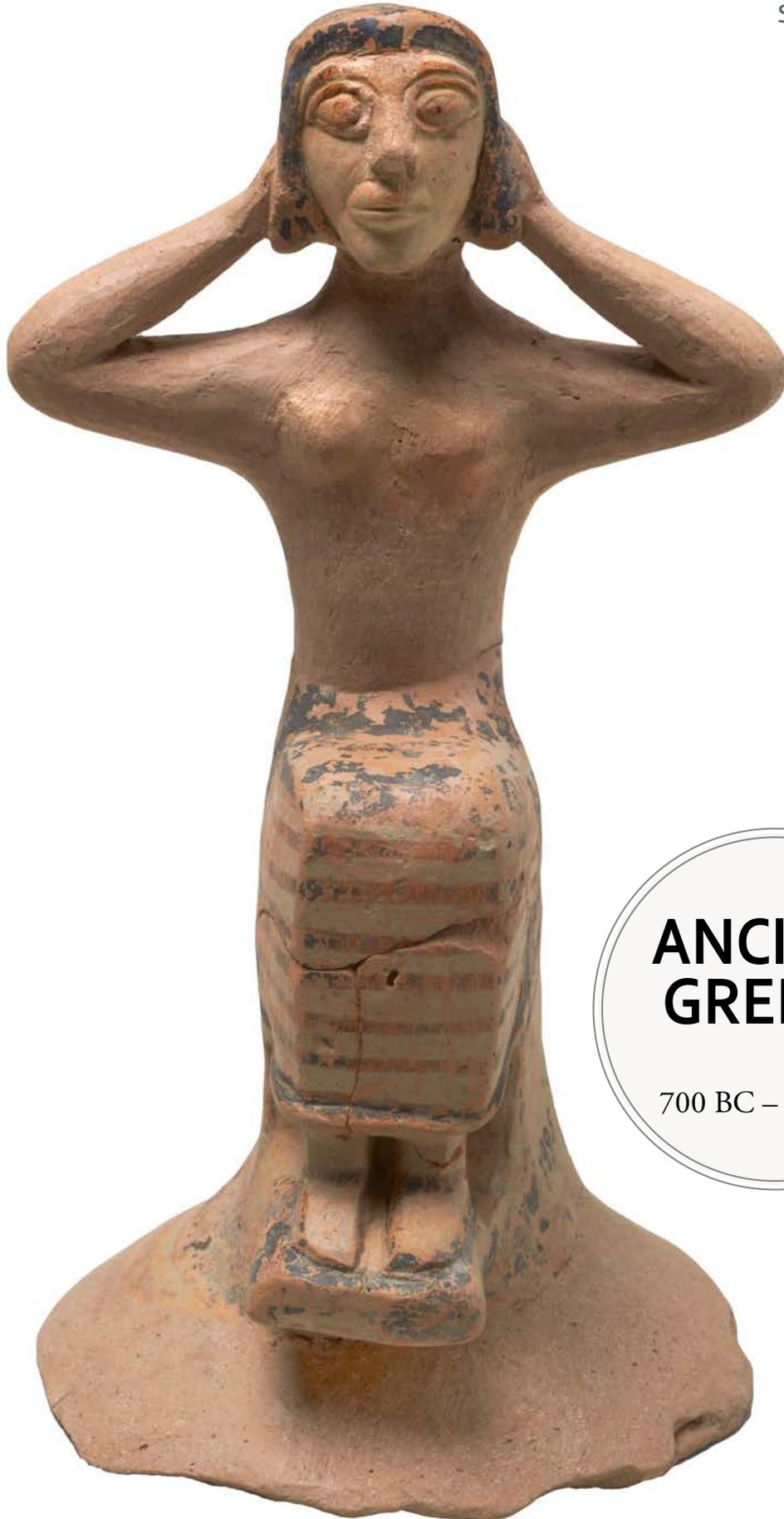


ART & MUSEUM



Summer Issue 2020



ANCIENT GREECE

700 BC – 200 AD



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ANCIENT GREECE

700 BC – 200 AD
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Archaeological Receipts Fund.
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WELCOME

ART & MUSEUM
MAGAZINE

Welcome to Art & Museum Magazine, a supplement for Family Office Magazine, a premier publication dedicated to the Family Office space. We have a readership of over 56,000 comprising of some of the wealthiest people in the world and their advisors. Many have a keen interest in the arts, some are connoisseurs while others are investors.

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

Art & Museum is distributed within Family Office Magazine and also appear at many of the most

significant finance, banking and Family Office Events around the World. Our Media Kit is worth a look. www.ourmediakit.co.uk

This issue is dedicated to the Family Office Writers Awards 2020. Art & Museum is a supplement and the awards recognise the efforts of our contributors and writers over the years. We have a number of other categories which are listed on page six. Please view our website for more information.

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 within 'Art & Museum' Magazine.

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Writers Awards 2019/20

ES REVELLAR ART RESORT

The Family Office Awards 2020 honours the contributors and our partners from within the Family Office Space and the Art World. This issue of Art & Museum has included articles chosen by the readers as the best and most informative from the four issues of 2019. We would ask you to select the winner in the different categories.

This issue includes articles chosen by our editorial team that were included in past issues. We ask that you visit our website and vote for your article of choice: www.familyofficeawards.com

You can also e-mail your vote to info@familyofficemag.com

The Family Office Awards honours excellence and professional contributions in several categories within the art world, including:

The announcement for the finalist in this issue are:

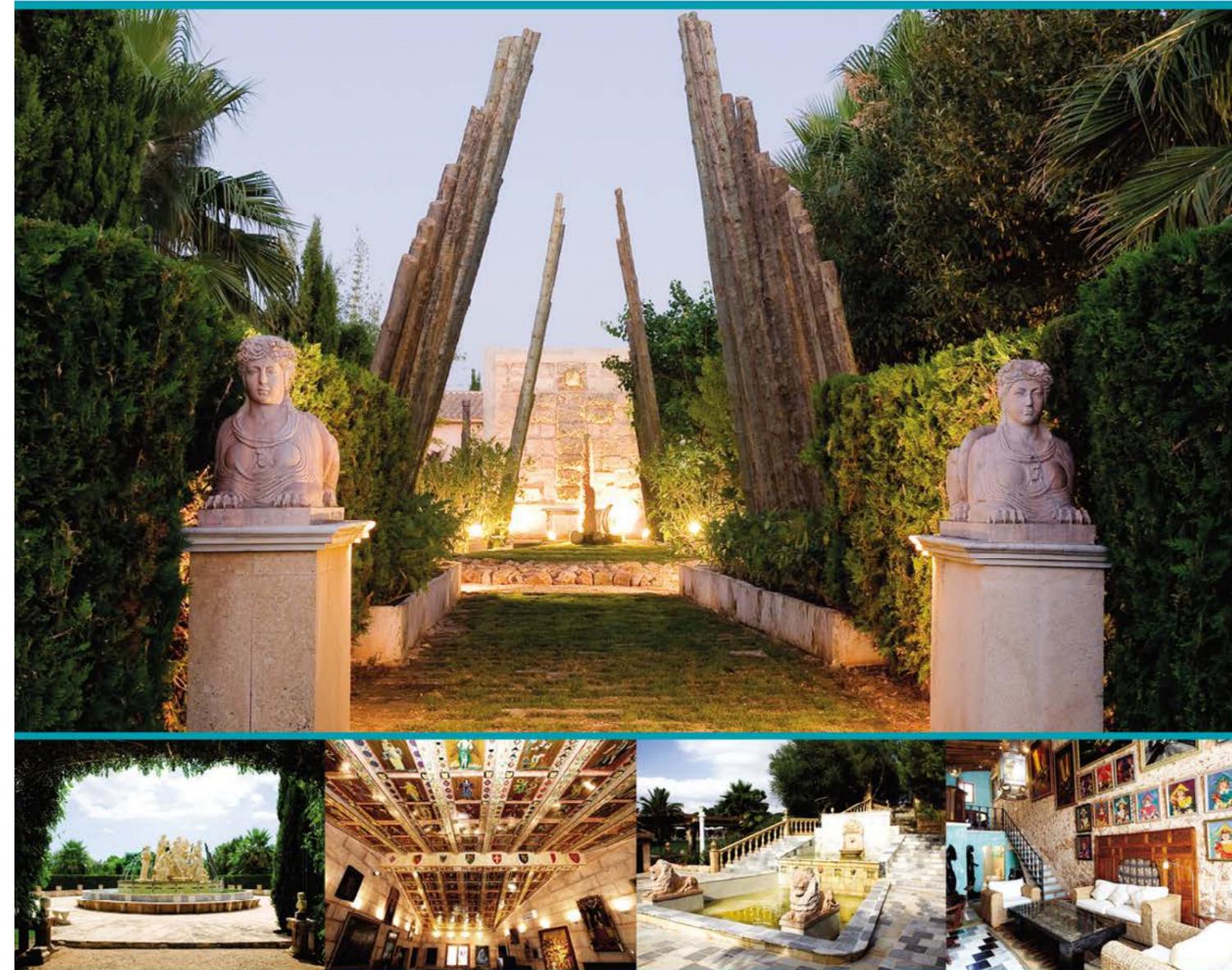
Magazine Cover of the Year
Writer of the Year
Contributor of the Year
Best Service Provider
Museum/Art Resort of the Year

In the Autumn Issue, we will be announcing the Finalists in the following categories

Artist of the year 2019
Best Art Fair 2019
Auction House of the Year
Art App of the year
Person of the Year 2020 (Art Sector) -Winner will appear on the Winter cover Issue 2020

The Family Office Awards 2020, Art & Museum nominations include our partner's events, many of which are the worlds leading Art Fairs and Conferences such as Art Market Unconference, Asia Contemporary Art Show, Deloitte Art Finance Conference, Russian Art Fair, Vancouver Art Fair, Deloitte Art, The Business Art Conference the British Art Fair, Volta, Asia Art Fair, Vancouver Art Fair, Winter Art & Antique Fair Olympia and more.

We have many contributors, some have been nominated from organisations such as Citi Private Bank's Art Advisory & Finance group. IFAR, LIVERPOOL BIENNIAL, Barbara Guggenheim, National Gallery of Ireland, Global Fine Art Awards, Hermann Historica Auctions, Larrys List, Leopold Museum Vienna, Art Business Conference, Deloitte Art Finance Conference, Independents Biennial, Falmouth University, Art Secure, One Art Nation, Masterpiece London, Artiq, Crawford Gallery Cork, SGS, Rolls Royce Art Programme, AXA ART, Fine Art Group, CollectorIQ and more.



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Vincent Van Gogh

"The Red Vineyard"

by Stuart George

Although his Portrait of Dr Gachet sold at auction for \$75,000,000 in 1990, during his lifetime Vincent Van Gogh (1853-1890) endured a spectacularly unsuccessful career. In eleven years of painting, he managed to sell just one picture: The Red Vineyard, a depiction of harvesters at work near the Provence town of Arles, where he lived for 15 months. Wine was undoubtedly an important part of Vincent's life, fuelling his prodigious work rate, as suggested in a letter that he wrote in April 1889: "Everyday I take the remedy that the incomparable Dickens prescribes against suicide. It consists of a glass of wine, a piece of bread with cheese and a pipe of tobacco".

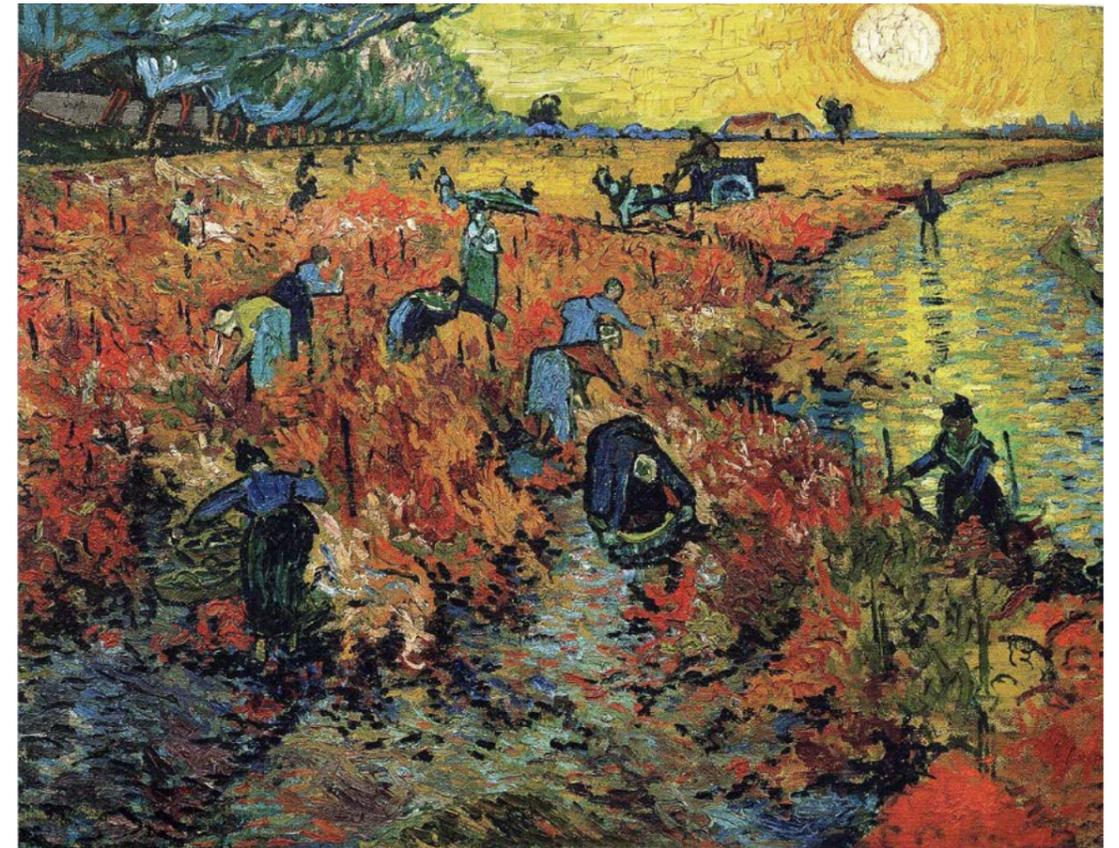
Having left Paris abruptly, Vincent arrived in Arles, 700 miles from the capital, by train on 20th February 1888. The weather was unexpectedly harsh; instead of the sunshine that he had come to Provence for he was instead greeted by snow. In April, Vincent met the American painter Dodge MacKnight (1860-1950), who was living in the nearby village of Fontvieille. Two months later MacKnight introduced Vincent to the Belgian writer and painter Eugène Boch (1855-1941). It was Boch's sister Anne – also a painter – who bought The Red Vineyard in Brussels, for 400 francs, in February 1890, following a show of six Van Gogh works at the Les XX exhibition, which also included paintings by Cézanne, Renoir and Toulouse-Lautrec, amongst others.

Vincent's brother Theo worked in Paris for the art dealers Boussod and Valadon, where he organised exhibitions of up-and-coming artists like Paul Gauguin. Vincent suggested in a May 1888 letter to Gauguin that he should join him in Arles: "...are you willing to share with me here? If we combine, there may be enough for both of us, I am sure of it, in fact..."

On 23rd October 1888 Gauguin, after repeated requests, finally arrived in Arles to live with Vincent in the famed Yellow House. Throughout November 1888 the two painters lived and worked together. When the weather was bad – Gauguin had seemingly brought the rain with him from the north – they painted from memory. After a stroll one Sunday evening, when they had been living together for 13 days, Vincent painted The Red Vineyard.

Evidence in the two painters' letters points towards the picture being completed indoors. Gauguin wrote a letter to Theo dated 16th November 1888, claiming "...I have done a painting from memory of a really bewitched poor wretch in the middle of a red vineyard, and your brother who is very generous thinks it's good".

Vincent also wrote to Theo in November and referred to Gauguin having done a painting of women in a vineyard "from memory", also mentioning that he was himself working on



"The Red Vineyard" By Vincent van Gogh - Pushkin Museum of Fine Arts in Moscow

his own vineyard painting, "a red vineyard, all red like red wine. In the distance, it turned to yellow, and then a green sky with the sun, the earth after the rain violet, sparkling here and there where it caught the reflection of the setting sun". The two painters were evidently working together closely, even sharing the same coarse sackcloth canvas that Gauguin had brought with him.

The Tarascon road north of Arles was Vincent's preferred route out of the town into the surrounding countryside and probably where he found the vineyard. Today Arles' vineyards form part of the Vin de Pays de Bouches du Rhône, created in 1973, and covering rustic red, sometimes rosé, and very rarely dry white wine styles. Grenache and Carignan are probably the grape varieties painted by Vincent.

The relationship between Vincent and Gauguin was always volatile and declined badly after the grape harvest. On 23rd December 1888, Vincent came at Gauguin with a razor. Gauguin, fearing for his safety, left the house to spend the night in a hotel. That evening Vincent cut off his ear. The next day Gauguin departed hastily. After a rapid deterioration of his health and well-being Vincent, on the advice of his brother, went to Auvers-sur-Oise, near Paris, where Dr Gachet (of that portrait) tended him. Vincent shot himself on 29th July 1890, just 20 months after painting The Red Vineyard and only five months after it was sold. Theo Van Gogh died the following year and Gauguin left France for Tahiti. For the vigneron of The Red Vineyard, though, unaware of the artistic turmoil in their midst, life went on as normal.

Enwonwu Anyanwu



by Betsy Bickar
Art advisor
Citi Private Bank's
Art Advisory & Finance group

Collecting Art with Passion A Strategic Approach

"Buyer Beware" is a term that seasoned professionals often use when talking about the art market. Unlike traditional portfolios such as stocks and bonds, art can be a complex asset which carries unique risks, but one which can also bring incredible rewards, both financial and nonmaterial. In our experience at Citi Private Bank Art Advisory & Finance, the collectors who generally see the highest return on their purchases are the ones who have educated themselves over many years about what they are buying, collect out of a true passion, and ultimately allow their knowledge and informed intuition to guide them in buying decisions. The process is somewhat of an inverse relationship: buying art purely for expected asset appreciation has a negligible chance of resulting in significant financial gain, but collecting out of passion with research and guidance can certainly lead to a positive return on an art purchase. Moreover, the latter approach provides the priceless benefit of owning a respected and thoughtful collection for emotional and intellectual enjoyment.

For some, art has global appeal as a hard asset, especially in the face of foreign currency controls and market fluctuations. It can also function as a way to store wealth abroad in certain instances. The 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. However, art as an asset can generate carrying costs, tax implications, trust and estate planning issues and almost no liquidity. Art can be an insider's game; the market for art is opaque and unregulated with a significant barrier to entry, despite

the fact that anyone can go to an auction house or gallery and purchase a piece of art. Which artworks should one buy - the masterpiece on the cover of a catalogue, the rare yet unknown work by a major historical artist, or the piece by the hot younger artist who will be the next big thing? How much should one pay? What will the future value be - if one is able to re-sell the work at all in the future? How does one identify and get access to the best artworks?

