collections including the Victoria and Albert Museum, the Wellcome Trust in London, and the Devi Foundation in New Delhi.

Since the mid-1980s I have been exploring the experiences and aesthetics of Asian femininity in paintings and installations, photography and printmaking, video and film. In my more recent works, this theme has taken on new power and vibrancy. I am currently making a new body of work to draw all of these together and to develop the ideas and images contained in the contemporary cultural contexts of national and international politics in the twenty-first century.

Always challenging stereotypical assumptions of Asian women, my work is informed by popular culture, Bollywood, fashion, found objects, the politics of femininity the celebration of femininity; self-portraiture exploring the production of my own sexuality and dynamism; the relationship between popular culture and high art; gender and identity politics.

Tate Britain – Millbank

Winter Commission 2020: Chila Kumari Singh Burman
- Remembering a Brave New World.

Chila Kumari Singh Burman has created a stunning technicolour installation for Tate Britain's iconic facade. The commission references mythology, Bollywood, radical feminism, political activism and family memories, bound up in a celebration of neon light and swirling colour. This is the fourth in Tate Britain's series of outdoor commissions to mark the winter season, following works by Alan Kane in 2017, Monster Chetwynd in 2018 and Anne Hardy in 2019.

Born in Liverpool, Burman's practise is often inspired by her childhood. In this new commission, Indian myths and customs are combined with memories of family visits to the Blackpool Illuminations and her parents' ice cream van. The façade is resplendent with neon sculptures including Hindu deities such as Lakshmi, the goddess of wealth and purity, and Ganesh, the god of prosperity. Hanuman the monkey god and several illuminated animals, including a life-size tiger and a peacock, are juxtaposed with luscious lips eating an ice-cream cornet and winter snowflakes.

The installation also includes the figure of Rani (queen) of Jhansi, a fierce warrior and symbol of Indian

resistance after she led a battle against the British in 1857. The figure of Britannia is also fused with the neon image of Kali, the Hindu goddess of liberation and power, and in the centre of the installation is a depiction of the third eye, suggesting the route to higher consciousness.

The opening of the Winter Commission coincides with Diwali, the Festival of Light, celebrating new beginnings and the triumph of good over evil. Remembering a brave new world draws inspiration from personal, social and mythological histories while offering a sense of hope for the future.

Sadiq Khan, Mayor of London, said:

"Even when its doors are closed, Tate Britain is able to make a powerful cultural impact on our capital with this bold new work. Chila's colourful tribute to her Punjabi and English heritage is a great way to mark Diwali's celebration of light over darkness and will be a symbol of hope during these difficult times."

Alex Farquharson, Director of Tate Britain, said:

"Although our museums and galleries remain closed, I'm delighted that we are still able to unveil Chila Kumari Singh Burman's new commission. I hope this spectacular transformation of Tate Britain's façade can act as a beacon of light and hope during dark lockdown days and bring joy to all those who live or work nearby."

Chila Kumari Singh Burman is celebrated for her interdisciplinary practice which spans printmaking, drawing, painting, installation and film. Drawing on feminist perspectives plus her Punjabi heritage, Burman's work explores the heterogeneous nature of South Asian identity within a British context while challenging stereotypical notions of Asian women.

Winter Commission: Chila Kumari Singh Burman - Remembering a Brave New World is curated by Clarrie Wallis, Senior Curator, Tate Britain. They are supported by the Tate Britain Winter Commission 2020 Supporters Circle and Tate Americas Foundation.

<https://www.tate.org.uk/whats-on/tate-britain/exhibition/chila-kumari-singh-burman>

<http://www.chila-kumari-burman.co.uk/index2>

The First Billion Dollar Artwork

By Edward Sheldrick, Co-Founder of Elizabeth Xi Bauer

Despite the pandemic, there have been record artwork sales at auction; it is clear that the art market is uncorrelated to mainstream markets as demonstrated during the Great Depression and the financial crisis. As the financial landscape was crumbling in 2008, the art world set records for artists such as Kazimir Malevich whose 'Suprematist Composition' sold for \$60 million. As auction records are being shattered and the appetite for Art grows ever more fervent, one of the inevitable questions is: will we see the first billion-dollar artwork sale?

