

ART & MUSEUM



Autumn Issue 2017

**BARBARA
GUGGENHEIM**

**101
Program for
Art
Advisors**



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Art
Advisory



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Collecting Art with Passion
A Strategic Approach
Citi Private Bank's
Art Advisory & Finance group



Art Nouvea
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Allure of the Orient
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WELCOME

ART & MUSEUM MAGAZINE

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

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

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Magazine and will also appear at many of the largest finance, banking and Family Office Events around the World. Media Kit. - www.ourmediakit.co.uk

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

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

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Howard Morgan
Member of the Royal Society of
Portrait Painters

Art Advisory



Barbara Guggenheim Guggenheim, Asher Associates

In the course of doing business deals and making investments, wealthy individuals regularly consult lawyers and other experts. So why would anyone consider buying expensive art without consulting an art adviser? You wouldn't drill for oil without consulting a geologist. By the same reasoning, it would be folly to go it alone and buy art without seeking out the opinion of an adviser. Full disclosure: I'm an art adviser, so you might expect me to say that. However, since I've seen far too many deals gone wrong because of the lack of expert advice, I feel that consulting an art adviser is the best way to go. If you want to shortcut the learning curve, get the most out of collecting, prevent errors, buy the right work at the right price and make a safe investment, call in an art adviser.

Art advisory services aren't new. For centuries, the rich and famous have used consultants, although most of them had other professions. Catherine The Great, for example, enlisted the help of Denis Diderot, the philosopher, encyclopedist, and art critic, to buy whole collections in bulk at discount prices. Mary Cassatt, the famed American Impressionist painter, had the ear of the Havemeyers and built a fantastic collection they bequeathed to the Metropolitan Museum. Let's not forget Bernard Berenson, the renowned art scholar, who shared clients and profits with the art dealer Joseph Duveen.

Today, in response to the mushrooming numbers of collectors, art advisory is a burgeoning business. The problem is finding a reliable adviser. Since there are no

academic courses or tests required to go into business, you have to be careful. I can't tell you the qualifications of most advisers or what they do; I can only describe what I would expect from a good adviser.

To begin with, our firm, Guggenheim, Asher, Associates, does as much or as little as our clients require, which usually depends on how far along in the process they are. If you're starting out, you'll probably want to be educated and, especially in the beginning, want us to watch your back and prevent you from buying worthless, overvalued or misattributed art. If you've already bought art or are a sophisticated collector, you may want us to source works by hot artists or help refine your collection and help you change direction.

The cast of players involved in the process includes some of the most interesting and colorful people you'll ever meet: gallerists, private dealers, auction houses, scholars, advisors, journalists, and museum curators and directors. Except for advisers, who work solely with the client's interest at heart, all the rest have their own agenda. They're all trying to "sell" you something. The old adage, "Buyer Beware," still holds. What they're selling may not be what's right for you.

Take the dealers, for instance. No one knows their artists better than they do, and listening to them expound can be enthralling. Yet, you need to realize that their goal is to sell you something from their inventory which they've paid for in advance or have on consignment from artists or collectors. As Paintings

become increasingly expensive, it's difficult for a lot of dealers to maintain an inventory. Many are putting themselves out there, therefore, as "dealer/advisers." While it may be possible to be both, I would imagine that conflicts of interest must arise. It's in a dealer's best interest to sell you the art on which he can make the most profit. If he can sell a painting and make a substantial profit, why would he sell it to you at the slim profit an adviser charges. It's also unlikely that a dealer would introduce you to another dealer unless he's controlling the situation in some way. Would Macy's send you to Bloomingdale's?

Auction houses are another source of works of art, but buying at auction can also be fraught with problems. The house employees, who interestingly are called "experts" by the auction houses, may come across as wanting to help, and they probably can. But remember, they're not selfless. They work for the consignors and themselves and their goal is to make you bid on something and bid high. If they advise you against something coming up for sale, don't think they're altruistic. No doubt they'll try to get you to buy something else. If they don't do either, they'll, without doubt, get fired.

Auction houses want you to think that everything they sell is vetted, that the price will fall within their estimates, and that you needn't do any due diligence. Far from it. As for vetting material, please remember that the auction houses are cataloguing hundreds of items a sale season, and they don't have time to do all the things necessary that you would do for one object. This is where your art adviser will earn their fee. They will go into overdrive conducting due diligence, including calling experts, bringing in independent conservators, etc. And as for auction estimates, they may be what the house thinks is right, but often they're not. Estimates that are too high may be the results of an insistent greedy consignor, and estimates that are too low may reflect an anxious seller or the house assigning them as a way of attracting bidders who otherwise might be scared off.