Unlike a portfolio of stocks and bonds, diversifying an individual's art collection is a complex process, as it is composed of unique objects with relatively unpredictable resale performance. Choosing quality over quantity, in fact, is generally a more reliable approach than diversification when building a collection. Prices for blue-chip art over the long term have been less volatile than equities, and well-chosen objects generally at least hold, if not increase in value in nominal terms over time.

Value can be a subjective term as it relates to art. It can be a moving target, and like real-estate, the price someone is willing to pay ultimately becomes the true value. In today's market, it is estimated that over half of worldwide art transactions are conducted privately, with no public record of price paid. Art that is purchased at auction is public record and provides hard data for future comparables; however, the remainder is subject to speculation. Transactions of up to \$300 million for a single work of art have been reported in the press in recent years, and although those numbers are quite possibly real, the veracity is unsubstantiated.

Global art sales totals are difficult to determine with accuracy - it is estimated that total worldwide sales of art ranged somewhere between \$45 and \$57 billion in 2016. In the first half of 2017, Christie's, a private company, reported a combined sales total of £2.35 billion GBP (\$3 billion) across categories, and Sotheby's, a publicly traded company, reported a sales total of \$2.83 billion. Smaller auction houses, gallery and artist sales make up the remainder. These sales can happen at art fairs, in galleries, artists' studios, on Instagram, or at a dinner party among friends.

US resident buyers remain the largest group of purchasers in the art market, representing roughly 40% of all transactions by value. The second largest market was the UK, at around 21%, followed by China at approximately 20%. In the past ten years, the art market has transformed itself, fueled by a powerful marketing reach of mega-galleries and auction houses, coupled with social media and increasing globalization. Just as with any trend, tastes can change quickly, and old art-historical metrics of quality may be out of sync with market demand. Marketing tactics have become increasingly sophisticated; exclusivity, relationships, auction guarantees, and inventory control rule the art market and learning how to navigate it can take years or even decades.

Research is the name of the game when buying art: who, what, where and when. Objective guidance can offer a new collector a toolkit to analyze potential purchases throughout his or her lifetime, and ownership can, under certain circumstances, be structured based on guidance from one's tax advisor in a tax-efficient way for heirs to create a lasting legacy and generations of enjoyment.

Due diligence, planning, objectivity, research, analysis and selectivity -- all galvanized by a true passion for art - can create a path to a meaningful and personalized collection while

helping to avoid costly mistakes in a global and labyrinthine art market.

Betsy Bickar is an art advisor in Citi Private Bank's Art Advisory & Finance group, which was formed in 1979. Betsy has 20 years' experience in the art world, and specializes in Postwar & Contemporary art, serving clients in North and South America, Europe, the Middle East, Africa and Asia.

i Anders Petterson, Managing Director, ArtTactic, and Adriano Picinati di Torcello, Director, Art & Finance, Initiative Coordinator, Deloitte Luxembourg, "Deloitte and ArtTactic Art & Finance Report 2016", 4th edition, http://www2.deloitte.com/lu/en/pages/art-finance/articles/art-finance-report.html?id=lu_direct-email_art-finance-report-2016_21042016_external

ii Scott Reyburn, "What's the Global Art Market Really Worth? Depends Who You Ask.", *New York Times*, March 23, 2017, https://www.nytimes.com/2017/03/23/arts/global-art-market.html?_r=0; Prof. Dr. Rachel A. J. Pownall, "The European Fine Art Foundation TEFAF Art Market Report 2017"; and Dr. Clare McAndrew, Founder of Arts Economics, "The Art Market 2017, an Art Basel and UBS report", <http://form.artbasel.com/s/theartmarket>

iii "Christie's Continues to Lead the Art Market in 2017" <http://www.christies.com/Features/Christies-half-year-results-for-2017-8461-1.aspx>

iv Colin Gleadell, "Sotheby's Boosts Private Sales But Loses Ground on Auctions in First Half of 2017", *Artnet News*, August 3, 2017, <https://news.artnet.com/market/sothebys-results-auctions-private-sales-1041635>

v Dr. Clare McAndrew, Founder of Arts Economics, "The Art Market 2017, an Art Basel and UBS report", <http://form.artbasel.com/s/theartmarket>

A word in your ear Provenance

There is a word on everyone's lips on the international art market at present. No, it's not Brexit, although few doubt the importance of that seemingly immovable object. The word is Provenance. So important has provenance become that it is now affecting participants right across the art world, including dealers, museums, auction houses, collectors, insurance specialists and, yes, family offices.

What exactly is provenance and why should we all pay attention to it?

The word originates from the French verb *provenir*, meaning to come from, or originate from. In the context of the art market, it describes an object's ownership history, ideally from its creation to its current custodianship. If that sounds relatively straightforward, consider the many reasons why researching the provenance of artworks has become such a critical issue in the art world.

As most seasoned art professionals will attest, the art market is fraught with risk. Works of art are unlike any other asset class. In most cases, they are unique, often repositories of historical, emotional and economic value, and often transacted in ways that are informal, relatively unregulated and subject to information disequilibrium. Thus it is all too easy to acquire objects whose provenance is either entirely unknown or incomplete, and this applies not only to objects circulating in the art world but also to museum bequests and private collections. Where did the object come from? Who were its previous owners? Which galleries, if any,

did it pass through? Where was it exhibited? And what documentary evidence can be adduced to support it.

Failure to ask these important questions can have serious consequences, which reinforces the importance of conducting thorough provenance research on existing collections and prospective acquisitions. Ideally, an audit should be undertaken on every object and collection, public or private, even where no conspicuous doubts exist. Conducting due diligence of this kind forecloses the possibility of costly title claims arising in future.

Three of the main categories of risk underscoring the need for thorough provenance research on private and institutional collections can be summarised as follows:

- The acquisition or ownership of a work of art that may have been looted by the Nazis from a Jewish family between 1933-1945
- The acquisition or ownership of a cultural heritage object illicitly removed from an archaeological site after 1970
- The acquisition or ownership of an object stolen from a museum or private home at any point in the recent past

Any of these scenarios can potentially lead to costly lawsuits, financial losses and long-term damage to reputation, but Nazi-era loot is arguably the most critical in the current climate. This helps explain why so many art world professionals assembled at London's National Gallery on

September 12 to discuss the current situation regarding the provenance of Nazi-era looted art. The conference, entitled '70 Years and Counting: The Final Opportunity,' was organised by the London-based Commission for Looted Art in Europe in association with the UK's Department for Digital, Culture, Media and Sport (DCMS). The conference broadly sought to clarify the ongoing importance of provenance research in the art market and what progress, if any, has been made by national museums, principally in Europe and North America, in researching the provenance of their collections. The benchmark was the set of eleven non-binding principles laid down at the Washington Conference on Holocaust-Era Assets held in 1998. The first five of those principles represent important challenges confronting the international art world. They are:

- Art that had been confiscated by the Nazis and not subsequently restituted should be identified.
- Relevant records and archives should be open and accessible to researchers, in accordance with the guidelines of the International Council on Archives.
- Resources and personnel should be made available to facilitate the identification of all art that had been confiscated by the Nazis and not subsequently restituted.
- In establishing that a work of art had been confiscated by the Nazis and not subsequently restituted, consideration should be given to unavoidable gaps or ambiguities in the provenance in light of the passage of time and the circumstances of the Holocaust era.
- Every effort should be made to publicise art that is found to have been confiscated by the Nazis and not subsequently restituted in order to locate its pre-War owners or their heirs

It perhaps goes without saying that the very need for this month's high-profile international conference underscores how much is still to be done. Delegates included museum curators, provenance researchers, auction house directors, lawyers, insurance professionals, as well as many claimants still seeking works stolen from their forebears. Private collectors, however, were notable by their absence, hence the need to *encourager les autres* in order to engender a broader culture of provenance research.

Private collectors clearly need to be better informed about the need to undertake provenance research on prospective acquisitions and existing collections. So do countries still failing to meet the required

standards in publishing their national collections. Yet some progress was made at the conference. A consensus was reached that greater consistency in international standards would be a step forward, not least since some countries use methodologies that differ from those imposed upon Germany at the end of the war. Secondly, it was agreed that the so-called "sunset clause" — a statute of limitations on Holocaust-era claims — should be removed, allowing for claims to be bought indefinitely going forward. As with just about every art market-related conference, the word transparency was repeated throughout. Seasoned art professionals will know how the art market thrives on its opacity, so more effort is needed here.

On one issue, however, just about everyone is agreed. Provenance research is an essential component of a just and fair process at every level of the market. It may be laborious and time-consuming to undertake, but it is a justifiable cost given the potential repercussions that can arise from a defective title. For private collectors, museums, auction houses and the trade, provenance research is now too important to ignore.

Tom Flynn and Angelina Giovanni
Flynn & Giovanni
Art Provenance Research
www.flynnngiovani.com



Maurice de Vlaminck's *La voile blanche à Bougival* (1909), looted by the Nazis during the Second World War and which subsequently changed hands many times. After the intervention of Art Recovery International, the picture was finally sold at Christie's in 2015 to the benefit of the heirs of Henry Dauberville, from whose family it was originally stolen, underscoring the importance of provenance research in the art market.

Art, Antiquities and Valuables on the Move



by Renée Pfister

Over the last two decades we have experienced increased exhibitions and loans programmes combined with a change in working practices, due to technological innovations. Museums and galleries recognised the need for specialised staff to manage in-coming, out-going loans and exhibitions. Registrars, Exhibition- and Collection Managers became to play a pivotal role in the successful delivery of international touring exhibitions and the care of collections providing and enhancing guidelines for the safe movement of fine art, photography, objets d'art and antiquities.

The organisation of these projects require extensive planning,

negotiation and communication skills as well as great attention to detail. It involves working with various art professionals and third parties on an international level.

Why should valuable items be escorted by a courier and what is the role of this person? The primary purpose is to oversee each step of the transit operation and the installation at the museum. Ideally the courier should condition check the artworks etc., supervise the packing, loading and the transfer to the airport. Upon arrival at the airport's cargo center unloading of the packing cases commences to a designated area, they may be examined by sniffer dogs before

being moved onto pallets. The correct structures are selected determined by the size of the packing cases before the cargo staff is moving them carefully onto polythene covered pallets.

A courier may step in when packing cases are getting stacked and it is not appropriate, if there is a large overhang, to avoid a packing crate toppling over or when a pallet driver acts carelessly with the cargo. Sometimes there can be issues with airway bills, customs and aviation documentation which the escort can help solve. In case of a damage to the artworks the courier acts as witness to support the insurance provider to establish the party at negligence.

The palletization process is completed when the packing cases are securely strapped, covered with polythene and netting and their weight has been determined before they are moved to a waiting area. Usually they will be transferred to the tarmac one to two hours prior departure of the flight. It is important to arrange a witness load to ensure the valuables are loaded into the aircraft's haul. For security reasons, the courier is often not permitted to be present on the tarmac, but will receive confirmation from an airport representative that the cargo has been loaded. The same process happens upon arrival at the destination airport.

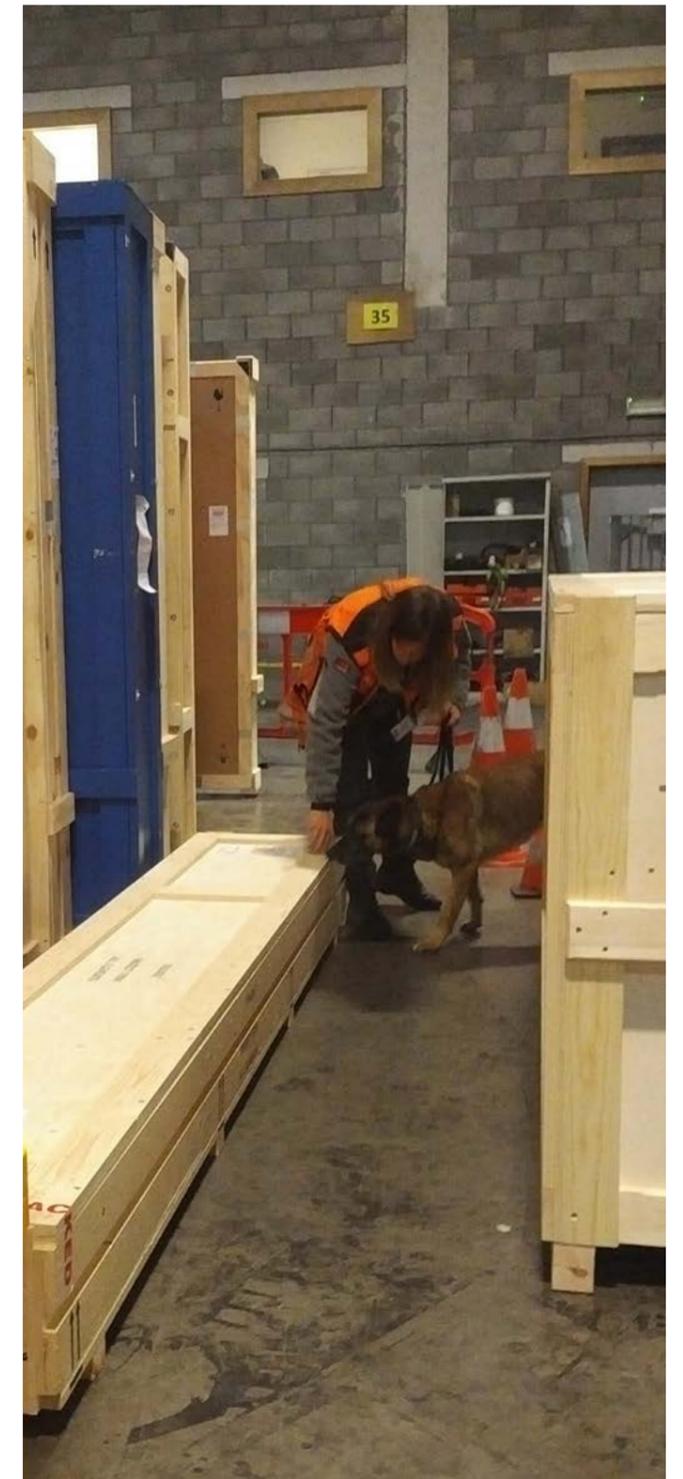
Depending to which part of the world the consignments with the valuables are voyaging there can be long truck journeys and changes of aircrafts involved. For example, any packing crates over the height of 1.60 m require road transport to Amsterdam, Liège, Frankfurt or Luxembourg to join a freighter plane to reach their destination. In Australia, perishable items

traveling by air have always priority. The same process happens upon arrival at the destination airport. After customs clearance, de-palletisation and loading onto the vehicle the courier will accompany the cargo either on the same truck or in a follow-on car to the museum where the packing crates require acclimatisation in a secure and temperature and humidity-controlled area. Usually the courier returns to the museum the one or two days after to deal with the condition reports and installation of the artworks.

Having your artworks, antiquities and valuables escorted is a wise and sensible decision as most damages occur during transit. A professional courier keeps the lender i.e. collector informed at all times and provides a report of the journey and the installation at the museum.

The good news for collectors or custodians is that museums borrowing their artworks will cover these costs.

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Sniffer dog examining cargo

Allure of the Orient: Odalisques in 19th- and 20th Century Art

By Bill Rau, M.S. Rau Antiques

For the 19th-century Europeans, the term "Orient" encapsulated the lands south and east of their home country - present-day Turkey, Greece, North Africa, and the Middle East were counted among the "Oriental" nations. In a time when global travel was still new, such places seemed worlds away from England and France. Thus, these cultures became imbued with an exoticism, which many painters of the age sought to capture on canvas.

The architecture, customs, and individuals of these exotic locales have fascinated artists for centuries, even appearing in paintings as early as the Renaissance and slightly later in works of the Dutch Golden Age. The Orientalist movement gained massive popularity during the 19th century following Napoleon's military campaign in Egypt and the subsequent publication of *Description de l'Égypte*, a 24-volume set illustrating the geography, architecture, and customs of Egyptian North Africa.

Of all Orientalist themes, no subject was more prevalent or influential than the harem, especially scenes featuring one or more odalisques. Typically, odalisques were depicted as erotic slave-concubines; however, this was simply not so! In fact, "odalisque" is a French term originally derived from the Turkish *odalik* meaning "chambermaid." Today, the word *odalisque* is synonymous with any lounging female nude, regardless of ethnicity.

Since Western males would not have been admitted into an authentic *seraglio* (harem), it is safe to assume that the harem as depicted in Western fine art is a fictional, idealized place based upon



hearsay, other representations of the subject, and the artist's own imagination. This fact is illustrated quite humorously in Georges Vibert's *The Peeping Roofers and the Woman's Bath*.

The playful composition, which was commissioned by the American shipping and railroad magnates, the Vanderbilts, depicts three men (one a clever self-portrait of the artist) peering through a hole in the roof down into a woman's bath below. Edward Strahan, a friend of the family's who viewed the painting in the Vanderbilt home, remarked that the women were "splashing about ... in luxuriously decorated hummums fit for the *Arabian Nights*."

In fact, the composition combines elements of several

cultures—the bath is decorated with Turkish architecture and carpets, while the female subjects are clothed in contemporary Western dress and Japanese *geta* and silk *kimonos*. The watercolour painting clearly demonstrates the Western world's obsession with the exotic Orient and, perhaps more so, the Western male's desire to observe that which he is not allowed to enter - the harem.

One of the originators of the Orientalist style, the great French painter Jean-Léon Gérôme is today credited with helping to fashion this entirely new artistic ideology. One of his masterworks, *Bethsabée* (*Bathsheba*), demonstrates his remarkable aptitude for bringing together the exoticism and drama of the Orientalist style

with a well-known narrative. While *Bathsheba's* tale is ultimately one of seduction and adultery, the biblical anecdote plays a secondary role compared to Gérôme's exploration of the female nude.

Scenes of the bath were central to his output, likely inspired by his 1879 visit to the Grand Baths in Bursa. Filled with groups of female bathers naturally posed in various stages of undress, these Orientalist works – such as *La Grande Piscine à Bursa* shown to great acclaim at the Paris Salon of 1885 - are considered among the best of his oeuvre. Gérôme's *Bethsabée* embodies the inherent sensuality and academic idealism of these stunning compositions.

Orientalist genre scenes—particularly those depicting the harem and beautiful odalisques—continued to inspire artists well into the 20th century. Artists including Pierre-Auguste Renoir, Paul Klee, and Pablo Picasso each took up Orientalist themes, but chief among these was Henri Matisse.

Matisse's infatuation with Orientalist subjects, most notably odalisques, can be traced to a seven-month visit to Morocco during which the artist produced approximately 24 paintings and numerous drawings. Matisse continued to revisit the subject of the odalisque throughout the remainder of his artistic career, but they appear most frequently during the first decades of the 20th century.

One such work is *Femme Nue Assise*, a pencil on paper drawing dated 1931. In this study, a nude female sits languidly on the floor with her hand placed upon a cushion; the model's pose and direct gaze are confident. She is clothed only by loosely draped fabric which exposes her left breast and the exotic jewellery adorning her wrists, upper arms, and neck. Stripped of the vibrant colour for which Matisse is best known, the straight forward line drawing is a remarkable example of the artist's incomparable elegance of composition and enduring fascination with the female form.

While the Orientalist style is largely obsolete in contemporary works today, these 19th- and early 20th-century compositions reveal the extraordinary detail and richness of this artistic tradition.