Well, we are half way there. In November 2017, Leonardo da Vinci's painting 'Salvator Mundi', created in the year circa 1500 AD, sent shockwaves through the art world. Apparently, the last privately owned artwork by da Vinci, was suddenly available to acquire, despite some doubts about its authenticity (the orb perplexes some experts). Christie's, pulled out all the stops as they exhibited and marketed the artwork all over the world ready for sale in New York. The artwork sold for \$450,312,500, obliterating its estimate, becoming the highest price ever paid for an artwork. It sold for £45 at a Sotheby's sale in 1958.

It was acquired by the Department of Culture and Tourism Abu Dhabi via an intermediary purchaser with the objective of showing

ELIZABETH XI BAUER

it in the recently built Louvre Abu Dhabi, although this has not happened yet.

"'Salvator Mundi' lifted the cap of what paintings can sell for. I'm sure this price is going to be beaten" - Loïc Gouzer, Former Christie's Senior Vice President

Which artworks could sell for a billion dollars? Well, there are already a number of pieces that are worth that price tag. Artworks that are engrained in public consciousness, cornerstones of Art history, would command similarly defining prices, such as Vincent van Gogh's 'The Starry Night', is deemed priceless but if pushed for a figure \$1 billion plus, seems reasonable.

'Mona Lisa' by Leonardo da Vinci, perhaps the most famous artwork in existence, has the highest insurance value for any painting. It was assessed at \$100 million in 1962 and is reportedly worth at least \$3.3 billion to the French economy annually as it is on permanent display at the Louvre in Paris. If offered for sale, in the right conditions, the painting would certainly sell for billions, especially given such blockbuster artworks' potential 'use value'.

"People are realising the power that art has...if you look at da Vinci as an example, that thing is going to attract people for years to come at the Louvre Abu Dhabi... maybe buying art is not necessarily so expensive. Any high-rise you walk into in New York costs more than a da Vinci; every cargo plane you see sitting around at JFK airport costs more than the da Vinci—and those are being bought and sold every day" - Loïc Gouzer

Who would acquire an artwork for a billion dollars? The world's wealthiest and most powerful easily have the funds to purchase such prized and priceless artworks, perhaps they are simply waiting for the next opportunity? There is the finest of supplies of this echelon of artworks.

In 2015, hedge fund manager, founder and chief executive of the global investment firm Citadel, Ken Griffin, spent over half a billion dollars on two paintings; 'Interchange' by Willem de Kooning and 'Number 17A' by Jackson Pollock. He purchased Jean-Michel Basquiat's 'Boy and Dog in a Johnnypump' painting for \$100 million during the pandemic. For the wealthiest, and especially royalty and governments, buying

artworks is often about more than money; it is about cultural significance, pride and kudos; the chance to own a once in a lifetime piece that positions a collector or a nation on the cultural map. Qatar, in conjunction with their reported \$220 billion World Cup preparations have been acquiring treasured artworks such as Paul Cézanne's 'The Card Players' for roughly \$250 million and Paul Gauguin's 'When Will You Marry?' for around \$210 million. Such pieces are the cornerstone of any museum, the main attraction.

Could such an artwork be sold from a museum? Even though there would be national and international uproar, artworks have been proposed for sale and sold from museums when needs must. Even the Royal Academy of Arts contemplated selling its prized 515-year-old Michelangelo marble sculpture 'Taddei Tondo'. Reports suggested that £100 million would have been the starting point. Selling one prized artwork could fuel a museum for hundreds of years.

More likely, the billion-dollar artwork would come from a private collection that has not been offered in the market for decades, or even a never-before-seen piece that is available for the first time to acquire, perhaps even creating a new page in Art history; a truly once in a generation opportunity.

It could be a private sale, but it could be some time before the exact figures are revealed due to the private nature of such deals. Perhaps it has already happened? As a mechanism for promotion and competition, the auction arena is designed to drive prices higher and higher; bidders from all over the world vying for the night's main attraction; a mixture of social prestige and rivalry.

It is only a matter of time before we see an artwork sell for a billion dollars, or even pounds, 3-5 years would not be surprising.

Elizabeth Xi Bauer specialises in supporting museum-quality, emerging, mid-career and established contemporary artists. Every artist has been qualified for both artistic excellence and serious growth potential. Their team assists collectors that are emerging and established as their passion is helping every collector build collections that suit their desires and ambitions.

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What if art could be the universal language which defines cyberpeace?