Banksy, Grannies, Screenprint in colors on paper 79/150, signed, 2006. Foto courtesy by Artrust SA

EVERYBODY LOVES STREET ART!

Today Street Art is everywhere. Everybody talks about it; everybody wants it, everybody appreciates it. Exhibitions, documentaries, festivals and debates are dedicated to Street Art. The works of the most famous street artists are sold at auctions at considerable prices.

Street Art has become part of the conventional art world, not only in the awareness of the practitioner but also in the recognition and attention of critics, galleries and museums. Moreover, it has become a phenomenon, which involves the masses and we find it in so many aspects of our daily lives: in fashion, in clothing, in music, even in video games.

Yet at its beginnings, Street Art was considered - at best - only a phenomenon of urban degradation, and more often a vile illegal and vandalous act.

Its origins date back to the American Graffiti of the Seventies (although we could look for far back roots,

reaching up to prehistoric graffiti). The place where it all starts was New York, with its subway lines: its here since 1969, hundreds of young Afro-American and Puerto Rican of Bronx begin to fill the wagons and stations with their signatures (tags) cluttering every space, every available surface.

For these young people who are relegated to the margins of the city and the society, leaving their signature in a public space visible to everyone is a way of claiming their identity, shouting their existence.

It is an act of rebellion that only in the following years, with the emergence of different techniques and styles, begins to assume the appearance of an artistic act and attract the attention of the people in the concerned field. The passage of the street art from the metro wagons to the canvas, with the entrance to the art galleries, has evolved quite swiftly.

An evolution that revolves around some key characters such as Jean-Michel Basquiat and Keith Haring: very different characters but united by a similar path, by starting as a writer, each has gained rapid success in the world of conventional art.

Thanks to Haring, today's Street Art has shifted to a fully and conscientiously artistic graffiti. Basquiat, on the other hand, deserved to be remembered as he brought the spirit of the street to the canvas, disconnecting graffiti from its purely urban habitat to the art galleries.

In the wake of their success, many other artists came out of anonymity and affirmed their presence on the international art scene, bringing styles, techniques, artistic modality and expressing new personal ways. From the graffiti, there arises an artistic movement that originated, moved from and grown out of entirely different assumptions and cultural references: The Street Art.

Even from the point of view of different techniques, the separation is increasingly clear. If the spray cans represent the unique instrument of the writer, for the street artist, it is just one of the many possibilities available: brushes, rolls, stickers, stencils, posters, mosaics, various installations and many other tools for urban intervention, where originality is the very origin of the work of art.

The popularity that Street Art has been recorded since the early 2000s, thanks to the success of some artists, who have marked as a watershed its evolution. Banksy, of course, is one of those who - with his discerning and innovative language - has brought Street Art to a new artistic level, communicative and even indirectly commercial. We can safely talk about a first and a later Banksy in the history of this artistic movement.

From the ghettos, today Street Art has not only emancipated itself from its roughest context but has become a costume phenomenon that involves all layers of the population. In doing so, it had to open up and confront even with dimensions that go beyond the walls and the urban surfaces that have been its means of diffusion. Street Art today is made up of festivals, exhibitions, museums and galleries, and especially videos and photos that document and disseminate works on the web and social networks, creating attention, fame, consensus.

The exhibition "Street Art. From Basquiat to Banksy, the Kings of the Street", curated by Artrust in Melano, Switzerland, traces the story of this artistic movement - one of the last great movements of the 20th century - presenting to the public almost 90 works, within a path that from pioneers of American graffiti to the many forms of current Street Art.

www.artrust.ch/streetart

Tuttomondo, the mural realized by Keith Haring in 1989 on the external wall of the rectory of the church of sant'Antonio Abate in Pisa. Foto courtesy by Artrust SA



Howard Morgan

Howard J. Morgan has been a member of the Royal Society of Portrait Painters since 1986. His work in this field is exceptional and reflected in numerous Royal commissions. These include HM The Queen, HM The Queen of The Netherlands and HRH Prince Michael of Kent.

My memories of painting HM Queen Elizabeth II and Queen Beatrice of the Netherlands for Unilever and tercentennial celebrations of William and Mary's accession seem suddenly pertinent whilst we negotiate an exit from Europe. I've been interviewed and filmed a number of times on the subject, one for US Cable TV, Dutch TV, and again for a UK television channel to be broadcast next year.

Obviously, talking about our Queen is difficult, and I've always erred on the side of discretion though I did find her disarmingly frank. Queen Beatrice's portrait was finished first and arrived at Buckingham Palace, and our Queen remarked on the large gilded torchier and I had to persuade not to have hers filled similarly, despite, a large number of torchiers were brought from Windsor, and if I had included them all the Queen would have begun to resemble the proprietor of a Fulham road antique shop. She asked me how I got on with Beatrice and I mentioned that she felt unappreciated in Holland and the Queen said they frequently spoke about that dilemma. I think I also divulged a strange conversation I had with Queen Beatrice when she criticised the British way of life and suggested we overemphasised the importance of the Battle of Britain and she referred to it as a "skirmish" at which



Portrait of Queen Beatrice's by Howard Morgan

point I reminded her that this so-called "skirmish" enabled Britain to be the base for the invasion to remove the Nazi grip on Europe including Holland. I really felt that the Dutch Queen had been briefed to deliver these remarks.

As a corollary to this a couple of years ago when Dutch television wanted me to talk about my sittings with Queen Beatrice, as she was then, as she is not my Queen I felt free to divulge the strange conversation I had particularly about the crisis in 1940. It was duly broadcast, and apparently, there was a studio discussion afterwards where it was claimed that I was mistaken and the Queen would never have said such things. I didn't see this programme, and I don't speak Dutch but nevertheless what I recounted was true, and I felt insulted at the suggestion of inaccuracy.

Queen Elizabeth had been puzzled about the remarks as she said it did not match with her knowledge of Queen Beatrice who loved this country and its traditions, particularly in respect of our country pursuits of fishing, shooting and hunting.

Holland, in the end, is a country traumatised by Nazi occupation and its pernicious results and it is not the country that defeated Spain and expelled them from the Netherlands in the 16th century, before that extraordinary explosion of Dutch culture based on successful trading in the 17th century.

Helen Mirren played the Queen recently on the stage and film, I didn't see the play as my friend Robert Hardy pulled out of it, but I did see the film. Her portrayal though acclaimed was nothing like the Queen I met who talked like an Italian with constant hand and arm gestures.

In conclusion on a more frivolous note, I remember turning up at Buckingham Palace to prepare for a sitting to be confronted in the green room where portraits usually happen, with a large amount of suitcases, one of which had a label "Bon Voyage Monsieur" which I pinned to my easel. The suitcases were then removed, and when the Queen arrived, she laughed at the label and said that Buckingham Palace was awash with suitcases from the President of Ghana's party who were visiting.

I have to say though I fell out with Beatrice on her interpretation of recent history she was also very kind and organised for me to copy pictures in Holland, a Van Dyck in the Mauritshuis and part of Hals' militia pictures in the Franz Hals' museum in Haarlem. Leaving Haarlem after a day's copying, I popped into a little antique shop

to buy a chandelier I'd spotted, and the proprietor bowled me over when he asked how my portrait of Beatrice was going. I said how could you possibly know about that, he winked and just said Holland is a very small country.

My assistant loved The Hague where I did the portrait, as he loved driving in and out of the Palace in the studio car as he was always saluted which didn't happen at Buckingham Palace. The other saluting was in the back of the carrier's van taking the portrait to London as in customs in Rotterdam the officials insisting they examine the case "saluted" when they saw that it was indeed a portrait of their Queen. I was saluted in the underground car park of the Sofitel Hotel where I was staying and one-afternoon painting and fulfilling my long ambition to paint in an underground car park. When I was challenged by a policeman, he went away to check that I was indeed painting Beatrice when he returned to speak to me but he didn't say a word, he just clicked his heels and saluted me. So cool.

I heard a little later from Guy Roxburghe, the Duke of Roxburghe that our Queen very much enjoyed our sittings and it was very unusual for such a comment to be made. Wonderful lady- when I accidentally plunged the painting room into darkness by falling over one of my lighting cables, - she merely laughed and said: "Oh that was clever."



PORCELAIN MUSEUM AUGARTEN

Extensive renovations were completed in June 2011 which have restored the palace of Augarten to its former glory. Originally the imperial "maison de plaisance", it has since 1923 been the home of the AUGARTEN PORCELAIN MANUFACTORY. One wing of the building now houses the Augarten Porcelain Museum, the exhibition rooms features an imposing original kiln extending over two floors.

The museum illustrates the history of Vienna porcelain with a representative selection of pieces from all its artistic phases. The visitor when entering the upper floor is presented with accounts of porcelain's origins from China and of the enthusiasm it fired within the hearts of Western rulers, and the European discovery of hard-paste or "true" porcelain. The various stages of production are vividly represented, where visitors can touch samples of porcelain's essential ingredients such as kaolin ("china clay"), feldspart ("china stone") and quartz.



The MANUFACTORY 1718-1864

Foundation and Era Du Paquier (1718-1744)

In 1718, Claudius Innocentius du Paquier completed a risky mission to bring the closely guarded secret of how to make porcelain to Vienna. In recognition of his achievements, Emperor Karl VI granted him the privilege of being Vienna's sole porcelain producer.

This is how Europe's second porcelain manufactory (the first one was in Meissen) was founded in Vienna in the street known today as "Porzellangasse".



Maria Theresia and her passion for Viennese Porcelain (1744-1780)

In 1744, the Manufactory was taken under Imperial ownership by Empress Maria Theresia. Since then, every piece produced by Imperial Manufactory Vienna has borne the blue-striped shield from the coat of arms of the Dukes of Austria underneath the glaze to confirm its authenticity. Maria Theresia ruled during the lively Rococo period, the spirit was reflected in the products of the Vienna Porcelain Manufactory. Fanciful genre scenes borrowed from the works of famous painters like Antoine Watteau are an unmistakable hallmark of that era.



Sorgenthal and Classicism (1780-1830)

The Manufactory enjoyed a golden age under the management of Conrad Sörgel von Sorgenthal. This "artistic period" of Classicism celebrated the return to straight lines and artistic styles from the Antiquity. Porcelain produced during that time features relief gold decoration, palmettes, and horns of plenty. The Congress of Vienna helped the Manufactory to earn an excellent reputation at home and abroad, and its products became highly-prized possessions in many royal households.



Biedermeier and early Historism (1830-1864)

During the Biedermeier era, Viennese porcelain became a status symbol for the aspiring middle classes. The hand-made gems that graced the tables of wealthy citizens of that time featured designs and decoration like the "Viennese Rose" and other floral styles which remain popular today.



Rapid growth in competition at home and abroad finally forced the famous company to close down in 1864. Its extensive collection of designs was donated to the Museum of Art and Industry, which is now the Museum of Applied Art. An important chapter in Austrian history had come to an end – or so it seemed.

AUGARTEN

The restart from 1923

The ground floor is devoted to the twentieth and twenty-first centuries as is the museum of the Augarten Porcelain Manufactory. Founded at this location in 1923, Augarten was intended not simply to carry on the grand old tradition of its imperial predecessor but also to make its own contribution to contemporary art.



Accordingly, production began in the 1920s and 1930s and was marked by such artists as Josef Hoffmann, Hertha Bucher, Ena Rottenberg, Walter Bosse and Franz Zülow.

After illustrating the particular problems of and technical experiments carried out during the Second World War, the exhibition presents porcelain by Ursula Klasman that exemplifies the pursuit of a radical new simplicity characteristic of the 1950s. Pieces by Wolfgang Hutter and Arik Brauer from the years up to and including the 1990s show the art of Vienna porcelain being given a particularly Viennese slant.

The twenty-first century is represented in works by a very diverse range of artists including Kurt Spurey, Gregor Schmoll and Gundi Dietz.

The museum also features the most recent work of contemporary designers such as Gottfried Palatin, Philipp Bruni and Thomas Feichtner, which has been inspired by the tradition of the 1920s.

The design for the Augarten Porcelain Museum by the architect Professor Boris Podrecca features elegant "paravents" and glass cubes that provide the perfect setting for the porcelain exhibits.

The concept for the presentation was the creation of Annette Ahrens B.A. and Dr Claudia Lehner-Jobst. Marina Yolbulur-Nissim is the principal administrator of the Augarten Porcelain Museum.

www.augarten.at



Sculptor Dawn Rowland FRSBS Interviewed by Pandora Mather-Lees

Being able to explore the fragility of relationships and quiet sentiment through the medium of monolithic stone is a rare skill. Henry Moore and Barbara Hepworth are celebrated examples of such sculptors with their abstracted, often colossal organic forms. Dawn Rowland's work, which must be seen in the 'flesh', excels in evoking this psychological force in her own somewhat more figurative style, whilst sitting comfortably within modernist British tradition. Her flat geometric

forms are devoid of the distracting self-awareness of some artists' works despite being almost entirely autobiographical. Her personal 'CV' as she describes it. Stylistically, this fits the Modern Classicist genre. Rowland's work is contemporary, but not post-modernist or Avant Garde by today's standards. It appears to shift between the ancient Near East, ancient Egypt, Modigliani and Brancusi with hints of Rodin as soft polished surfaces emerge from rusticated stone.



Three major works were accepted into one single RA Summer exhibition and the artist was presented to the Queen. She has been bought by major collectors and commissioned by hedge fund managers, and a career spanning decades. It started while travelling between San Francisco and London as a newlywed with two young children and university professor husband.

Rowland spent two weeks at Camden Art School on a stone carving course and told her husband Malcolm; "I've fallen in love ... for the second time"! This was pretty much her only formal training. Her work stands majestically on its own without any introduction, although with all works of grandeur and mastery, we wonder what sits behind them and ponder the journey's origin. For Dawn Rowland each work is indeed a journey, carving directly in stone a single piece will take months. "I'm a direct carver" she says, standing slight and petite between two huge and foreboding pieces of black granite "which means that I draw directly onto the rock and



work from there, hardly ever with sketches and never with a maquette - and the piece may change course as I progress."

This means that collectors must have faith. Indeed, some have trusted in her ability to deliver from the "smallest of sketches". Seeing the sculptor in her studio one would be assured. The enriching experience watching this feminine, ladylike figure with wild curly blond hair and manicured hands donning bright red overalls, trainers and mask as she masterfully polishes and re-polishes the final touches to a monumental piece of stone, one beholds a creator of competence and flair at work. Amusingly a male sculptor is deemed to have said, admiring her work in the Royal Academy, "I can't believe that this was done by a woman!"

Making stone breath life and spirit to engage the viewer yet retain a primitive, heroic anonymity which stands the test of time is Dawn Rowland's legacy.

As an art historian one comes face to face with a vast spectrum of creativity and can become jaded. Sitting in Dawn's stunning home in leafy north London however is a dream. One never wants to leave - it is immaculate, contemporary and white, yet warm and calm with the air of a private museum. Her sculptures and bold life drawings are displayed artfully among others including her talented daughter's exceptional abstract expressionist paintings. One thinks the world missed out on an interior designer of amazing quality - thankfully this is the case, otherwise her sculpture would have been lost to us for ever, and that would be a tragedy.

Angela Rosengart Rosengart Collection Museum Lucerne, Switzerland



Angela Rosengart with Picasso in his studio at Mougins, 1970. (Photograph by Siegfried Rosengart)

In 1978, Siegfried and Angela Rosengart presented the City of Lucerne with eight masterpieces by Picasso to mark the city's 800th anniversary. This laid the foundations for the Lucerne Picasso Museum, which they further endowed over subsequent years. Since 2008 these works have been incorporated into the Rosengart Collection.

In 1992 Angela Rosengart set up the Rosengart Foundation, the purpose of which is to maintain the art collection left to it by the founder and to make it accessible to the public in Lucerne on a permanent basis. In 2000, Angela Rosengart purchased the building built by the Swiss National Bank in 1924. When the museum opened in spring 2002, the Rosengart Collection had at

last found its permanent home. Angela Rosengart has been driven by this passion and her love of art right up to the present day. Born in 1932, she has been active as an art dealer since 1948, first of all as an apprentice in her father's firm, then, from 1957, as a partner alongside her father Siegfried Rosengart and after his death in 1985 as sole managing director.

She has specialised during her professional career in Classic Modernism. Furthermore, she was able to count a number of Classic Modernist artists, including Picasso, as personal friends. Picasso portrayed Angela Rosengart no less than five times. A milestone in her career was when, in 2003, the Philosophy Faculty of the University of Zurich awarded her an honorary doctorate.

To begin the interview, this is Madam Rosengart's most profound recollection of Picasso:

"To endure Picasso's gaze was an incredible experience. He seemed to bore into me with his eyes, indeed to eat me up."

What was your earliest memory of art?

"I had a passion for antiques and great works of art which began when I had a lecture of the Greek myths, I can have been no more than eleven or twelve years old."

What was your most significant experience that involved art?

"One of the most significant events in my life insofar as art is concerned, was to sit for Picasso when he painted my portraits. He was such a wonderful and interesting artist and had a very charismatic presence."

What is your favourite work of art?

"My favourite "Old Master" painting is Rembrandt's self-portrait at the Frick Collection in New York. My favourite impressionist work has to be the "Cathedrals" by Monet. Of course, for 20th-century art it's difficult for me to decide between Picasso and Klee."

Do you remember the time you met Pablo Picasso?

"The first occasion I met Picasso was during my first visit to Paris in April 1949. My father introduced me to Picasso in his studio at the Rue des Grands Augustins."

What was it you were drawn to?

"Picasso fascinated me because of his constant renewal and innovation. His talent was endless."

Do you have a contemporary artist you admire?

"I love Diebenkorn's work and recently I discovered the very interesting Heinz Mack."

As you have known many world-renowned artists personally, can you give us a one-line sentence about the following artists:

Picasso: "His curiosity for everything in life which made him appear young, even at 90!"



Angela Rosengart (Photo by Christian Scholz)

Miró: "I have a preference for his poetic and so very personal dreamlike figure representations of the early to mid-Twenties, like our Dancer of 1925."

Matisse? "His late works, the gouaches découpées, were the most fascinating for me. What is unforgettable to me about Matisse was when he allowed my father and me to watch him during the creation of an important work."

Chagall: "His love for the World."

Paul Klee: "From an early age I was mesmerised by his use of colours, his sense of humour, the poetry, his constant renewal of style, his inventiveness."

Why did you decide to specialise in Classic Modernism?

"That was a tradition of the (commercial) gallery since it was established in 1920, but Impressionism and POST-IMPRESSIONISM was also very important for the gallery."

Of all the artists you have known, who among them were your greatest friends?

"Picasso of course, but also Chagall."

Which of your five portraits by Picasso is your favourite? "Perhaps the drawings of 1958 - or the large lithographs of 1964. It's hard to say as I love them all"

What does the future hold for the Rosengart Museum?

"I hope the museum has many more happy visitors coming from all over the World! I also hope that everything will remain just as it is now."

Secret Commissions in Art Transactions Risks & Safeguards



by Phoebe Kouvelas, LL.M.

Art sales have traditionally been facilitated through the use of third parties. The problem arises, however, where the existence, role and remuneration of multiple intermediaries in a transaction are not disclosed to the principal be it the seller, buyer or both. In fact, direct sales between a seller and a buyer are now the exception rather than the rule, and it has become the norm to expect as many as 10 intermediaries to be involved in a transaction of high-value art. Among other things, multiple intermediaries can trigger confusion as to who any given agent represents, in what capacity, with whose authorization, who is responsible for paying the agent and the amount of their fee. With confidentiality often cited as an excuse to avoid disclosure to the principals of the existence and role of any given intermediary, conflicts of interest inevitably arise with serious consequences for all involved.

THE STAKES ARE HIGH FOR COLLECTORS

The engagement of multiple undisclosed intermediaries can prove disadvantageous to collectors. For one, it can result in significant transaction costs when artworks are offered through successive dealers with commissions added by every intermediary. In such case, a buyer is likely to be defrauded when they pay for an artwork at an inflated price due to undisclosed commissions to any number of intermediaries.

From the point of view of the seller, the risk of being defrauded is also significant. It is quite often the case that the owner has not authorized their advisor to use third parties (sub-agents) in order to identify prospective buyers or even that the owner has not



placed their artwork on the market for sale in the first place and is unaware of the fact that it is circulating by multiple agents for sale, all purporting to have a direct link to the owner. Such practices can have a detrimental effect on the value of an artwork. Collectors are willing to spend significant amounts on art partly due to the fact that any given artwork is considered desirable and only a select few can own it. The value of a work of art that is circulating in the market and remains unsold (often because none of the intermediaries has access to the owner or simply because the owner has not mandated anyone to sell) can be considerably compromised and therefore savvy collectors must be very careful about how they offer a piece of their collection for sale.

Additionally, conflicts of interest arise where sellers agree to a net sale price with their advisors, allowing the latter to profit from any difference above the net amount. The risk here is that the advisor will be inclined to have the artwork undervalued in order to increase their own profit or in order to pay undisclosed commissions to various intermediaries unknown to the seller (or both). In the case of *Accidia Foundation v Simon C Dickinson Ltd* (2010), the seller experienced this the hard way when it received only US\$ 5 million on a US \$ 7 million sale of their art after several intermediary commissions were paid. The English High Court, however, opposed such practices. It ruled that the practice of net return price “would be objectionable as being unreasonable and unlawful unless it were concluded with the fully informed consent of the principal seller or the dealer accounted to that principal for the secret profit secured.”

INTERMEDIARIES RUN RISKS AS WELL

Intermediaries in art transactions whose existence is not disclosed and whose role is not transparent run legal and financial risks as well. For one, the bigger the chain of intermediaries who help locate prospective sellers or buyers, the more likely it becomes that any of them will be circumvented after they have made a key introduction which ultimately leads to a sale, resulting

in potential financial losses due to unpaid commissions. In a similar manner, a sale that is facilitated by an unauthorized sub-agent, or the total commission earned by a string of agents exceeding the maximum commission allowed by the principal, can also lead to financial losses for the intermediaries involved.

But apart from lost earnings, intermediaries may face even harsher consequences where they operate with lack of transparency. Where they are deemed to owe a fiduciary (a legal obligation of one party to act in the best interest of another), acting in a way that breaches such duty can lead to loss and damage. Generally speaking, any action that does not put the principal's best interests first is likely to breach the fiduciary duty owed by the intermediary. For example, putting oneself in a position of conflict of interest can lead an agent to knowingly undervalue an artwork in order to increase their own profit or to retain undisclosed commissions; such practices will almost always be considered a breach of fiduciary duty.

SECRET COMMISSIONS REVISITED:

A RECENT DISPUTE

The complexity and severity of the issue of secret commissions has been highlighted by the multi-jurisdictional legal dispute between the Russian businessman Dmitry Rybolovlev and the Swiss art dealer Yves Bouvier. The case involves the sale of 38 paintings to Rybolovlev with every transaction engaging a chain of intermediaries not disclosed to the buyer and resulting in fraudulent price mark-ups of around \$1bn due to unauthorized secret commissions, as Rybolovlev alleges.

The result and legal implications of this case remain to be seen when the various courts rule on the merits of the case. What is worth noting here is that the deciding point will be whether Bouvier was dealing as agent for Rybolovlev, in which case he owed a fiduciary duty to his client, or whether he was dealing at arm's length, acting in his own interest, with a view to maximizing his own profit, in which case he will be deemed not to owe a fiduciary duty.

HOW CAN COLLECTORS BE PROTECTED?

To legally protect themselves from the negative consequences of undisclosed commissions, collectors can act pro-actively:

- **Consignment Agreement.** Where collectors consign a piece of art to a dealer for sale, a carefully drafted consignment agreement has become a necessary endeavor. Among other issues, such

agreement should be clear about the dealer's responsibilities and compensation and whether and how the dealer can compensate intermediaries in the course of the sale. A clause providing for a disclosure requirement or limit of related payments the advisor may collect is also wise to include.

- **Net Price Sale.** Where an owner enters into a consignment agreement with a dealer on a “net price arrangement”, the consignment agreement must place a cap on the total amount of commission retained above the net price. If there is no such cap, then the consignment agreement must include clear language that the owner is satisfied with the net price (specified in the agreement) and that the dealer is authorized to retain all monies above the net price, irrespective of the amount.

- **Sale & Purchase Agreement.** Where a seller and a buyer enter into a sale and purchase agreement directly with each other, terms in such agreement must include protective warranties and provisions relating to commissions.

HOW CAN INTERMEDIARIES BE PROTECTED?

Intermediaries can also act pro-actively to ensure their interests in an art transaction are safeguarded:

- **Non-Circumvention Agreement.** Where multiple intermediaries are involved in high-value art transactions, it is wise to enter into a non-circumvention agreement, especially where the intermediary has no direct link to any of the principals. Such agreement ensures that the intermediary will be compensated for any key introduction they make which leads to a successful sale and that they will not be circumvented after having rendered their services.

- **Introductory Commission Agreement.** It is wise for intermediaries to enter into an introductory commission agreement which will clearly state the manner and amount of compensation payable in order to avoid situations where the intermediary suffers financial losses due to unpaid commissions.

Clearly, lack of transparency in art transactions not only has ethical implications but also poses legal and financial risks for all involved. Both principals and intermediaries must be aware of those risks and seek advice on how to best safeguard their interests.

Phoebe Kouvelas is a lawyer specializing in art, IP and cultural property matters. She is partner at ArtSecure, a law firm offering legal services for the art world.

www.artsecure.gr

Painting with light

Understanding Leonardo da Vinci's Pictorial Legacy

by Dr. Kiki Klimt



GreatWhite KikiKlimt Acrylic and Silver Dust on Wooden Panel Size: 111x 111cm



Trilogy KikiKlimt Acrylic and Silver Dust on Wooden Panel 3x66x 198cm

From my studio in Slovenia, I have been creating art works in a variety of media for more than 20 years. Exploring a new medium inspires me and informs my practice. Recently this developed into a new phase of painting portraits and emotional paintings which exhibit a sense of heightened reality.

As an Internationally exhibited artist, I have been shown widely in group and solo exhibitions, including Berlin, New York, Ljubljana, Maribor, Belgrade and Zagreb.

Throughout my career, I have always been moved by the objectivity of visual language and its connection with the deepest human desire to communicate. After many years of intensive research, I realised that my medium expresses the narrative with which I generate a certain mood or feeling. For the past nine years, I have returned to the roots of my artistic education, to my original love – painting.

I paint in the manner of the old masters known as 'illuminators' because of their ability to enhance reality bringing light to the viewer through a visual language. Painting for me is not only the application of colour to substrate, but the exploration of a deeper understanding of life itself. To discover the unique technique of painting with light, I have studied mythology and symbolism, psychology, philosophy, physics, quantum physics, mathematics and chemistry, not to mention the underlying nature of human consciousness and perception. It was the desire to understand the connection between everything that existed that led me to Leonardo da Vinci. Leonardo's works and note opened the door to new worlds allowing me to tell the story behind them. I followed his way of exploring life. I began to look for the essence,

the source of his phenomenon. Throughout this research I tried to understand what the hidden cause is that creates the world around us as it exists. Leonardo always said that nature was his greatest teacher and spent most of his time observing nature and natural phenomena. He studied painting technique from his worldly observations and from what is concealed behind. He wrote that 'It's not enough to believe what you see. What you see, you have to understand, too.'

My starting point was Leonardo's painting method – sfumato, which in Italian means 'smoke' or 'veil'. It is a technique of applying thin layers of paint, in which the materiality of the paint is completely lost yet brings the form to life. After nine years of observing Leonardo's paintings and exploring his notes to understand what he was doing and how, I managed to paint a painting that reflects the vibrancy, softness and grace that pervades his masterpieces. I can claim now that I not only fully understand his process, but have begun upgrade it

The method of painting I have developed is unique. Having acquired it in practice, I have constantly been re-evaluating it in various theoretical areas. I realised that reality is completely different from that previously understood. Leonardo's work slowly and with certainty led me, through observation and conscious presence, to a true understanding.

Each image begins with the study of the relationship between content and composition. Relationships within the image between individual elements, diagonals, empty spaces and so on must relate to a ratio that takes into account the primary language of geometry and numbers. The basis is simple Pythagorean geometry. Behind all of this is a language of numbers. This is the most abstract language that a human knows and rises above any other communication. Numbers and geometry create the melody of an image that affects our senses and tells a story that is preliminary to reception of a work of art

The next stage is the choice of colours and the way they are interchanged. I usually use combinations of seven basic tones – the colours discovered during the study of old Babylonian records which have

survived to this day in the fragments of Plato's and Goethe's works and in other medieval scripts from all over the world. My painting technique is painting with light, so it is especially important for me that the colours I use are of high quality and that the pigment is well grounded. Since the colour and its vibration is essential, and I work with it at the level of the atomic structure, the colour tube is not only a white tube but always a specific shade of white, which has exact fine particles of the pigment, a precisely determined binder and solvent content, and a specific drying time, which is different for each layer of paint. Every pigment is different, depending on the substance from which it is made, the age of pigment production and other factors. Colour becomes understandable only when perceived as vibration within the atom. Thus, titanium white is not the same as zinc white, because the titanium atom vibrates in the same vibration as the number five, and the zinc atom at the level of nine. In addition, each artwork contains 60 to 200 thin paint coatings that intertwine and generate the final vibration. The colours I apply are carefully selected according to their primary vibration.

Continuing from where Leonardo ended up, I begin to create an image so that I first set up dark parts and then I apply colours. I'm constantly looking for the light inside them, not outside them. I am painting in the opposite direction in respect of other painters. Instead of applying light or darker shades, generated by an external source of light, I draw their internal irradiation from the forms and their interior light. I paint by removing material from the surface and replacing it with light that lies within the atom. This is possible because I have developed an understanding at the highest level of the appearance of matter and the vibration of the colour. It sounds impossible, but if everything is only the result of light, then everything is light.

Leonardo da Vinci understood that at a certain level of existence in nature, there are no colour substances. And just as he did, I am actually only cleaning the surface of my pictures, until I get the cleanest vibration – the original vibration.

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Imagine!

A World Where Art Can be in More Than One Place

In addition to new VR technology, physical re-creations mean art owners are starting to live the dream, not the dilemma, of deciding where to keep their collection.

With 47% of Wealth Managers reporting that luxury investments, like art, are becoming more popular, the art market continues to grow and looks optimistic for the road ahead. Seen as an increasingly desirable investment, it often pays to keep a collection in the safety of a storage facility, like LE FREEPORT Luxembourg. However, the majority of art professionals still report that 86% of collectors buy primarily for emotional reasons and are passionate about collecting. So here is the dilemma, store your precious collection in the best possible conditions or admire your artwork at home and worry about the safekeeping (and insurance premium)?

Like most industries, the art world is seeing shifts and developments under the influence of technology. From using Virtual Reality to developing physical solutions, we are starting to discover answers to the above dilemma. One solution is to digitally re-create and print replicas of artwork that can be enjoyed anywhere. To help collectors strike the perfect balance between securely storing art and admiring it in their home or their yacht, Fine Art Logistics

Natural Le Coultre (FALNLC) has partnered with Arius, a Canadian art technology company, to do exactly that.

FALNLC is based at Le Freeport in Luxembourg; one of the world's most advanced art storage facilities. They take pride in sharing their customers' passion for their artworks and have fine-tuned every process to make sure they provide maximum safety with minimum stress. From the moment a piece of art changes hand, FALNLC steps in with their specialist handling, packaging, and logistics services to ensure a masterpiece reaches their highly-secure facility in perfect condition. They also offer essential maintenance services, like framing, restoration, photography, and events for showing pieces to private audiences. Their clients include museums, galleries and art investment funds, as well as private collectors.

Many collectors would be, and are, happy to loan their artworks to museums that can also provide safe, controlled conditions which meet the requirements of their art insurance policies. However, the idea of loaning artworks is met with museums' own storage woes of having too much art to display. Reportedly, Tate displays only 20% of



FALNLC's fine art handlers prepare a painting for scanning



Every brushstroke of Vincent van Gogh's 'Iris' has been re-created with Arius' world-leading technology.

their collection, The Louvre only 8% and the Guggenheim a surprising 3%.

Concerns that locking art in safety boxes perverts the very essence of what art is supposed to do is unfortunately met with limitations on where such art can be displayed to the public. Therefore, opportunities to re-create durable copies allow art to be shared with more institutions than ever before.

Arius' fine art re-creation services allow museums, artists and collectors to reproduce the colour and geometry of every brushstroke, in the form of textured print. Not only can these works be enjoyed in the homes of collectors, printing multiples would allow art to be shared with their family and even offices or classrooms, where there is no requirement for climate and humidity controls. Meanwhile, the original can be kept within the safety and security of a facility like Le Freeport, preserving it for generations to come.

The high-fidelity reproductions are created using Arius' world-leading 3D scanning technology to digitize artwork, before data is processed for printing. Developed in collaboration with museum conservators and art handlers, Arius' system

boasts safety features that have been developed to protect the likes of Van Gogh and Monet masterpieces. Hundreds of millions of data points are collected, recording detail as fine as one-tenth of a human hair. "It's the richest reprographic technology on the planet," says Stephen Gritt, Director of Conservation and Technical Research at the National Gallery of Canada.

Being able to protect and preserve a piece of art, as well as being able to enjoy and share the art with people is a huge opportunity for collectors to not only enjoy their artwork but to further their patronage. They now have more opportunities to support artists through greater visibility of their works, as well as to have a greater impact on society by allowing people to see and learn about their otherwise out-of-bounds artworks.

Visit www.falnlc.lu and www.lefreeport.lu for more information about the state-of-the-art art storage spaces and value-added services.

Visit www.ariusotechnology.com for more information about art reproduction services for private collectors.

Heritage - Memory

& Material Culture

Pauline O'Connell

by Derek Culley

Pauline O'Connell (b. Dublin, Ireland, 1971) is an artist, researcher, curator, occasional lecturer and writer. She studied Fine Art at DLIADT, Co. Dublin from 1988 – 1992 (Dip. Hons) and Social Practice at LSAD, LIT from 2011 – 2012 (MA 1st class Hons.). She is completing a PhD candidate at the University of Amsterdam's School of Heritage, Memory and Material Culture (AHM) where she is researching 'postrural' identity.

Past public projects include Drawing The Water, % For Art, Co. Kerry; Regeneration, % For Art, Co. Sligo in collaboration with Martina Coyle and Hillary Gilligan; The Plain of Silver Wood, % For Art, Co. Kilkenny; The Orchard, % For Art, Waterford. Ongoing projects include: (t)here; The Community Field.

Recent exhibitions include Earth Writings: Bogs, Forests, Fields, Gardens, Maynooth University 2019 curated by Dr. Karen Till; Wording – Collaborative Writing in Public Space part of Disruptive Processes at the #3 Research Pavilion in Venice Biennale 2019 curated by Dr. Lena Séraphin, Finland; You Cannot Climb a Hedge, Kilkenny Arts Festival, AKA 2018; Lacuna 04 - Taylor Galleries 2017 curated by David Quinn and Sabina McMahon, Dublin; Our Journey to Here - Visual Centre for Contemporary Art, Carlow 2016 curated by Emma Lucy O'Brien; a touring exhibition Art and Agriculture II - Leitrim Sculpture Centre Gallery travelling to Roscommon Arts Centre 2015 curated by Sean O'Reilly and Linda Shevlin. O'Connell works between County Kilkenny, Ireland and Amsterdam, The Netherlands.

Question: Derek Culley(A&M) How would you describe your practice

Answer: Pauline O'Connell (PoC)

My work is interested in the identity of the local. In particular the specific trace of human presence and its erasure over time. Rooted in the dialectic it considers the

material world, its politics, ideologies both physical and ephemeral.

The gathering of stories conflating fact, fiction and folklore has been a constant in my practice to date, exploring these concerns through public commissions and pedagogical initiatives, curating, writing, exhibitions and collaborations.

Question:(A&M) Discuss your art journey to date:

Answer: PoC

I have worked in the public domain for over twenty-five years: formerly engaging with 'site' by making site sensitive and context specific, permanent and ephemeral work in place.

Since 2003, when I moved to the rural uplands of north east Co. Kilkenny, I continued to work in the rural context, albeit closer to home - on my doorstep. This threw up other dilemmas that revealed an underlying anxiety between my perception of the rural and the reality of living in it. So, I was implicated, I was speaking to myself too, challenging my own motivation for moving out of Dublin during the Celtic Tiger years.

Utilising processes of social engagement that question contemporary rural identity my empirical research is interpreted and presented through photography, installation, film, text and events as 'thirdspaces' - where projects culminate in fields, porta-cabins and community halls. These presentations create feedback loops that engage audiences who sometimes become co-participants.

Presenting the work in non-formal art spaces engages participation by secondary audiences, people who come to-the-table with their own histories, own stories, own relationships to the rural. This provides a wider context in which the cultural politics of identity, place and

community, connectivity and disconnections, can be situated and feeds back to the rural discourse.

Question: (A&M) List aspects / features informing your practice.

Answer:PoC

On the surface, community suggests cohesion and conviviality—applied to the rural this perception is fed by outside narratives informed by the Enlightenment, whereby an idealised rural landscape (even in the mind's eye) on the one hand celebrates man's domination over nature, and on the other - God's mastery over a landscape and the insignificance of the individual within it. Beauty, transcendence, correct taste and the sublime became the markers of how the rural was depicted. This implicates art history whereby constructed pastoral scenes (in stasis) still inform the image landscape and perception of the rural today.

Question: (A&M) You talk about post rural identity, and that your PhD Research is a practice-led enquiry into and critical reframing of how the rural is constructed and it is performed. Discuss.

Answer:PoC

My practice-led, trans-disciplinary research utilises visual art and (auto) ethnographic methodologies so as to creatively animate the rural from within; these disciplines open up a space for translation across and

in-between art and ethnography, theory and practice. Taken from two perspectives that are specific to my locale and can be re-contextualised elsewhere – the upland area in the north east of County Kilkenny, Ireland and from broader regional / national and international contexts, this enquiry is provoked by one key question: Why does the rural (still) remain as site of representational struggle? My interest lies in revealing this uneven geography, to scratch the surface, to dig underneath, to reveal the politics of narrative that has subjugated the rural such that when we think of it, we think through the narrow frame as mentioned above. By addressing the rural as site of representational struggle my aim is to speak back to these disciplinary narratives by asking how the rural is constructed and, how it is performed.