Art has a colossal impact on human beings, it goes beyond aesthetics. A study in the Frontier in Human Neuroscience Journal stated that art is valued “not just for its beauty, but also for its social and epistemic importance; that is, for its communicative nature, its capacity to increase one’s self-knowledge and encourage personal growth, and its ability to challenge our schemas and preconceptions.” We can see the socio-epistemic value of art, through its development as a universal language that transcends cultures, eras and borders. Art allows communication with distant populations, it’s a tool capable of transmitting a message of universal value and impacting human lives: a precious medium at the service of peace!

Nowadays, human space can take many different shapes. One of those is perhaps unexpected, but is already in full flow: digital space. It’s now time to challenge accepted thinking and remind global citizens that the digital world is first and foremost a human interface. Remind them that human security, dignity and equity are fundamental in digital space – a place where peace of mind should be the norm, a place at cyberpeace. Those impacted by attacks, and those defending them, need to tell the world their powerful stories. They need support to increase their digital literacy. Investigating and exposing the facts behind attacks, whatever the actors, whatever the place, can help to prevent other attacks. In a complex zone that currently does not have a universal definition or guidelines, everyone should be accountable for their responsibilities. It is time to achieve peace. Cyberpeace.

“In a world where technology is both a magnificent tool and a deadly weapon, only through art can we understand this paradox. Only art can make us realize the many complexities of cyberpeace”. Stephan Duguin, CEO CyberPeace Institute



By Jeannie Cointre

Creating a universal artistic dialogue on serenity in a numeric sphere allows cyber experts and users to come together to use a powerful tool for education, healing and unity. Art goes beyond contradictions and transcends paradoxes. Using art to define peace in cyberspace will challenge the schemes and preconceptions linked to cybersecurity. It is a creative mechanism to help understand and visualize the complex and intangible concept of cyberspace.

For example, the William & Flora Hewlett Foundation and the design studio IDEO launched a “Cybersecurity Visual Challenge” to better illustrate the complicity and importance of today’s challenges to broad audiences. In addition, the Center for Long-Term Cybersecurity (CLTC) launched a similar contest that invited artistic proposals that engaged with cyber certainty in themes, topics, audience, and/or materials. However, these propositions are only the first step - it’s crucial to expand public dialogue and awareness; to start a cyberpeace movement.

Fundamentally, we need to understand what cyberspace is and why it is so difficult to define. Cyberspace is present in all aspects of our modern life and allows us to connect, work, learn, educate, inform, do business, travel, create communities, benefit from essential services - from healthcare to finance, water and food, and exercise our rights - from protecting our privacy to online voting. When cyberattacks occur, we – as human beings – are impacted. The asymmetry between the capacity of assailants and their victims leaves populations vulnerable, often without the ability to fully recover.

The real impact can affect human rights, and can even threaten human lives. Numerical space is ubiquitous – the boundaries between the virtual and the physical become less and less distinct - there is no offline or online. Sophisticated actors, state and non-state alike, take advantage of the convergence of exponential technologies, such as artificial intelligence (AI), to increase the scale and impact of threats.

There is no agreed definition of cyberpeace, and probably there will never be. But can we achieve cyberpeace without defining it? The online ecosystem is full of undefined elements. There is no agreed definition of cyberspace, and still it is a vibrant zone where billions of women and men meet, gather, bond, and access knowledge.

There is no agreed definition of cyberattacks and still, they impact the dignity and rights of fragile populations every day. There is no agreed definition of cyber operations, yet States are still conducting and sponsoring assaults. There is no agreed definition of cybersecurity, but it has become a basic human need, with a growing divide between those who can protect themselves and those who cannot. Using Art to inform and prepare users to handle risks, to protect themselves and their own rights, will drive increased demand for peace and justice.

Jeannie Cointre is a former professional basketball player with a financial background. Philanthropist and creative mind, she currently serves as Finance & Fundraising Manager at CyberPeace Institute.



CHRISTIAN DIOR HAUTE COUTURE TO THE McCORD MUSEUM

The McCord Museum will host the travelling exhibition Christian Dior on its only Quebec stop, from September 25, 2020, to January 3, 2021. Presented by Holt Renfrew Ogilvy and produced by the Royal Ontario Museum in Toronto, this major exhibition covers the period from the launch of the House of Christian Dior in 1947 until his death in 1957. It offers a captivating look into the creative process and inner workings of the leading Paris haute couture during the 1950s. The iconic lines of the «New Look,» along with the luxury textiles and romantic embroideries that made Dior's reputation, are presented in an elegant, glamorous setting. In addition, various complementary cultural activities enhance the visitor experience. From sumptuous day wear to elegant afternoon dresses and ball gowns, the exhibition invites

visitors to discover the exquisite artistry, intricate detail and inspired luxury designs made by the key figure of the golden age of haute couture. Dior's style, which featured enormous full skirts and ultra-feminine corseted silhouettes, quickly made his reputation. His fashions were desired, worn, and even copied by women around the world.

«Following Eleganza: Italian Fashion From 1945 to Today and Balenciaga, Master of Couture, we are thrilled to present Christian Dior, an homage to the brilliant couturier who revolutionized postwar fashion. Produced by the Royal Ontario Museum, this exhibition is in line with our vocation as a museum for fashion and provides an opportunity to showcase the most beautiful Dior dresses from our Dress, Fashion and Textiles collection. We are also

using the exhibition to create a dialogue with the public by organizing various online events about fashion and Christian Dior,» notes Suzanne Sauvage, President and Chief Executive Officer of the McCord Museum.

Laid out in seven distinct thematic zones, the exhibition presents extraordinary outfits and numerous objects that enable visitors to explore every step of the creative process, from the sketch to the final dress. After introducing the designer and his fashion house, the journey begins with a look at the haute couture ateliers, where the various stages of creating a garment are illustrated in drawings, photographs and patterns. This is followed by three zones devoted, in turn, to daytime ensembles, late afternoon dress, and evening wear. The final zones are dedicated to the craftspeople who worked with Dior and another to all the accessories designed by the couturier, shoes and jewellery, and perfumes loaned by the Dior Héritage Paris archival collection.

«Dior's impact on the silhouette of the late 1940s and 1950s was unprecedented, and the cut of his garments and their craftsmanship were exquisite. Each garment tells the story of a creative process inspired by yards of luxury fabric and a wealth of expertise. This exhibition provides an exceptional opportunity see the work of this renowned couture house up close and relive a pivotal decade in fashion,» adds Cynthia Cooper, Head, Collections and Research, and Curator, Dress, Fashion and Textiles.

The exhibition features some 51 garments, including 40 from the extensive fonds of Christian Dior couture in the Royal Ontario Museum's (ROM) permanent collection and 11 dresses from the McCord Museum's Dress, Fashion and Textiles collection, along with one hundred or so objects, photographs and videos from the era chronicling the peerless expertise of Paris haute couture in the 1950s, an industry whose reputation was revived post World War II by the House of Christian Dior. Among the garments on display are four dresses that belonged to Margaret Rawlings Hart (1910-2007), a Montrealer with a keen appreciation for Dior creations. These exquisite outfits recall Montreal's role as a fashion hub during the postwar period and

the tremendous popularity of the Dior brand from the moment it appeared in the city. In fact, in the early 1950s, Holt Renfrew negotiated an exclusive license for the Canadian market that enabled it to produce House of Dior models in its Montreal workshops.

Christian Dior's revolutionary fashions captured the excitement of postwar modernity and have stood the test of time,» says Josh Basseches, ROM Director & CEO. «Few people have had as great an influence on shaping the modern aesthetic as Christian Dior. His standing among contemporary fashion designers remains central to this day. We are pleased to offer Montreal audiences a rich and stimulating exhibition featuring such an iconic creative force.

DIOR, FROM SKETCHES TO DRESSES: MADE BY HELMER JOSEF

To mark the occasion, the Museum offered an established Montreal designer the unusual assignment of recreating period designs from the House of Dior. Having original House of Dior patterns from the late 1950s in its possession, the Museum called on the exceptional expertise of Helmer Joseph, commissioning him to execute three gowns in the haute couture tradition, using period techniques and similar materials.

For over 20 years, Haitian-born Montreal designer Helmer Joseph was trained and honed his expertise in the French haute couture tradition. He has filled a variety of roles in the profession, working on contract for houses like Louis Vuitton, Dior and Chloé. He is very well versed in the techniques and expertise of the major fashion houses. This project was an ideal opportunity to revive this highly specialized expertise and document the process of creating these unique models. One dress and three muslin toiles will be on display at the Museum from September 25 to early November.