Question:(A&M) What provokes your PhD enquiry.

Answer: PoC

I realised soon after moving 'here' in 2003 that we were not on the electoral map, - we were literally cut off - this cartographic erasure has fueled my PhD enquiry such that I am questioning the hierarchies within the urban/rural binary. The plurality of the rural provides us with a plausible reason as to why there is no coherent voice (in the singular sense) that can articulate itself from within. It is this agonistic voice that keeps the rural in a state of becoming.

www.paulineoconnell.com



Exhibition Africa A continent of Routes



Figure 1 © Paris, Bibliothèque nationale de France
département des Manuscrits

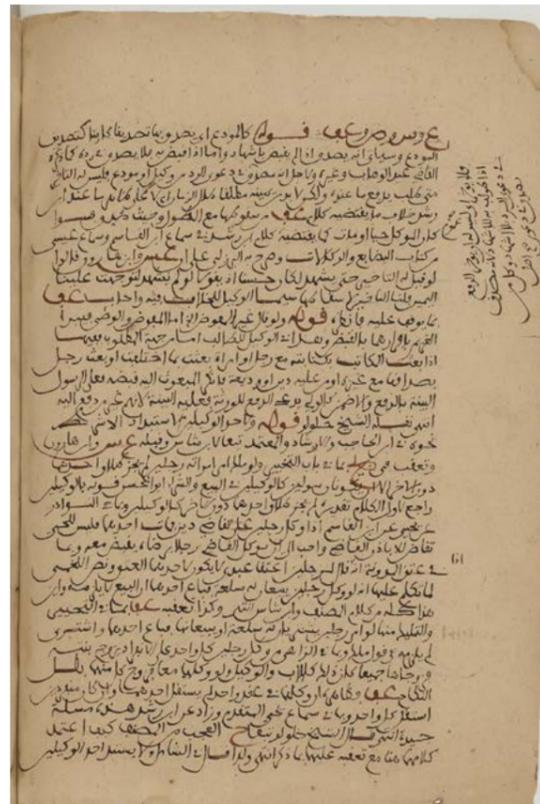


Figure 2 © Paris, Bibliothèque nationale de France,
département des Manuscrits Manuscrit arabe

Musée du quai Branly-Jacques Chirac, Paris, January 31st till November 12th, 2017

The field of African History might still appear to be an obscure subject shared by few specialists. The quasi-absence of written sources in some places has been the reason for a long academic absence of interest. Meanwhile, Ancient Egypt was highly regarded but considered to be a separate segment. Precolonial Africa historic studies only intensified and found consideration after the 1960's.

The choice of the terrestrial, fluvial and maritime trade routes, (Figure 1) is indeed a very good introduction to the African History. We shall embark on a journey led by Gaëlle Beaujean-Baltzer, Curator of the African collections, assisted by historian Catherine Coquery-Vidrovitch, who staged in a scientific and poetic way the narratives of a long timeline. They have illustrated seven millennia made of multiple non-linear peaceful or conflictual interconnections. It, therefore, exists a wealth of material and immaterial elements proving the dynamics of circulation of peoples, goods, ideas, beliefs and innovations. (Figure 2)

Entering the suspended mezzanine of the gallery the historic depth of the phenomenon becomes clear. The first human migrations started from the cradle of humankind towards Asia when Homo genre (Erectus) launched its expansionist enterprise 2 M years ago.

Later in Antiquity, the Nile route has played a predominant role in connecting Meroe in Sudan with both Egyptian and Roman Empires. Roman citizens got acquainted with African peoples often reduced to slavery, a condition they shared with other foreigners. But in the meantime, some individuals could be enrolled in their troops, or invited to perform as musicians. In some Roman villas were found statuettes of Africans, more specifically of pygmies. Rather than mere exotic images, they appear to be idols associated with domestic fertility cults.

As early as 1500 BC contacts were established on a regular base with the Arabic Peninsula. At the beginning of our era, China and India were connected thanks to a network of intermediaries. An extensive slavery trade under the control of the Arabs started in the 7th century. It resulted in the presence of Africans in 12th century AD China.

Means of transport ranging from canoe to dromedary in the Sahara region provided access to remote areas. The double pirogue, the main technological innovation of the Austronesian-speaking groups, was the vector of their spectacular migration provoked by a major climatic change. From South China and Taiwan, they have spread in the Pacific and in the Indian Ocean. The double pirogue is attested in Madagascar, the western end of a journey which lasted several millennia. This early phenomenon of globalisation brought altogether languages, but also techniques and plants (rice, water yam, coconut).

There is evidence that the Chinese were on the coast of Africa as early as 1405 and that they preceded the Portuguese who arrived some decades later. The Ming dynasty fleet admiral Zheng He represented an immense commercial force. The Magnate, at first a eunuch, owned 300 ships which transported loads of porcelain (Figure 3) and silks from the Empire and in return, ivory, myrrh and live animals. China plates have been discovered both in Madagascar and on the site of Great Zimbabwe, but this less known maritime silk route requires more surveys. DNA tests are also a means of proving Chinese descent.

In the mainland, the cities situated on the Sahel band played a considerable role in the trans-Saharan commerce. The heyday of this long distance trade was during the so-called Golden



Figure 3 - © musée du quai Branly - Jacques Chirac, photo Claude Germain



Figure 4 - © Michel Gurfinkel

centuries (15th and 16th). Gao, Timbuktu, Jenne, were some of the most brilliant economic centres on the caravan routes with a high intellectual reputation. The cavalrymen represented a military elite educated in the best Coranic schools. Many Terracotta and wood carvings (Figure 4) allude to their importance. The decline of the Sahelian capitals was due to several factors including the attacks of the Songhay.



Figure 5 - © musée du quai Branly - Jacques Chirac
photo Claude Germain

A relevant number of artefacts echoes the circulation of gold, mine salt and beads (Figure 5) (from Venice, Egypt, and even the Baltic) exchanged between sub-Saharan territories and Maghreb.

The fine Attie gold statuette (Figure 6) shows a young woman standing proudly with her ornaments. A rich Akan helmet recalls nowadays Asante kingship's regalia. The gold extracted from the Ghanaian mines was transported as a powder in crafted brass containers. Its value could be both materialistic and spiritual since it was perceived as an agent enabling to reach immortality and a healing substance.

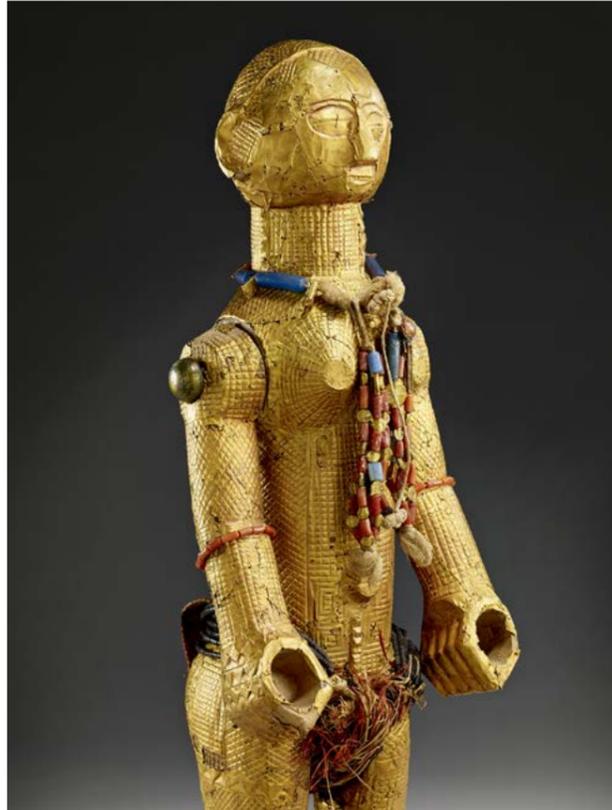


Figure 6 - © musée du quai Branly - Jacques Chirac, photo Claude Germain

Another important aspect of these routes underlined in this show is how they serve as vehicles to idioms -sometimes created for the traders' need to communicate- but also philosophical ideas and religions.

The Solomonic dynasty of Ethiopia claims its ascendance in the King Solomon through Menelik, the son of the Queen of Sheba. The mysterious Queen has a multifaceted identity, considered an Ethiopian by most Africans but a Yemenite by the Arabs. Cited in the Holy books, she is said to come from a land full of incense, spices, gold and precious stones.

Among the local cults, Mami Wata's (Figure 7) incredible

popularity, going from West to Central Africa, gave birth to a large imagery circulating and involving in modernity. The image of an Indian snake charmer performing in a Hamburg circus arrived in an unexpected way in Nigeria, then passed to a sculptor who turned it into an image of devotion. Associated with the sea element, Mami Wata can



Figure 7 - © musée du quai Branly - Jacques Chirac, photo Claude Germain

also appear like a mermaid given both benefic and malefic characteristics. It also possibly fusions with Krishna, avatara of hindu god Vishnu.

The exhibition ends on a section devoted to the circulation of esthetics and stylistic forms. The goal to put an end to the stereotype of an isolated and fossil continent has certainly been reached. We indeed can be delighted that an increasing number of museum experts bring to light the narratives of the African continent and some little-known dazzling artistic expressions. We now hope to have searchers discover more about the fascinating history of ancient and modern Africa.

Written by Estelle Onema, Art historian and Lecturer

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Collecting on the Edge



Henrietta Shore

Two Worlds, c. 1921, Oil on canvas. 33.5 x 29.5 inches. Gift of the Marie Eccles Caine Foundation. Collection of the Nora Eccles Harrison Museum of Art, Utah State University



Sister Corita Kent, in, 1964, Silkscreen on paper, 36 x 24 inches. Gift of the Kathryn C. Wanlass Foundation. Collection of the Nora Eccles Harrison Museum of Art, Utah State University

Nora Eccles Harrison Museum of Art celebrates its building expansion with a ground-breaking exhibition and major publication exploring the history of art in the American West

Over the last four decades, the Nora Eccles Harrison Museum of Art (NEHMA) at Utah State University (USU) in Logan, Utah, has developed an exceptional collection of 20th and 21st-century art focusing on the history of art west of the Mississippi River comprising more than 5,000 artworks by 1,845 artists. Art world luminaries Ruth Asawa,

John Baldessari, Jack Goldstein, Ed Ruscha, and Edward Weston are featured along with lesser-known artists including sculptor Tony Delap; printmaker Sister Corita Kent; early California modernist Henrietta Shore; provocative painter Joyce Treiman and contemporary artist Takako Yamaguchi.

Artist and philanthropist Nora Eccles Harrison provided the funding that allowed the Museum's building, designed by Edward Larrabee Barnes, to be constructed in 1982, and various members of the Eccles family have supported the growth of USU since the late 19th century. Collecting on the

Edge, a major exhibition featuring works from NEHMA's permanent collection will open on September 15, 2018, in NEHMA's newly expanded facility. Designed by Sparano + Mooney Architects, the multi-million-dollar expansion provides even more space for the exhibition, study, and enjoyment of the permanent collection by students and the public alike.

Organized to celebrate this pivotal moment in NEHMA's history, Collecting on the Edge will feature works by 172 artists. It is organized to provide a compelling look at the collection and the curatorial rigour and connoisseurship evident in its development.



Ruth Asawa
Untitled (S.304), 1967, Naturally oxidized copper and brass wire, 253 x 37 x 37 inches. Gift of the Kathryn C. Wanlass Foundation. Collection of the Nora Eccles Harrison Museum of Art, Utah State University

Among the works featured are Ruth Asawa's largest sculptural work, Untitled, 1967, naturally oxidized copper and brass wire; Sister Corita Kent's striking pop-art print, in, 1964, silkscreen on paper; Ed Ruscha's tour de force, Lisp, 1968, oil on canvas; Henrietta Shore's astronomical abstraction, Two Worlds, c. 1921, oil on canvas; Trimpin's kinetic, sonic sculpture, Klompen, 1987, wood, metal and electronics; Edward Weston's anthropomorphic, Pepper (Black Portfolio), 1929, gelatin silver print; and Takako Yamaguchi's meditative, Add This to the Rhetoric, 2008, oil and bronze leaf on canvas.

Collecting on the Edge offers an overview of the range of important movements including Bay Area abstract expressionism, Santa Fe transcendentalism, abstract classicism, assemblage and Beat art, post Surrealism, pop, conceptual art, experimental photography, and ceramics. Bolton T. Colburn, who served as guest curator for the exhibition, sought out 81 art critics, artists, and authors to provide authoritative views of the importance of each work and incorporated this material in the exhibition's presentation and accompanying publication. The result significantly expands the narrative of American art history by recognising the contributions of regional artists and collections west of the Mississippi.

"NEHMA seeks out works for its permanent collection that represent movements that have been ignored by art history, pieces by artists now forgotten or never given their due; and exceptional examples of work by acknowledged 20th-century masters," said Colburn, who was also the editor of the recently released Collecting on the Edge publication accompanying the eponymous exhibition.

George Wanlass, the great-nephew of Nora Eccles Harrison, has helped guide the Museum's acquisitions program during the last three decades. "Nearly one thousand artworks at NEHMA are a result of George's efforts through the support of his family's foundations, an extraordinary and rare accomplishment. George continues Nora's mission in supporting artists whose work flourishes on the fringes of the mainstream," said NEHMA Executive Director and Chief Curator Katie Lee-Koven. "George recognised early on that the best way for the Museum to support a robust acquisition program was to focus on lesser known-artistic movements in California and the West and to develop a collection that challenges viewers to consider the ethnic, cultural, and geographic diversity of the region." The exhibition Collecting on the Edge will be on view at NEHMA until May 4, 2019. The 288-page exhibition catalogue was published by Nora Eccles Harrison Museum of Art in conjunction with Utah State University Press and features the work of 172 artists in the NEHMA collection including 200 colour images. The publication was edited by Bolton T. Colburn with a foreword by Katie Lee-Koven and introduction by Michael Duncan.

The publication is available at <https://upcolorado.com/university-press-of-colorado/item/3290-collecting-on-the-edge>

Queen of Abstract Gillian Ayres A Tribute



Fiesole, 2013
Woodcut in 21 colours from 3 Walnut veneered blocks
on Unryushi Japanese 75gsm paper
Paper 67.9 x 66.5 cm / Image 59.5 cm (diameter)
Edition of 35



Honey Blues, 2003
Carborundum etching with hand-painting
Paper 123.2 x 120.0 cm / Image 104.0 x 104.0 cm
Edition of 16



Zanj, 2017
Woodcut on 75gsm Unryushi Japanese paper, Paper and image 88.0 x 110.0 cm Edition of 30

Date: 11 April 2018 Gillian Ayres (1930 – 2018) It is with great sadness that we report the death earlier today of Gillian Ayres peacefully in hospital in North Devon. Gillian Ayres was one of the leading abstract painters of her generation and has been a central figure in British art for over sixty years.

She was born in London on 3 February 1930. While attending St Paul's Girls' School Ayres taught art at weekends to the children of blitzed Stepney. In 1946, at the age of sixteen, she enrolled at Camberwell School of Arts and Crafts. Ayres exhibited with Young Contemporaries in 1949 and with the London Group in 1951. Her first solo show was at Gallery One, London in 1956. The following year she was commissioned to create a large-scale mural for South Hampstead High School for Girls.

In 1963 her paintings were included in the Whitechapel Art Gallery's ground-breaking exhibition British Painting in the 60s. Major solo exhibitions of Ayres' work have taken place

at Arnolfini, Bristol (1964); Kettle's Yard, Cambridge (1978); Museum of Modern Art Oxford, Oxford (1981); Serpentine Gallery, London (1983); Manchester City Art Gallery, Manchester (1993); Royal Academy of Arts, London (1997); Southampton City Art Gallery (2005); Jerwood Gallery (2010); National Museum Wales, Cardiff (2017) and CAFA Art Museum, Beijing (2017).

She held a number teaching posts including at the Bath Academy of Art, Corsham; St Martin's School of Art, London, and at Winchester School of Art. Ayres left teaching in 1981 and moved to an old rectory in North Wales to become a full-time painter. In 1987 she relocated to the North Devon-Cornwall border where she remained until her death. Her paintings and prints are held by major museums and galleries around the world including Tate, London; British Museum, London; British Council, London; Arts Council, London; Victoria and Albert Museum, London; Whitworth Art Gallery, Manchester; Walker Art Gallery,

Liverpool; Ulster Museum, Belfast; National Museum of Wales, Cardiff; Museum of Modern Art, New York; Museum of Fine Art, Boston; Yale Center for British Art, New Haven; Calouste Gulbenkian Foundation, Lisbon; National Gallery of Australia, Canberra; Museum of Modern Art, Brasilia. In 1991 she was elected Royal Academician and in 1989 was shortlisted for the Turner Prize. Ayres was appointed a CBE in 2011.

Alan Cristea who has worked with Ayres for over twenty years comments, "As a female abstract artist working in the UK, Gillian Ayres, was way ahead of her time and the vast majority of her male counterparts but of course, for her, gender was an irrelevance. She was an artist, pure and simple, and resisted all attempts to be classified as some kind of feminist, artistic beacon for younger generations.

Certainly, there were comparisons to be made early on with American abstract art, but she always pursued her

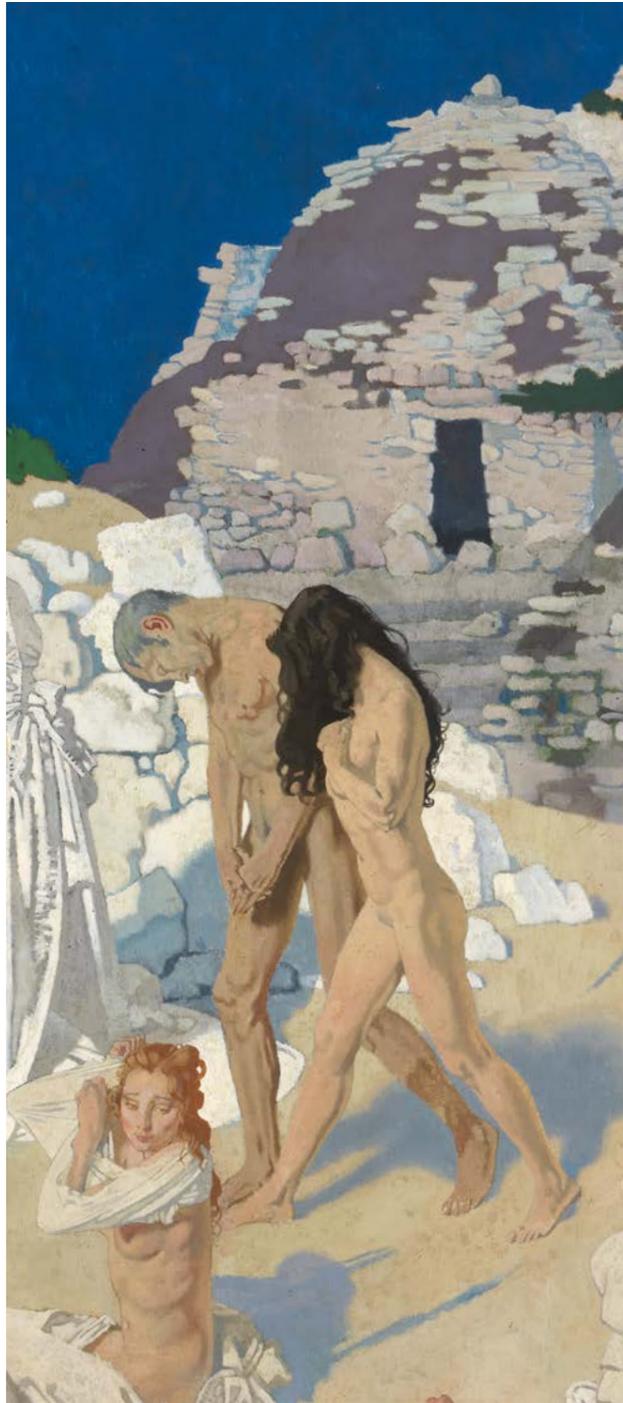
own creative path. She was immensely courageous, independent and determined in both her art and her lifestyle. I worked with her for the last twenty years of her life – I wish it had been longer – and we staged seven exhibitions of her paintings, works on paper and prints during that time.