This project was made possible thanks to the generous support of donors Pascale Bourbeau, Bitá Cattelan and Patricia Saputo. The Museum would also like to thank the ESG-UQAM École supérieure de mode, Sergio Veranes Studio and Textiles Couture Elle.

www.mccord-stewart.ca



By Helen Ho

Republic of YOUmanity

Interview with photographer David Taggart

Within 24 hours of London entering into a second lockdown on 5 November 2020, a brilliant idea was borne – Republic of YOUmanity. Three of London's leading art patrons joined forces with award-winning American photographer and storyteller David Taggart to transform the shopfronts in Kensington & Chelsea into an immersive art experience. All proceeds from the sale of the photographs were donated to CW+, the official charity of the Chelsea and Westminster Hospital NHS Foundation Trust.

Here the author spoke to David Taggart about his role in this remarkable project and his work as a photographer and storyteller.

Q: Republic of YOUmanity is a wonderful cause during these difficult times. How did you get involved with it?

DT: My good friends and colleagues Maryam Eisler, Maria Sukkar and Shirley Elghanian conceived the idea and asked if I would be willing to donate the rights to my images for this cause. It was a pleasure. I have deep ties to the United Kingdom.

I grew up in Oxfordshire in the 70s when my father was a professor at Oxford; I have done business in London for years and still have many friends and colleagues in London. My hope is to take this concept to other parts of the world and raise awareness and funds.

Q: Your work is very much about storytelling. How do you choose which stories to tell?

DT: It's one of the toughest choices I have to make. I literally have thousands of published stories, and thousands more unpublished. I suppose what I am looking for in a story (for me a story is a portrait and a caption) are two things: 1. Something relatable in the image that provides viewers with a sense of familiarity with someone they have never met. I want people to look at my photos and feel that they have an idea of what the person is thinking or has experienced. 2. Within the caption, I either tell a short, relevant story about the feeling or emotion the subject and I experienced when we met, and/or I extract from the conversation something that the person tells me that is universal... something that someone from a completely different culture or country or walk of life can relate to. I look for "moments of shared humanity."

Q: Tell us more about Republic of Humanity.

DT: About six years ago I published an e-book named 'Clicking with People'. The title of the book is derived from a quote by Alfred Eisenstaedt. It is more important to click with people than to click the shutter. Writer and journalist Pico Iyer wrote the book's introduction, in which he commented that my images didn't need titles or explanations; that they came to us from the universal "Republic of Humanity". Shortly thereafter, I launched my social media platform, Republic of Humanity. The premise of the platform is quite simple: to document the many expressions of human life and its astonishing range of diversity while searching for and demonstrating our shared traditions and understandings. That is, our shared humanity. I want people to look at themselves through others, thereby opening hearts and minds.

Q: Any upcoming projects you can share with us?

DT: I am currently relaunching Republic of Humanity. The principal difference is that I will invite/curate user-generated content. This new "Anti-Selfie /Shared Humanity" phase will be a global campaign to foster unity and community with the simple act of telling other people's stories through the medium of photography. Anyone with a smart phone camera can tell someone else's story. One needs not be a professional

photographer or journalist. Through user-generated, curated content and social media, we will be able to scale the platform worldwide.

I am also publishing a non-fiction book in the fall of 2021. The book will profile some of our most insightful and intuitive storytellers, chronicling their personal transformations as a result of their being connection to others.

Q: What advice would you give someone starting a career in photography?

DT: Depending on what kind of photography one wants to break into, don't get into this field if you don't love people. For my style of social photography, don't get into this area if you are not ready to tolerate the elements, rolling around on the ground/finding the angles. Don't get into telling others' stories if you are not prepared to offer up your vulnerabilities to the encounter. Don't get into this without being ready to use both sides of your brain. And today more than ever, don't get into photography if you are looking to become rich. Get into it for the love of the subject and art. The rest will follow.

www.eyeoftaggart.com
<https://republicofhumanity.org/>
<https://www.republicofyoumanity.com/>

Helen Ho is a contemporary art specialist with extensive experience working with collectors of all backgrounds and cultivating relationships with different stakeholders, from artists and gallerists to corporates and institutions. Helen is a published author of articles on contemporary art and photography and is a respected researcher into contemporary art valuation and market trend analysis.



Otherworldly Abstractions



*I am bringing something with me#2, 2020
egg tempera on canvas, H1600 mm x W1300 mm*

by Renée Pfister

Director, Renée Pfister Art & Gallery Consultancy.

Joanna Jones's paintings are remarkably refreshing and uplifting. Her eccentric compositions are where wondersome silhouettes emerge from the depth of the canvas and capture the eye. No beginning, no end - journeys paused in the stream of time – taking hold of us. Dazzling frottages from heavenly planes, powerful and beguiling, strike a chord with our deepest inner being.

After carefully mixing her egg tempera paint and applying it one layer at the time, Jones herself transforms into a living brush. She tosses and hovers the coloured liquid with her naked body, creating otherworldly abstractions. Whatever happens on the canvas, she is the tool executing a mysterious mission. While her method gives the impression of being forceful, the opposite applies, and tenderness and intuition dominate her doings. Jones confesses that she spends a lot of time as viewer of her own work, examining what she has created, but not seen at the moment of making.

In the 20th Century, the term “performative” permeated the discussions of contemporary art and aesthetics. Dorothea von Hantelmann remarks in her essay, “The Experimental Turn”, it is not about “defining a new class of artworks.” The use of the term “performative” indicates the situational context of the artwork and its relation to the viewer, i.e. a shift of the viewer's attention from “what an artwork depicts and represents to the effects and experiences that it produces,” offering a very different and



*I am bringing something with me #3 and #6, 2020,
egg tempera on canvas, H1600 mm x W1400 mm, studio view*

interesting perspective to contemplate contemporary art. (D. von Hantelmann, The Experimental Turn, in: Elizabeth Carpenter (ed): On Performativity. Living Collections Catalogue, Vol.1., Walker Art Center, Minneapolis. USA 2014.)

Recalling Yves Klein Anthropometry Performance in 1960 at Galerie International d'Art Contemporain in Paris, where in the presence of selected guests and a full orchestra three naked models appeared, while Klein conducted the ensemble. As the symphony was performed, the mannequins rolled themselves in the blue paint that had been placed on large pieces of paper. These artworks, depicting blue impressions of the female form, were then carefully displayed on the gallery's wall and floor area, opposite the musicians.

However, Jones's approach differs in a number of ways. Firstly, her enacting takes place in private, in the absence of the voyeuristic male gaze. Secondly, her artistic endeavours result in obtaining textural effects or images by moving her own body through the paint she pours on the canvas. Both Klein's spectacle and Jones's intimate happening are metaphysical and spiritual events.

Jones has assigned her practice to the notion of performativity, exploring the connection of

consciousness and the human body in her oeuvre. Initially, she received academic training in painting at the Royal Academy Schools in London. In 1970, she began to explore performance art, motivated by the desire to seek a practice where she could connect her emotions, perceptions and thoughts. After being engaged for over ten years in performance art activities, Jones returned to painting in the early 80s. She started to use egg tempera as her primary medium in her paintings and developed her performative process, pursuing her passion for staging her painterly acts on canvases.

Joanna Jones lives and works in Dover, U.K. Following a foundation year at Northwich College of Art, she continued her studies in London, at the Byam Shaw School. She received her National Diploma of Design in painting from Goldsmith's College and graduated from the Royal Academy Schools in 1970.

Jones is a recipient of several art awards, including the first prize in the Greater London Councils painting competition (1969), a scholarship from Künstlerhaus Balmoral in 2000, and an Arts Council England Year of the Artist award for a work at Samphire Hoe in 2001. Her work has been shown in many international art institutions and galleries in the UK, Austria, Canada, Cyprus, Germany, and USA and is held in collections worldwide.

The Library of Raphael de Mercatellis

By Charlotte Haley

The collection of rare books and manuscripts is an ancient occupation, one which still bewitches many bibliophiles to this day. Raphael de Mercatellis (1437-1508) was such a collector, with a fascinating biography to match his extensive library. An abbot and scholar, one of Mercatellis's greatest passions was the collation of specialised knowledge, particularly when crafted into a bespoke, personally-stamped library of manuscripts.