Every one of these shows was a life-enhancing experience since her exuberance and her strength imbued all of us at the gallery and visitors alike. I will treasure the memories of these exhibitions and of our frequent visits to her house and studio on the Devon/Cornwall border where we were always treated to lavish meals, large doses of champagne and riveting anecdotes delivered through clouds of cigarette smoke. She was a joy. I loved her to bits and will miss her enormously."

Gemma Colgan Director Alan Cristea
Press contact: gemma.colgan@alancristea.com

Naked Truth

The Nude in Irish Art



William Orpen 'The Holy Well' 1916_National Gallery of Ireland Collection,
Photo © National Gallery of Ireland

Crawford Art Gallery is delighted to present a major exhibition Naked Truth: The Nude in Irish Art. From mediaeval Sheela-na-gigs to the contemporary art of Dorothy Cross, the exhibition surveys the neglected subject of the nude in Irish visual art. Focusing on the interconnecting discourses of political allegory, gender, sexuality, censorship and display, the exhibition features over forty artists including Francis Bacon, James Barry, Pauline Bewick, Amanda Coogan, Mainie Jellett, Dragana Jurisic, Alice Maher, William Orpen, Kathy Prendergast, Robert Ballagh, Sarah Purser, Nigel Rolfe and William Willes. Curated by William Laffan and Dawn Williams the exhibition asserts the existence of a rich history of the depiction and necessity of utilising the nude and the unclothed body in the work and practice of Irish artists. The exhibition will feature over 80 works from public, collections including TATE, National Gallery of Ireland, Irish Museum of Modern Art and the Ulster Museum alongside artworks from artist's and private collections.

In recent times, the discussion of the Irish nude as subject matter has been said by some commentators, as not to exist, or at the very least to be an invention of the late 1970s. As recently as 2010, the artist Mick O'Dea could write: 'Even fundamentalist cultures have produced more nudes than we have'. Catherine Marshall would write in 2016 that 'despite a few paintings, such as Barrie Cooke's Sheela-na-gigs, there was no established genre of the nude in this country until Micheal Farrell's Madonna Irlanda in 1977'.

There has, in fact, been a long tradition of Irish artists painting the nude, with distinguished contributions to the genre by, among many others, James Barry, Hugh Douglas Hamilton, Margaret Clarke, Roderic O'Connor and Mainie Jellett. Indeed, there were enough Irish artists engaging actively with the subject matter to lend a helping hand to the artistic tradition of our neighbouring island.

The catalogue of the exhibition Exposed: The Victorian Nude (Tate, 2001) put forward as evidence for the emergence of a distinctly English nude works by Irish artists including, ironically, Daniel Maclise Origins of the Harp and, in particular, the art of William Orpen and William Mulready, noting of the latter that 'the Irishman came to be regarded as the modern master of the English nude'.

Acknowledging the large number of artists who have engaged fruitfully with the nude is not to deny that, at times, the Irish have had a problematic relationship with the corporeal and that, inevitably, this has impacted on artistic production. When the provision of an art school in Cork was being discussed in 1818, one of the suggested benefits was that young artists would not have to travel to London to study where they would be faced with 'drawing from living models, before the morals are matured'.

The denial of a tradition of the Irish nude is usually, if implicitly, linked to the prominence of the Catholic church forgetting that some of the greatest nudes in Western art such as Velázquez's Rokeby Venus and Goya's Nude Maya were produced by Spanish artists with the Inquisition rather than Archbishop McQuaid (1895-1973) to contend with.

This is not, however, to say that the display of the nude in twentieth century Ireland was not uncontentious – the subject has, for example, traditionally formed a small (though not entirely negligible) proportion of the RHA Annual Exhibition exhibits. The first exhibition of the Irish Nude, a modest, rather tentative show of just fourteen works, was held as part of Rosc '71 and included works by Patrick Collins, Colin Middleton and George Campbell and one woman artist, Camille Souter. In an accompanying text tellingly entitled The Puritan Nude, Brian O'Doherty posited a defensive relationship between Irish artists and the subject arguing that artists including Louis Le Brocquy and Patrick Collins 'poeticise indistinctness' meaning that 'the subject is 'touched, summoned, and then avoided by partially loosing it in an environmental veil'.

Of course, there were artists painting the nude at exactly this period who certainly did not adopt indirect as O'Doherty terms 'strategies of avoidance'. Irish artists have used the nude and unclothed body to explore a large number of themes, from the personal to political, from sexuality to display. The upturn of the perceived 'natural' order of men being artists and women being models, mistresses and wives, is illustrated in some of the most exciting changes in the presentation of the female nude having been introduced by women and the exhibition features work by formidable artists including Dorothy Cross, Amanda Coogan, Sarah Purser and Megan Eustace.

With the commercial ideal body of the 21st century at odds with the works being produced by artists created to confront today's attitudes and anxieties, the naked and the nude is still a relevant and divisive subject matter in contemporary society.

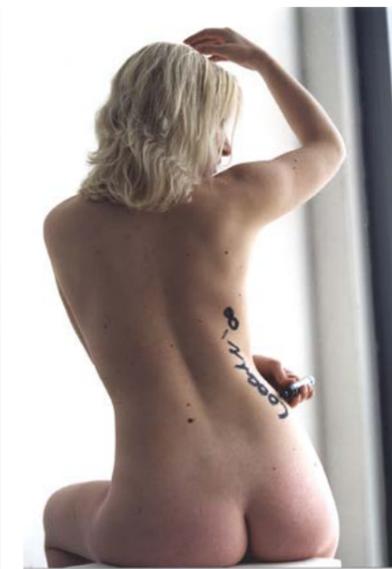
Located in the heart of Cork city, The Crawford Art Gallery, a national cultural Institution and is home to an expansive collection featuring works from the 18th Century to present. It is also home to the famous 'Canova Casts', which were gifted to the city of Cork nearly two centuries ago. Well-known and loved 20th century Irish artists such as Seán Keating, Harry Clarke, John Lavery, Jack B. Yeats, Norah McGuinness, Gerard Dillon, and Muriel Brandt feature in the gallery's historic collection,

For details on the Learn and explore programme for Naked Truth, please visit our website:

www.crawfordartgallery.ie



Robert Fagan_ -Portrait of a Lady as Hibernia
©Private Collection.



Amanda Coogan 'After Manzoni' (2000)
©Amanda Coogan



Sile Na Gig RINGASKIDDY
©Cork Public Museum

Artist Peter Anton AKA Candy Warhol

Peter Anton, playfully referred to as “Candy Warhol,” is a world-renowned artist known for his signature large-scale, hyper-realistic sculptures of foods like doughnuts, ice cream, and chocolates. His artwork has been featured throughout the world and included in museums in Germany, California, Texas, and Kansas City, and major art fairs such as TEFAF Maastricht, Art Miami and Art Basel Miami.

Anton has produced solo shows in galleries around the globe including the Allan Stone Gallery, Hammer Galleries, Bruce R. Lewin Gallery, and Unix Gallery in New York City; Urban Art in Seoul; Guy Pieters Gallery in Belgium; Gallery Delaive in Amsterdam; Rarity Gallery in Mykonos; Scott Richards Contemporary Art in San Francisco; Gallery Valentine in East Hampton; and Arcature Fine Art in Palm Beach.

His work has been collected by many notable figures, including Bill Clinton, Dennis Hopper, Lord Norman Foster, the Jordanian royal family, and former Sony chairman Sir Howard Stringer.

Masterful Installations

Last year at New York’s UNIX Gallery, Anton presented his solo exhibition “Sugartarium,” an arresting and profound installation of lifelike sculptures including a giant ice cream sundae and a five- by four-foot piece of cherry pie. Anton’s works were smashed and splattered across the gallery, which he had transformed to appear as a mental asylum. The gallery was painted hospital green, and they had actors doing performance art on the bed. The installation served as a commentary on our society’s unquenchable addiction to sugar.

With “Sugar & Gomorrah,” Anton gave fairgoers a remarkably immersive experience at Art Miami in 2012. The installation was a literal roller-coaster ride that travelled alongside massive, striking

food sculptures. Along the journey, viewers also encountered nearly nude live models set against an apocalyptic background of a city up in flames and in shambles.

Artistic Process

When planning a new sculpture, Anton will study the history of the food, review images of it, and find recipes to make the dish himself. He believes it’s a vital step and essential to see what it looks like before it’s made and once it’s in the final stage. This gives him an understanding of what materials he will use.

Knowing the process helps him navigate his own procedure. He will start eating it in different selections in the studio for days, and while he is eating it, he will look at it with his magnifying glass as he takes notes. He really becomes part of the food that he is creating.

Fascination with Food

Anton has always been fascinated by the manifold appearance of food. He played with his food as a child and made sculptures with its packaging, like egg cartons and boxes of macaroni.

His mother always had friends and family over for meals, and he loved the way it brought people together. “When anything’s going on in life, you know, anything bad, anything good, people gather around food and talk or celebrate,” he commented. “It’s a comfort zone. I noticed that very early, that it was a focal point of life.”

Keith Richards

While Anton has many high-profile collectors, he was particularly excited when rock star Keith Richards brought his work at an exhibition in Manhattan. “I was in the gallery when his wife came in, so that was a lot of fun, talking to her.” She bought five pieces: two small chocolate boxes for her daughters, a giant



Sugar Madness Cherry Pie_2017



Celebration Donuts_2017



Peter Anton: Ice Cream Bar

chocolate box for their house, and two ice cream bars. “I like the Rolling Stones; that was really exciting.”

What’s Up Next

Anton will be creating movie concession art during the Toronto Film Festival from September 6th – September 17th. He will showcase sculptures of food sold at movie theatres such as gummy bears, Sno-Caps, and popcorn.

He is also nearly finished with a ten-foot tower of chocolates destined to be displayed outdoors. He commented, “I thought that a monumental piece is the natural evolution of my vision and experience creating my body of work. In a way, that piece took me over 25 years to create. I thought a vertical tower would be my version of a totem pole used to celebrate our passions and personal histories and experience with sweets and the important role they play in our lives.”

Food Overload

For his first pizza sculpture, Anton ordered a large pepperoni pizza to his studio every day. “So then who could resist what’s there in front of you? So we’d eat pizza. After that episode, I couldn’t eat pizza for like a month.”

Storytelling with Science

What Materials Analysis Can Reveal

about an Artist's Creative Process

by Lindsey Bourret, Europe Art Analysis & Research

When the infamous German art forger, Wolfgang Beltracchi, was brought down by the discovery of a modern pigment in a purported early 20th-century painting, the art world was once again reminded of the importance of including scientific analysis in the due diligence process. Viewed as a way to reduce risk and uncertainty in the market, imaging and materials characterization have become increasingly common around high-value transactions.

Now, art scientists are beginning to ask themselves: what more can we do to help?

When we think of the myriad of scientific tools that are currently at our disposal, we tend to think of them as only being used to answer period or dating questions, leading to proper attribution and authentication. In fact, there are many other applications, from enhancing our understanding and appreciation of an artist's work through technical art history to creating a more materials-conscious conservation plan.

Art Analysis & Research – the same laboratory responsible for Beltracchi's demise – has been on the forefront of both efforts.

Dr. Nicholas Eastaugh, Chief Scientist at Art Analysis & Research, was invited to the Pollock-Krasner House and Study Center and was permitted to take samples from Jackson Pollock's studio. A display case containing 17 paint cans, still with the paint and brushes, and dipsticks and turkey basters that the artist used, were all tested. Dr. Eastaugh said, "Studying an artist's materials reveals



how they thought through the choices they made. For Pollock, this was a conscious decision to exploit commercial paints rather than those made for artists, which better suited his vision, by behaving in new, less constrained ways. "

Pollock's studio floor remains exactly as he left it. To create many of his iconic paintings, he laid out his canvases to have paint dripped and poured over them, often going over the edges so that the excess splatters accumulated over time to create a densely layered surface. The experience of stepping out onto the floor – itself a work of art - grants visitors an unexpected sense of intimacy as they experience the artist's work through his own eyes.

A better understanding of an artist's material choices provides similar insight. Dr. Eastaugh said, "It brings one much closer to the original creative process; that is, it is not just about what we see on the wall now, but also what it meant to Pollock himself."

More recently, Art Analysis & Research has provided support to catalogue raisonné projects funded by the Josef and Anni Albers Foundation and the Russian Avant-Garde Research Project to provide information critical to the study and appreciation of these artists.

In addition to strengthening our connection to an artist's work, science is also helping us to ensure its preservation for future generations. Art Analysis & Research is often hired by conservators to answer specific, materials-related questions, from helping to choose compatible solvents and adhesives to determine the cause of damage and discoloration.

The company's Principal Investigator in New York, Nica Gutman Rieppi, has begun to field an increasing number of questions about the maintenance and preventative conservation of modern and contemporary works of art. She recently worked on

a project involving a monochrome painting from the 1960s that had developed large, light stripes across its surface. Rieppi said, "The paint was delicate and could easily mar, so it was important for conservators to know exactly what they were dealing with before proceeding with treatment."

Scientific testing revealed that the white shapes represented a wax-containing fatty acid material that exuded from the paint up to the surface. By knowing the chemical composition of this material, conservators were able to identify an appropriate cleaning solution and approach to safely remove the material from the surface of the painting. Additionally, it was determined that excessive heat might have played a role in altering the paint surface. It was hypothesized that the odd stripe-like shapes might have resulted from pipes or ducts behind the wall on which the painting was displayed. As a preventative measure, the owner moved it to another location.

How many works of art will be saved by scientific analysis and careful conservation? What more can technical art history tell us about an artist's creative process? We are only just beginning to understand what science can offer to the fine art industry and are bound only the limits of human ingenuity.

According to Dr. Eastaugh, "This is an exciting time for science and art, with many new ideas and approaches. I think we are going to see a technological revolution in how we look at the products of our cultural heritage."

Art Analysis & Research (www.artanalysis.com) is an independent scientific art testing laboratory with locations in the New York, London and Continental Europe. With a focus on authentication and attribution solutions, the company serves a wide base of customers, including museums, artist foundations and the commercial art market.

A Burgundian Masterpiece Opening a Window on Chivalry

Too long and too often the Middle Ages have been described as the 'dark ages'. This common misconception persists, even though many fundamental institutions of the modern world were invented in medieval times. Towns, universities, monasteries, and the courts of noblemen contributed alike to high-quality arts and the blossoming production of written romances and songs to name but a few of the fine achievements of those days.

Epic poems like the *Chanson de Roland* and tales such as the Arthurian legends promoted the ideals of chivalry. Today, authentic medieval manuscripts, the precious reminders of that bygone era, show us that the realities of medieval life were often even more intriguing than fiction could suggest.

"Des droits d'armes de noblesse", a stunning handwritten and painted book from Bruges in Flanders, provides detailed information on chivalric protocol, heraldry, rights and privileges, and the laws of war in Spain, France, Burgundy, and England. This particular compilation of 14 texts was originally composed in Bruges in 1481 and is in various ways linked to Gilles Gobet, the herald of Maximilian of Austria, who was Duke of Burgundy and sovereign of the Order of the Golden Fleece since 1477. Although the original exemplar that likely was offered to the Duke has not survived, the compendium is known in four finely handwritten and hand-painted versions. Three of these are located in public institutions in Paris, Vienna, and New Haven, yet one recently came on the market at Dr. Jörn Günther Rare Books in Basel, Switzerland, and has found its way to a private collector at the most recent TEFAP Maastricht.

The Duke of Burgundy, whose court was the most glittering of all, united the best of his noble knights in the chivalric Order of the Golden Fleece (in French: *Ordre de la Toison d'Or*), which became the most prestigious order of knighthood in Europe. As its sovereign, he bestowed unusual privileges upon the select members, who were consulted in matters of war and had exclusive jurisdiction in disputes and crimes. The members convened in chapters that were held in great splendour. Among the order's various officers was a King of Arms, or herald, named "Toison d'Or". It was his prerogative to guard the chivalric codes and *Toison d'Or* became Europe's most important herald. First, this role was fulfilled by Jean le Fèvre de St. Remi, who was succeeded by his deputy Giles Gobet. The latter is named as the compiler of this codex.

The texts of the "Droits d'armes de noblesse" and their fine illuminations deal with subjects including just and unjust war, the right of spoils, keeping one's word, and the rules for the election of the emperor, for the investiture of the Herald, for tournaments, and for the duels of knights in armour. They cover codes that were valid across various European monarchies and regions.

The book describes the presentation of dignitaries and their correct heraldry at funeral ceremonies and other moments when traditions were strictly maintained. The most outstanding text in this book, called "L'Arbre des batailles", deals with legal and military matters, including the emergence and nature of disagreements leading to war, analyses of the fall of the great empires of the past, as well as discussions on battles and on the legal state of war. This work became a manual for commanders and rulers and had considerable influence on the development of international law and the law of war, as later published by Hugo Grotius in his famous *De jure belli ac pacis*.

What marks this codex even more, are the fascinating hand-painted illustrations by the (otherwise anonymous) "Bruges Master of 1482" which altogether make this book into a highly desirable work of art. In representing the Kings of Jerusalem and France on one throne, in painting knights fighting duels on foot and on horseback, the outstanding painter closely followed details of the texts. Maximilian and his wife Mary of Burgundy are both shown when conferring the collar of the Order of the Golden Fleece. A few years later Maximilian was crowned King of the Romans in 1486 in the presence of six electors (as shown) instead of seven, this may date the painting of the book in or shortly after 1486. The coat of arms on the first page reminds us that the manuscript's first owner was the honourable Claude de Neufchâtel of Luxemburg, brave soldier and diplomat, and knight of the Order of the Golden Fleece since 1491.