Born in Bruges in 1437, Raphael was one of several illegitimate children of Philip the Good, Duke of Burgundy, his mother the wife of a member of the Venetian Mercatelli di Mercatello family. Raphael de Mercatellis chose an ecclesiastical lifestyle, studying theology in Paris to become the abbot of St Peter's Abbey in Oudenburg at the age of 26. His eminent career did not stop there, however, as in 1478 he became abbot of St Bavon, Ghent, an illustrious position that afforded him many benefits. In 1487, Mercatellis was made a consecrated bishop in partibus maritimis of the Sicilian diocese of Rhodus, and an auxiliary bishop of Tournai. A year later, Maximilian I employed Mercatellis as his counsellor, and while his many responsibilities surely took him far and wide, the abbot had built a refuge in Bruges for himself which he called Nazareth, a palace that allowed him to retire there in 1507. His death in 1508 completed a life of great expense and acquisition, and it is said that his corpse was processed through Ghent accompanied by one hundred horsemen.

But was Mercatellis a much beloved figure of Bruges's history? Or a notorious megalomaniac who exploited his position for wealth? His sense of ambition is clear: in 1501, he ordered the creation of a marble monument for his tomb, including a white statue of

himself; his abbacy was characterized by confiscations and legal proceedings concerning tithes and possessions; in constructing his library, he attempted to collate a multi-volume, fully-illustrated Bible, with original commentary and poetry intermezzos - never completed.

The library itself holds many clues to his character. Mercatellis did not collect printed books, but instead exclusively commissioned manuscripts from artists and scribes that he chose, often having them copy and decorate printed texts by hand. Not only did this incur a huge cost, it was also completely anachronistic, the printing press having been invented decades earlier. Perhaps Mercatellis was clinging to a more austere past, where manuscripts denoted scholasticism and distinction, or perhaps he wished to exhibit his wealth to those around him through physical possessions. Whatever the reason, the variety of late 15th Century manuscripts makes this collection truly unique.

While there is no completely accurate list of the collection, a sixteenth-century catalogue, the Recollectorium, as well as many surviving manuscripts, allows us to picture the library of Mercatellis more clearly. The Recollectorium details eighty manuscripts, forty-one of which have been identified with extant texts and are considered 'true' Mercatellis books: written on fine white parchment, bound in silk, damask, and camlet in a variety of colours, and imprinted with the abbot's arms and curious monogram L. Y. S. (still a mystery to this day).

Yet there are twenty-three Mercatellis manuscripts not included in the inventory, and the catalogue also counts some printed books. As it lists the contents of



Birth of Pallas (Athena): Jupiter and Juno seated on a throne supported by the golden figure of Intelligentia (an eagle), Voluntas (a pelican feeding its young), and Memoria (a griffin, the three names written in black), e.g. powers of the soul and virtues related to the Trinity. Pallas, being born from Jupiter's head, holds a sceptre in her right hand.



'Juno instructs Argus, the shepherd with one hundred eyes, to watch over Io, who was transformed by Jupiter into a small heifer.'

the library long after Mercatellis's death, when the books had been incorporated into the new Chapter library in 1540, it reflects a slightly distorted image of the collection.

Although Mercatellis commissioned a huge variety of texts, there were certainly themes that linked them. His interests were mainly geographical, especially Central and Eastern Europe, and medical, with deviations into astrology and occult sciences. The Tresorier, by author Jean d'Outremeuse, serves as an apt case-study for understanding the kind of texts this scholar was interested in.

One of the more peculiar works, the Tresorier is part of an illuminated manuscript concerning the formation, characteristics, and merits of precious gems, a lapidary specifying over 250 stones and their qualities. The author cites sorcerers and necromancers to support his claims, and the work is the oldest known systematic book on various processes relating to stones and crystals - such as colouring glass.

Combined with this unique work is a text on Chiromancy, copied after a rare Italian incunable and filled with vibrant paintings. The art of Chiromancy relies on the qualities of the hands to reveal things about a person: whether they are robust or frail, whether they are lustful or reserved, if they write well, or drink too much. One can only guess at the reason for Mercatellis commissioning a text on palmistry, but in conjunction with d'Outremeuse's lapidary and some seemingly misplaced paintings of Greco-Roman mythology, this item is a particularly interesting feature of the abbot's private collection.

With a team of specialists at the helm, Dr Jörn Günther Rare Books provides scholarly services, expert advice, and long-term support on the development of collections, and the acquisition and sale of manuscripts, miniatures, and rare early printed books from the Middle Ages and the Renaissance. Dr Jörn Günther has worked with leading international museums and institutions, such as New York's Metropolitan Museum of Art and the J. Paul Getty Museum in Los Angeles, and alongside private collectors on a quest to create and develop their collections.

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