Details:
Droits d'armes de noblesse: Honoré Bovet, *L'arbre des batailles*. – Diego de Valera, *Traité de noblesse*. – Thomas of Woodstock, *La manière de faire champ à outrance*, selon l'ordonnance d'Angleterre – and other chivalric treatises, likely compiled by Gilles Gobet. Manuscript on vellum, illuminated by the Bruges Master of 1482. Flanders, Bruges, c. 1486. 360 x 250 mm. 208 leaves. With 12 miniatures, 63 coats of arms.

Image descriptions:

Image 1: Presentation of the book within an interior – In a courtly scene, the monk Bovet offers his text to the King of Jerusalem and to the King of France who shares the throne in the presence of several knights of the Order of the Golden Fleece and other bystanders.



Image 2: *L'arbre de douleur* – A remarkable representation of a tree growing from hell. On the branches to the left are various men and only two women of the clergy, from simple monks and nuns to a pope and cardinal, fighting each other. To the right, the laity is represented by only men. Headed by a king and a prince, all classes are combating each other in palpable disputes.



Image 3: Conferring the Order of the Golden Fleece – Maximilian I, as duke of Burgundy (identified by his crown), presents a kneeling knight the chain of the Golden Fleece, whereas Mary of Burgundy offers a lady a chain.



Image 4: Coronation of the emperor with, to the left of the throne, the archbishops of Mainz, Cologne, and Trier, and to the right, the prince-electors of Brandenburg, duke of Saxonia and the count palatine of the Rhine, all identified by their coats of arms. The electors are depicted in fine, shiny armour; the bishops wear mitre and cope.



Image 5: Tournament within a town, en champ fermé, with spectators standing on a tribune – Two mounted knights tourney before a wooden fence. Behind the fence rides the herald of France.



Image 6: Funeral procession in a city and entering a church – To the left arrive, dignitaries, among whom is a knight of the Order of the Golden Fleece, and a group of horsemen. Men and horses are attired in black, one man carries a sword, another lifts a shield, and two others have banners. The shield and banners are decorated with the French fleur-de-lis; to the right, two mourners in black proceed with long candles to enter a chapel ardente with a bier covered in blue. A priest stands before the altar.



Bio

With a team of specialists at the helm, Dr. Jörn Günther Rare Books provides scholarly services, expert advice, 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 own collections.

Further information:
<https://guenther-rarebooks.com>

SEEING INDIA WITH ENGLISH EYES

LINCOLN SELIGMAN, ARTIST WITH AN ABIDING LOVE OF INDIA, RECENTLY RETURNED FROM EXTENSIVE TRAVELS IN RAJASTHAN AND GUJARAT

UPCOMING EXHIBITION AT THE OSBORNE STUDIO GALLERY BELGRAVIA, MAY 23RD UNTIL JUNE 13TH 2018

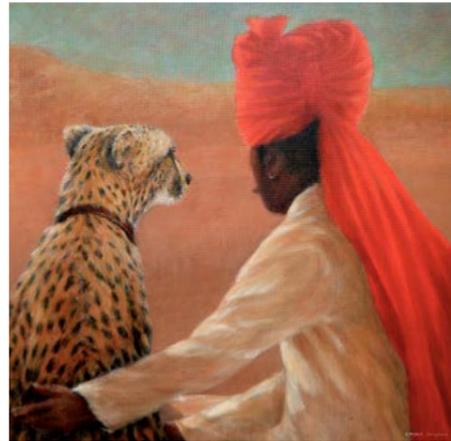
Lincoln Seligman, born 1950, read law at Balliol College, Oxford, then spent six years in practice as a shipping lawyer. In the 1970s painting was not considered a suitable career for an Oxford graduate – someone with an academic qualification was supposed to earn a ‘proper living’.

The Seligmans first went to America from Germany in 1850, became bankers. One of them was treasurer to Abraham Lincoln, ‘hence my name’ says Seligman. His father was a sporting hero at Harrow and Oxford, President of the Union, also a successful lawyer which tempted Lincoln for a while. But after six ‘boring’ years in the City, painting only at weekends, he had amassed

the forty or so paintings needed for an exhibition, which produced enough money to abandon the law forever. He became a full-time artist in 1980.

His first commission for HongKong Land, was enormous, a free hand mural of 25,000 square feet of mythical architecture, next to the Mandarin Hotel in Hong Kong. This took four months to complete. Since then Seligman has enjoyed an international following, not only for his paintings but for spectacular abstract installations in bronze, steel and glass. Giant mobiles still hold pride of place at Hong Kong Harbour and the Kowloon peninsula.

In the last three years, Seligman’s art has taken a new direction. His vivid paintings are created in his studios at home in England from photographs, sketches and mini- watercolours



(Jaipur Guard with cheetah, 20x20

made on location. They depict the colours and atmosphere of India. The artist is in thrall to its sounds and scents, landscape and architecture.

Seligman’s connections with India go back to a childhood immersed in the Jungle Book and Just So stories, written by his mother’s godfather and next door neighbour, Rudyard Kipling.

His maternal grandmother, Hilda Seligman, was an artist living in the Indian Himalayas. Her bronze sculpture of Chandra Gupta, the shepherd boy who became the founder of a dynasty circa 275 BC, stands outside the Indian parliament in New Delhi. India remains a constant source of inspiration for her grandson.

He is enchanted by the turbaned heads of Maharajas, riding in Rolls Royces with their elegant cheetah companions. He revels in hot pink and saffron yellow, intricately folded fabrics, flowing at speed. These light-hearted paintings are so popular, often with Maharajas themselves, that they ‘walk off the wall’ of his Indian paintings Seligman says, ‘It’s an English take. I look at India as an Englishman. I can’t be anything other than what I am.’



Brahmin bull 48x36



On the road cheetah at speed, 28x20

He hopes his latest exhibition ‘will bear testament to my abiding love of the place.’ This year he has concentrated on Rajasthan and Gujarat. (Magical destinations for the traveller). He describes walking through the old city of Ahmedabad, staying in the Manvar desert where he rode on camels each day, meeting a Crown Prince with a classic car collection, marvelling at the fortress city of Jaisalmer, with its ornate Havelis (merchant houses) serpentine streets and temples at every turn. .

‘Rajasthan and Gujarat may be neighbouring states, both sharing stretches of the mighty Thar Desert, but that is where their similarities end’ .writes Yasin Zargar, founder and director of Indus Experiences who plan bespoke tours of particular refinement www.indusexperiences.co.uk.

Visitors to India will gain more pleasure by understanding their distinctive differences. He explains: ‘Rajasthan is ‘fairy tale India. Caparisoned elephant, plod up to hilltop fortresses. Glittering palaces are reflected on the surface of the lakes, troops of monkeys’ spring from the walls of crumbling temples. Erstwhile rulers of princely estates hold court for guests in their former homes and hunting lodges, converted into now glamorous hotels.’

‘If Rajasthan is the land of kings, Gujarat it is the merchants who rule. Ties with Egypt, Bahrein and Persia date back more than 3000 years.’ The ornate merchant houses entranced Seligman on his travels in Gujarat.

The artist tells his own story: ‘I begin thinking about each January journey in July – it takes the next five months to plan the itinerary with endless recalibration to include new places that emerge as unmissable.’

‘I am always on the lookout for material for painting; there’s always abundance.’

To return to Kipling’s famous poem ‘If’ Lincoln says: ‘if you can keep your head when all about you are losing theirs – drivers, hoteliers, guides et al, you ‘ll enjoy India. If you can avoid being mown down by ambling ruminants, the omnipresent sacred cows: and if you can protect your picnic from marauding monkeys, and if you can cope with malevolent camels coughing all over you with storm force, you’ll enjoy it even more.’

‘You’ll then have time to take in the true splendour of the landscapes, the architecture, the temples and palaces, and the warmth of the people you’ll meet.’ www.osg.uk.com

COLLECTIONS MANAGEMENT IS MORE THAN JUST A DATABASE

By Freda Matassa & Julia Toffolo



Freda Matassa



Julia Toffolo

Many collectors fail to understand the range of knowledge and expertise required to manage their collection.

Collectors love to buy art but may expect it to look after itself. Professional management often doesn't feature when a new item is purchased, and some believe that a database will do all the work of managing your collection for you.

Not taking professional advice can result in some expensive mistakes. One of our clients showed us a landscape in sepia tones which appeared to be a sunset. It turned out to be a mid-day scene with the blues and greens completely faded as the drawing had been in bright sunlight. The owner asked if the colour would return if it were put in the dark for a while. There are countless examples of heavy paintings hung from a single picture wire on one hook or fragile panel paintings placed over radiators.

A highly decorative George III mirror was stored inadequately in a wooden crate where more of the gilt frame was knocked off every time it was moved.

The first contact from a collector is often when they simply want us to recommend a database. They may think it's just a matter of transferring their hand-list into a new system but 99% of inventories we see are not fit

for purpose. A description of the item with a price paid is not sufficient today where information adds value and legally, you need to know about title and provenance. There is no such thing as a 'one size fits all'.

A collector of pre-Columbian art found that he couldn't lend his items to a major museum because he had no paperwork to prove provenance or legal export. He later found they had become impossible to sell.

In the worst cases, a collector has already purchased a system which may turn out to be a poor fit for their collection. Many software packages claim to organise, care for and track fine art objects but no system can do this, let alone pack, ship or value items without someone organising the practical work. Some sophisticated databases have proved to be less successful than anticipated.

We always begin by discussing the needs of the collection, then look at each item, recording details of size, materials, condition, etc. It is vital to have a good-quality image.

A group of prints and drawings were on the floor when a downpour caused gutters to burst and the room was flooded. As the owner had no records or images of the drawings, they could not be claimed on the insurance.



Print Hall installation project at the *British Ambassador's Residence, Washington, DC* by Julia Toffolo. Photograph © Eric Sander from *The Architecture of Diplomacy, the British Ambassador's Residence in Washington DC* by Anthony Seldon and Dan Collings, 2014'

Once a system is purchased, don't let an amateur loose on your collection. The task often falls to a volunteer with no professional experience. We have come across many examples with no logic or numbering system and little knowledge of art terminology or basic art history.

Inventories done by auction houses or insurers may be slanted towards sales or value, grouping objects into 'lots'. We also found valuations that were made remotely, without sight of the objects, such as an 'oil on canvas' turn out to be just a photograph of the painting.

Once the survey has been done and the information recorded, the collection manager can help you use the information in many ways:

- Displays - redisplay your collection to its best advantage, improve lighting and presentation
- Research and interpretation – the more information you have, the more interesting and valuable the object
- Security review – images could be vital for insurance and in case of a theft; they help in choosing high-security methods of fixing items to the wall
- Provenance research - undertake research on the history of each object and prove you have correct title. This will be required by a museum/gallery should the object be lent to an exhibition or if you want to sell

- Valuation – based on high-quality information and an examination of the object
- Conservation – cleaning, repair, re-framing, glazing and presentation be undertaken by suitably qualified conservators and museum-quality framers
- Development – look at gaps, decide on future purchases or sales
- Handling, packing, installation, moves – high-quality care by relevant specialists

Collections Management covers all aspects of caring for and managing a single item or an entire collection and is much more than a database. Each collection is different and it's important to capture the information relevant to you that enables the practical management of your collection's long-term strategy and care.

Matassa Toffolo Ltd is a museum-standard art collection advisory company, providing advice and hands-on practical help to public and private collections. Drawing on extensive experience in major collections (Tate Galleries and UK Government Art Collection) MT can advise on care, display, conservation and all aspects of managing a single work of art or an entire collection.

www.matassa-toffolo.com

NEW EXHIBITION BY THE ONASSIS CULTURAL CENTER
NEWYORK, A WORLD OF EMOTIONS: ANCIENT GREECE,
700 BC – 200 AD, BRINGS THE CLASSICAL WORLD TO
VIVID LIFE, WHILE RAISING QUESTIONS ABOUT THE
ROLE OF THE EMOTIONS IN TODAY’S SOCIETY



*Statue of a Boy with a Goose - 3rd century BC, Marble, National Archaeological Museum, Athens, 2772
© Hellenic Ministry of Culture and Sports–Archaeological Receipts Fund*

A WORLD OF EMOTIONS ANCIENT GREECE, 700 BC – 200 AD

On March 9, the Onassis Cultural Center New York brought to vivid life the emotions of the people of ancient Greece, and prompt questions about how we express, control, manipulate, or simulate feelings in our own society, by presenting its groundbreaking exhibition A World of Emotions: Ancient Greece, 700 BC – 200 AD.

On view through June 24, 2017, exclusively at the Onassis Cultural Center New York, the exhibition brings together more than 130 masterpieces from some of the world’s leading museums—including the Acropolis Museum, Athens; National Archaeological Museum, Athens; Musée du Louvre (Department of Greek, Etruscan, and Roman Antiquities), Paris; British Museum, London; and Musei Vaticani, Vatican City—to explore the ideas and attitudes of people in classical antiquity toward emotion and the ways in which the emotions were depicted, revealing how some are strikingly familiar to us and some shockingly alien. Although ancient Greece is often said to have been flooded with the light of reason, A World of Emotions lays bare the far different reality addressed in the Iliad, whose very first word is *menis*: wrath.

Developed by a team of esteemed guest curators, A World of Emotions features vase paintings, sculptures (ranging from life-size statues from the Acropolis to relief carvings from cemeteries), theatrical masks, amulets, coins, and votive offerings, among other artefacts from the early 7th century

BC (the traditional date of the Iliad) to the late 2nd century AD. Many are on view in the United States for the first time,

and some seen for the first time outside Greece. Together, these objects provide a timely opportunity to think about the role of feelings in our own personal, social, and political lives, while helping to advance the relatively new field of the history of emotions.

Accompanying the exhibition to create a spring season dedicated to the theme of emotions is a cross-disciplinary constellation of other artworks, programs, and events. A vibrant large-scale diptych painting, *Black Frames*, commissioned from artist Jannis Varelas is installed on the Art Wall in the Onassis Cultural Center New York’s atrium space. Philosopher Simon Critchley and author John Freeman will host the peripatetic conversation series *Let’s Walk*, engaging celebrated guests such as actress Fiona Shaw and author Judith Thurman in discussions in the gallery. A regular schedule of guided tours and family programs will be provided, and on April 3, in collaboration with the Axion Estin Foundation, the Onassis Cultural Center New York will host a concert of Byzantine hymns for Holy Week, performed in the gallery. In a lighter vein, illustrator Brooke Barker, author of the bestselling *Sad Animal Facts*, will produce a series of drawings spinning off emotions for the spring season, which will be posted weekly on the Onassis Cultural Center New York’s website and social media and displayed on a video monitor in the gallery foyer.

Dr Anthony Papadimitriou, President of the Onassis Foundation, said, “A World of Emotions and the programs that accompany it are powerful expressions of the mission of the Onassis Foundation: to support initiatives in education and culture

as a means to achieve social cohesion. Although this exhibition is a rare and thoughtful thematic gathering of beautiful and fascinating objects from the ancient world, it is also much more: a contribution toward a better understanding of our present-day reality. We are deeply grateful to our distinguished guest curators for this important exhibition and its revelatory catalogue.”

About A World of Emotions

Theoretical writings about human emotions date back to ancient Greece itself. Only within the past few decades, however, have scholars begun to investigate emotional life as a force that shapes societies, influences historical processes, and varies in different contexts—giving rise, for example, to such unique characteristics of ancient Greece as the belief that figures such as Eros (love) and Phobos (fear) were not just representations of emotions but actual gods to be supplicated or placated. These investigations face an inherent challenge, however, since the principal medium for research—textual evidence—is often a thin source, composed to filter, disguise, or even mute emotions as much as to reveal or arouse them. A World of Emotions expands the possibilities of a history of emotions in classical antiquity by going beyond literary texts and inscriptions to include the evidence of the visual arts.

The distinguished historian Angelos Chaniotis, co-curator of the exhibition, said, “We cannot directly study neurobiological processes in ancient Greece. But we can see how social norms, religious beliefs, philosophical ideas, and education determined the manifestations of emotions, and how emotions, in turn, determined social interaction, political behaviour, and religious practice. This is our gain from studying emotions in the Greek world. What we learn about emotions in one culture and one historical period helps us understand another. It sharpens our mind to reflect on our lives and our world.”

A World of Emotions: Ancient Greece, 700 BC – 200 AD is curated for the Onassis Cultural Center New York by Angelos Chaniotis, Professor of Ancient History and Classics, Institute for Advanced Study, Princeton; Nikolaos Kaltsas, Director Emeritus, National Archaeological Museum, Athens; and Ioannis Mylonopoulos, Associate Professor of Ancient Greek Art and Archaeology, Columbia University. The exhibition is accompanied by a fully illustrated catalogue featuring essays by scholars including the co-curators, David Konstan, and Joseph E. LeDoux, as well as contributions from nearly 60 European and American authors.

A World of Emotions Playlist

Carnegie Hall, a program partner of the Onassis Foundation USA, has curated a playlist to accompany A World of Emotions: 700 BC – 200 AD. Available at www.onassisusa.org and on Spotify, the playlist highlights musical expressions of emotion through works composed in diverse genres and time periods and with varying instrumentation, with special attention to the human voice. Selections range from excerpts from the Byzantine funeral mass to medieval songs, Baroque opera, an aria from Cherubini’s *Medea* sung by Maria Callas, and contemporary works by Osvaldo Golijov, Arvo Pärt, and Alfred Schnittke.

Spring Season Programs

In conjunction with the exhibition, the Onassis Cultural Center New York is offering a dynamic roster of programs to engage audiences in the discussion around the subject of emotions, including the signature Let’s Walk series, Family Sundays at Onassis, public and school tours, and off-site programs in collaboration with the Brooklyn Academy of Music (BAM) and LIVE from the NYPL, among other initiatives.

About the ONASSIS CULTURAL CENTER NEW YORK

The Onassis Cultural Center New York explores Greek culture from antiquity to today, through a diverse program of exhibitions, events, and online engagement for audiences of all ages and interests. All programs and exhibitions—from scholarly to those designed for families, novices, and experts—are presented free of charge to make the experience accessible to all.

About the ONASSIS FOUNDATION USA

The Onassis Foundation USA, an affiliate of the parent Foundation in Greece, is committed to the promotion of Greek culture. By cooperating with educational and cultural institutions in Greece and throughout the Americas, the Onassis Foundation USA promotes cultural relations.

The mission of the Onassis Foundation USA is realized through two major initiatives, one cultural and educational for the general public through its Onassis Cultural Center New York, and one academic, the University Seminars Program, that places eminent scholars from all over the world in universities in North and Latin America for courses on topics related to Hellenic civilization.

To learn more about the Foundation and the Onassis Cultural Center New York, please visit: www.onassisusa.org.



Is a picture worth a thousand... prints? The challenges of limited edition prints in photography.

If the commercial value of art comes from its rarity, photography represents an interesting challenge for the art market. The same photograph can be printed in different formats, on different materials, at any moment during the lifetime of its author or even later, which easily disrupts the limitations inherent to a unique object. In order to tame the reproducible nature of photography, the art market has now established as common practice that the production of a photograph is limited to an edition of numbered prints. Generally speaking, the value is directly related to the number of prints in the edition: the fewer the prints, the higher their worth.

Limited edition prints in practice and Certificates of Authenticity

A limited edition print is usually marked in pencil, on the front and/or on the back, with the unique number of the print and the print run. For example, the first print in an edition of 5 would be marked as 1/5 and the last print, 5/5. In addition, a Certificate

of Authenticity should always be provided. It must not only give such information as the name of the author or title of the work and related series, if relevant. It should also include specific details on the production year of the print, its exact dimensions, the printing process (who printed the work, which technique was used, etc.).

Thorough certificates also enable buyers to know if the artist has produced personal prints, so-called artist's proofs, which in practice are often sold and aren't taken into account in limited editions.

Alternative types of prints for the one and the same photograph.

In parallel to limited edition prints, other types of prints can exist – and practically always do – of the same photograph. When they publish a book, photographers often provide printers with colour match prints to make sure their photographs are correctly reproduced in the book. When they take part in photography prizes,



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they are sometimes asked to send work prints so jury members can appreciate their photographs on paper, rather than on a screen. In museums, photography exhibitions provide another interesting example. They can be assembled mainly in two ways. They generally consist of existing prints (often numbered) on loan from galleries, collectors or other museums. When possible, the exhibited prints can also be produced under the supervision of the museum in agreement with photographers on the basis of their digital files.

The resulting so-called exhibition prints can only exist for a limited period of time: once the exhibition is over, they have to be destroyed. They can represent many advantages. Since they will be destroyed, they can be presented in venues such as festivals which can't always necessarily comply with strict conservation standards required for works on loan, especially vintage. Also, if the exhibition travels, such prints can be produced directly abroad thanks to the related digital files, thus avoiding important shipment costs for framed and crated prints. Such costs can represent a major challenge for non-profit cultural institutions.

All these alternative types of prints share one essential trait: they have no commercial value. They are not part of an edition and cannot be sold. Preventing their production in order to increase the rarity of limited edition prints would be not only very difficult but essentially counterproductive for the market. The fact that different types of prints of the same photograph circulate in a variety of contexts – in an exhibition produced by a prestigious museum, in a seminal book by an important publisher, etc. – has a direct and very positive impact on the market appeal of the related limited edition prints.

Recommendations to art buyers

In the context of the art market, besides few specific regulations and national tax laws to exempt artworks from VAT, there are no international standards setting rules for limited edition prints in photography.

This leads to uncertainty since photographers and dealers aren't necessarily always accurate in their Certificates of Authenticity. They may also consider that limitation only relates to the type of paper or material used, the year of the edition or the size of the print. For these reasons, the same photograph may exist in several limited editions. In addition, artist's proofs are rarely indicated and may be printed to circumvent limitation.

Therefore, the Certificate of Authenticity should clearly explain on which basis the edition is limited and inform whether or not additional prints of the same photograph, including artist's proofs, have been/may be produced or if other limited editions of the same photograph exist. Such certificates would provide buyers with the opportunity to take legal actions, should additional editions be produced in order to dilute the market.

Most importantly, buyers should always ask questions about the status of the print which they are considering – in which context was it produced? To which purpose (commercial, non-profit)? – and understand that destroying negatives or deleting digital files will not guarantee value increase over time for limited edition prints. To the contrary, if a photograph cannot be reproduced, it dies in a certain way for it is in its very nature to be reproducible.

www.elysee.ch
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CAPTURING THE MEDIEVAL MASTERPIECE

Only a few people are aware of the clandestine and fascinating world of medieval manuscripts. Although important libraries all over the world offer digitised versions of their handwritten and painted treasures, there is still a kind of reserve – or maybe awe – that prevents art lovers from valiantly diving into the unknown depths of the medieval universe. It is all the more surprising because medieval and Renaissance novels, TV series, video games, and festivals are thriving. People love to dress up with helmets, swords, and hooded cloaks and to speak in contorted syntax.

Still, when ancient books are shown in libraries, museums, or art fairs the beholder's hesitation is tangible. Why is this? Do people fear they have too little knowledge to appreciate these rare and beautiful objects? Do they possibly think that books, written, painted and decorated many centuries ago, are too delicate to touch or even to view. One would be surprised at how enduring and permanent books are. These codices frequently come through the ages to us in excellent condition. They have survived wars, revolutions, and neglect because most are written on vellum, which is more or less indestructible. One would even be amazed how lasting the colours are that were made from pigments of plants, insects, minerals, and metals. Never, when showing a

manuscript to someone who had the privilege of touching such an artefact for the first time, have I witnessed an uncaring or indifferent reaction. These 'comprehensive artworks' which combine beautiful calligraphy with skilful illumination and, often enough, with an exquisite binding, have charisma. Many people who have held and leafed through a manuscript are deeply touched and mesmerized by the experience.

Although manuscripts in the 14th and 15th centuries were mostly produced in mundane workshops rather than in monastic scriptoria (which often erroneously is assumed), the making of books was still a religious act, or a 'practical prayer', so to speak. Religion was omnipresent in medieval life, and people of all social classes were anxious to devote their diurnal tasks to God, Christ, Mary, and the Saints in order to secure their positions in heaven. This profound commitment is palpable in manuscripts. In our daily life, which is determined by haste and competition, by recklessness and superficiality, these handwritten and decorated books somehow remind us of a long lost quality that is also a part of our well-being: humanity and devotedness. I have met a few collectors of contemporary art who also own a considerable selection of medieval manuscripts. One of them once told me that when she shows her



collection to friends and visitors, she often hears the comment: "Your collection is outstanding but what flabbergasted us most were your manuscripts." Many important artists of our time are inspired and deeply influenced by ancient artworks. I even dare to say that a truly engaged and inspired artist has to be concerned with the works of his predecessors.

In the collecting field of Old Master paintings, it has become more and more difficult to find true masterpieces. Altarpieces and paintings had often been destroyed by wars, revolutions, religious fanatics, and iconoclasts. The best remaining, unharmed pieces today are still kept in churches or in public collections. Many panel painters and sculptors, however, have also worked as illuminators of manuscripts: Jan van Eyck, Rogier van der Weyden, Stefan Lochner, Jean Beauneveu, Jean Fouquet, Pietro Perugino – to name only a few. Thus, outstanding artworks of the Middle Ages and the Renaissance are attainable by collecting manuscripts. Throughout history, books have been mostly kept in private libraries and are therefore rarely accessible to potential destroyers. And while

a Book of Hours by Simon Marmion, Simon Bening, or Gerhard David will not take much room in a bookshelf, Jan van Eyck's Ghent Altarpiece (more than 5 m wide when open) is not the most suitable size for modern apartments. Moreover, a book often contains more than one delicious painting.

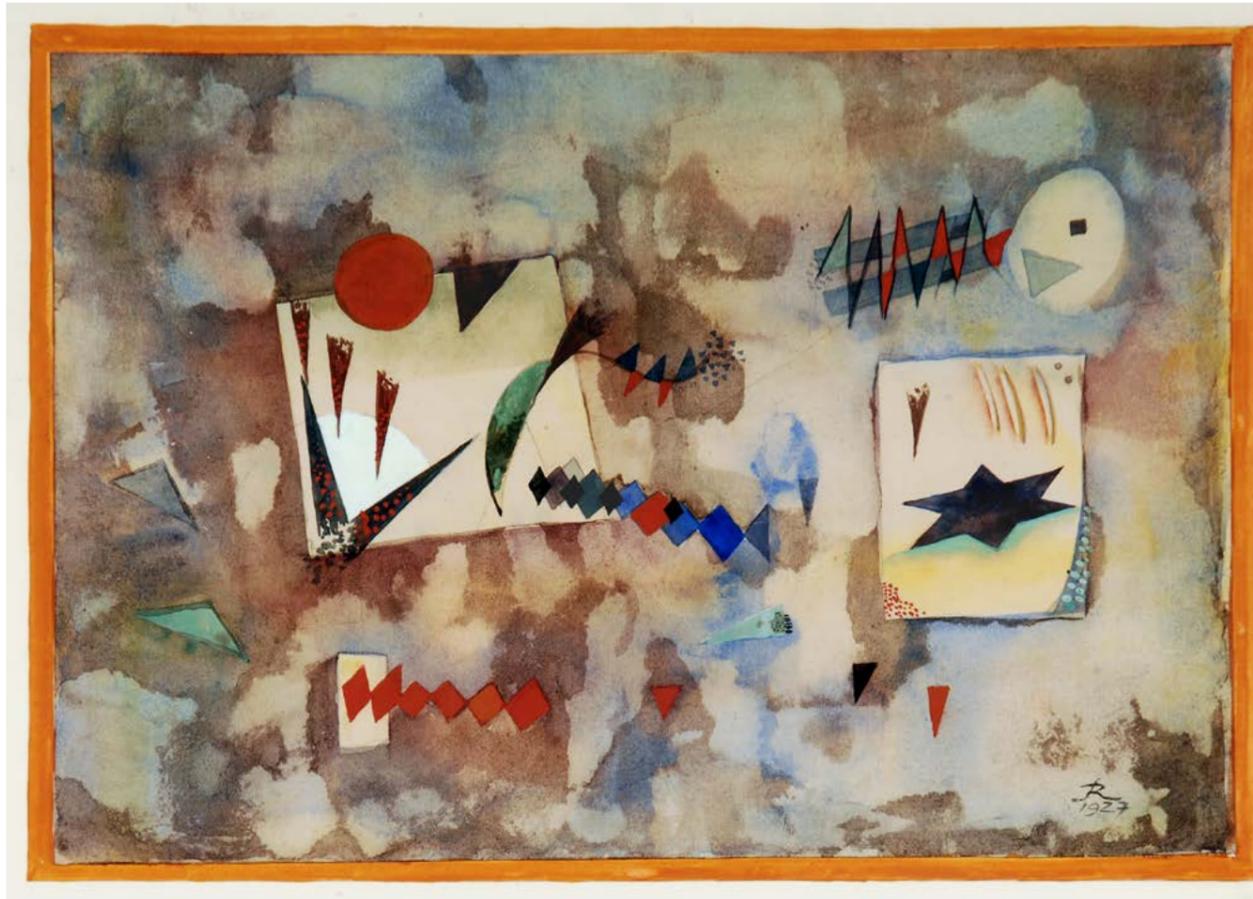
I frequently hear the question: "Are these books difficult to keep in a normal environment? Are they easily harmed by daylight? Do we have to use gloves to touch them? No on all counts! Manuscripts appreciate the same conditions as human beings: air which is not too dry and no excessive exposure to full sunlight. When turning the pages, it is best to have clean and dry hands. Gloves only cause a lack of sensitivity in your fingertips. It is even possible to display a manuscript for a while in a showcase as long as it is not exposed to direct sunlight and will be returned to rest its bookcase every now and then. In this manner, manuscripts have survived for centuries, and they will continue to do so as long as they are treated with love and respect.

The beauty of a manuscript collection is that one single book frequently contains more than one painting. Often it is additionally adorned with lively borders that contain fruits, plants, animals, and bizarre and funny grotesque figures. It thus represents a cycle of images like a little museum. A manuscript is a whole universe, a joy forever. It can be looked at countless times without becoming boring because one will always discover something new.

Are there places where one could encounter and handle these magical objects? Of course, there are libraries and museums all over the world that show books in various exhibitions. There, one may look at one opening (a double-page) in a dimly lit showcase. For those who are seriously interested in discovering and obtaining a manuscript the best course of action is to come to Basel, Switzerland to visit the gallery of Dr Jörn Günther or to visit one of his international art fair exhibitions in Maastricht, London, or New York.

More information is available at:
www.guenther-rarebooks.com.

Ina Nettekoven, Art Historian, Bonn (Germany)



HOW TO PROTECT THE VALUE OF YOUR COLLECTION

There are many factors that can affect the value of a collection, and it is the responsibility of collectors and their advisors to ensure proper measures are taken to protect these assets. There are a number of threats to collections, such as natural disasters and severe climate changes, improper handling during storage and transit, as well as theft and loss. However, these risks to collections can be mitigated with proper precautions.

Elizabeth von Habsburg, Managing Director of Winston Art Group, notes that "with the ever-increasing value of fine art, jewelry, wine and other personal property, a multi-pronged approach of active collection management, including yearly updated appraisals, condition checks, and implementations of insurance to value, will ensure that the value of the collection is not only maintained, but increased over time."

FINE AND DECORATIVE ART

Hurricane season has wreaked havoc on art collections along the East Coast and in the Gulf over the last decade. In the New York metro area the repercussions of Superstorm Sandy

(October 2012) are still felt, as art advisors, conservators and insurance specialists continue to help clients whose collections experienced unprecedented levels of damage. Fine art is especially sensitive to climate conditions, and anything from a large-scale contemporary plexi-mounted cibachrome printed photograph, to an 18th-century pastel or a mid-20th-century mixed media on canvas, can be affected by drastic shifts in temperature, humidity, and any sustained contact with water. Furniture is also extremely susceptible to changes in humidity and temperature.

Best practice for art storage is in a climate controlled and secure environment. Professional framing and glazing provide an initial layer of protection, but additional measures need to be taken before art is moved from one location to another. While in transit, art should be packaged and crated by professionals, and shipped in a climate-controlled vehicle if possible. When fine art is displayed, location and method of hanging are to be carefully considered. Art should always be hung by handling specialists, and collection managers can advise on appropriate locations in the property in order



to avoid the damaging effects of sunlight or other risk factors. Annual inventory and condition inspections can help to ensure that collections of fine and decorative art remain intact and in suitable environments. This can be an especially helpful tool when collections are dispersed among multiple residences and storage locations. Pairs of decorative works, such as vases or figurines, can often have a higher value than the sum of their parts, and so if a pair is separated the value can decrease dramatically.

JEWELLERY

In general, jewellery is not susceptible to climate changes and harsh conditions. However, regular wear and use often leads to loss or damage. Therefore it is important to routinely check that all settings and prongs are secure, and to make sure that all clasps and locking mechanisms are in good working order. Further, due to its small scale and portability, jewellery is most at jeopardy while in transit. Should your jewellery collections need to be shipped, be sure to hire bonded and insured professional handlers. A collection manager or advisor can facilitate the move to ensure proper precautions are taken. While in storage, jewelry should be kept in a home safe to protect from flood and fire damage, or stored in a safety deposit box at your local bank.

WINE

Wine collections are especially sensitive to humidity levels and should be monitored carefully. Brian Ward, founding director of Wine Advise (www.wineadvise.com), says "collectors often neglect to arrange for proper storage conditions, which is the most important factor to consider for the long term health of the wine." The collection should be kept in a cellar, or a comparable controlled and insulated environment, and humidity should be at 65 percent to keep the cork moist and prevent oxygen exposure. Additionally, maintaining a temperature of 55 degrees Fahrenheit will help the wine age properly.

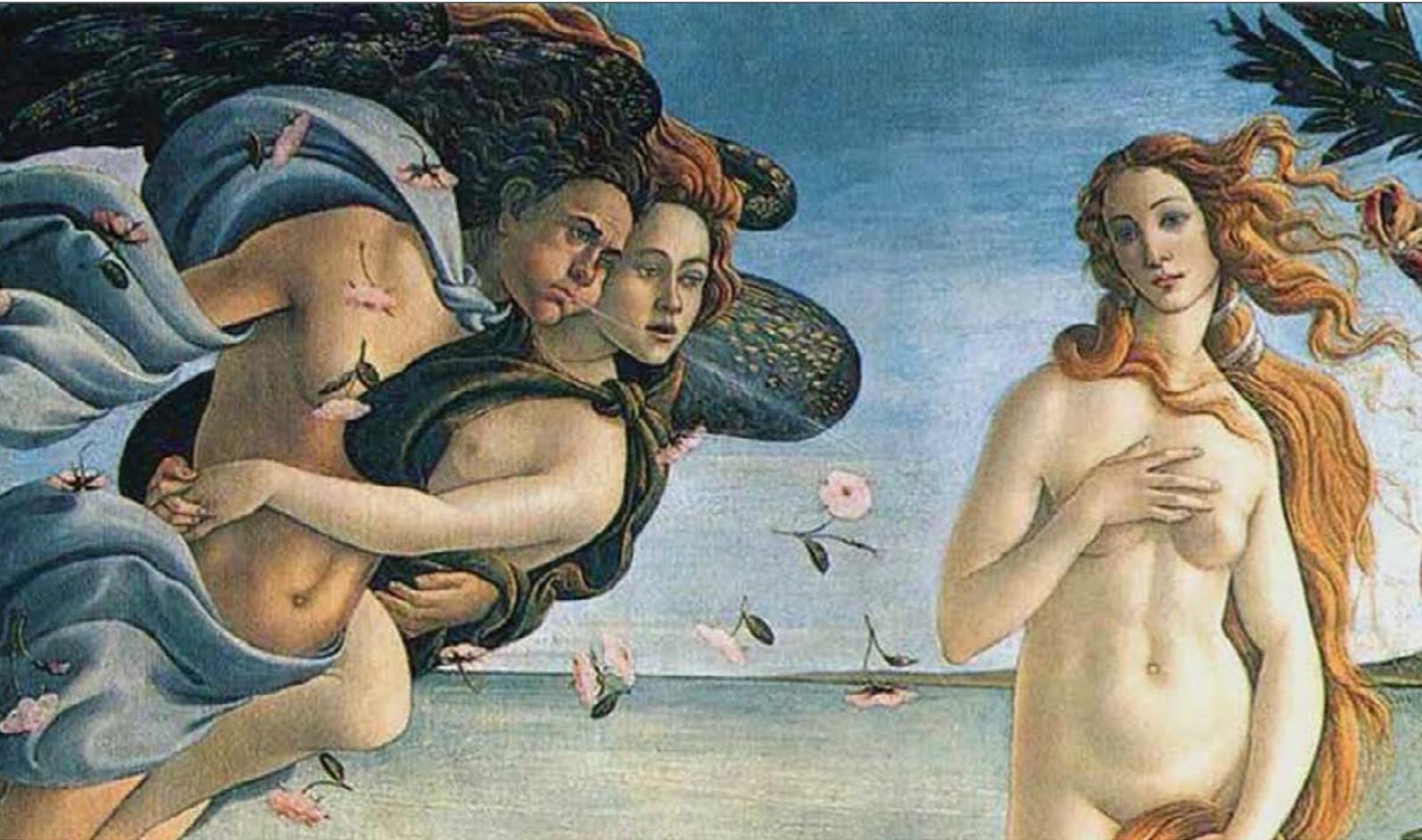


To protect the value of these special collections, conditions should be checked on an annual basis, insurance appraisals should be reviewed each year to ensure proper coverage, and collection managers should be consulted to make sure that the most up-to-date security and environmental protections are in place. If a collection is stored or displayed in an at-risk location, a collection manager can assist in proactively creating a disaster preparedness plan that outlines the appropriate measures and professional contacts for the safe packing and transfer of valuables to a secure site away from immediate or forecasted harm. Additionally, collection management systems help maintain essential information about a collection and keep track of changes in condition and location over time. Further, the digital preservation of appraisal values, cataloguing, provenance and images in a collection management system provide important historical and visual records in the event of any loss or damage. These small but vital proactive measures should be implemented, in order to minimise risks and maintain and maximise a collection's value.

by Ashley Farrell and Lauren Kyser. Winston Art Group, an international full service art appraisal and advisory firm. www.winstonartgroup.com

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