Many museum curators and directors would love to be your adviser, but there are drawbacks with them, too. They may know the scholarship of a field and enjoy taking you to all the art world events, but most have no knowledge of the art market. In stark contrast, an adviser will know how much a specific piece of art is worth, when the last one was sold privately and at auction, what the condition was, prices brought, and what's happening on the market concerning a particular artist.

Individuals start collecting for different reasons. Some begin when they buy or move into a new home or apartment and want a few paintings to "finish it off." Some continue collecting, others don't. Others know they want to collect from the get-go, and of those, some only want works that are the best of the best, regardless of period, nationality or medium. These collectors couldn't care less about where they're going to put this art, whether it's in a Freeport or the lavatory of a superyacht. Other clients go for works that are undervalued in markets such as 16th-century bronzes. Unfortunately, dropping the fact that you have an important Susini is not for everyone. To the contrary. Many people want works by artists whose names they can drop at parties.

Helping clients identify and implement their strategies is paramount for an art adviser. I feel that every collection should reflect the individual and his taste and not that of the adviser, dealer or curator. Collections also reflect their times. Collectors' appetites have changed dramatically over the past 60 years or so, and those changes are reflected in the market. After World War II, US soldiers from the European theater brought back to America a taste for all things French. Impressionist paintings and Louis furniture were highly sought after. Fast forward twenty years. In the 80s, tastes changed, and English furniture and academic 19th-century painting and American 19th art were hot. Today, taste has veered toward mid-century furniture and contemporary art, almost to the exclusion of all else. This is evident now when you look at charts which show that auction sales of contemporary art have regularly eclipsed Impressionism in terms of dollar volume.

Like the song in Gypsy, "You Gotta Have a Gimmick," taking a point of view that's peculiar to you can go a long way. A client of ours who was in the consulting business when we met had an affinity for process. We suggested that he collect drawings by sculptors that were all about process. He was off and running, and before long his collection travelled to numerous museums and was the subject of a catalogue. As he became more successful, he added sculptures to the collection for which the drawings were preliminaries. Another client of ours, Kathy Kennedy, a filmmaker, and her husband, Frank Marshall, also a film-maker, view their lives as being socially responsible, so when we showed them social realist paintings, done during the war, they were hooked. They went on to collect not only the paintings but sculptures, books, prints, photos, furniture and even pottery from that period.

If your preference is to go after hot contemporary artists, an adviser can be worth his weight in gold. Many galleries have long waiting lists, and advisers can often jump the line and get first shot at works which come back to the gallery on resale.

Once clients establish a direction for their collection, art advisers chase down the right works at the right price. Years ago, it was easier; materials were plentiful, and there were fewer collectors. Those who did collect could hang back, like Venus flytraps, and wait for dealers to offer them great works. Today, with the number of collectors mushrooming year after year, and fewer great works becoming available, acquiring masterpieces is a 24-7 job. And at that, it's only possible if you know the key players. Art advisers draw on years of experience and relationships with all the players to get their clients what they want before anyone else knows the works are even available.

Once a client sets their sights on a specific work, an adviser will do the necessary due diligence. That includes overseeing verification of authenticity, provenance and literature, checking condition reports, etc. The adviser will establish how many other works like it the artist has made, which are in museums or are pledged to museums, and which could become available on the market. The adviser will then determine the right price to pay, by reviewing comparables in past auctions, private sales, etc. Finally, the adviser will negotiate a price or bid at auction on the buyer's behalf. After a work is purchased, the adviser will oversee any necessary conservation or framing, installation, and ongoing collection management or lending.

Fifty years ago, no one would consider uttering the words "art" and "money" in the same sentence. It was, quite simply, "not done." Old families which owned paintings knew how valuable collecting was because they often sold their masterpieces out the back doors of their estates to keep their lifestyles going. That's all changed. In recent years, since Wall Street has accepted art as an asset class and has produced charts to prove it, many collectors enter the field purely for the investment potential or speculation. Nowadays, talking about money and value in the same sentence is the first thing collectors talk about. Friends often ask me, "How's the market?" What's wrong with that is that they think there's one art market, but there isn't. American art doesn't perform the same way as Impressionism or Contemporary Art. As a result, the way investors invest varies. Some collectors are

risk adverse and only want to buy blue-chip art while others want to buy young artists betting one will make it. Others create diversified portfolios combining works by blue-chip, mid-career, and emerging artists, and so forth.

That art provides an enhanced social life is part of collecting art is a draw for many, if not the primary reason they go into collecting. Gaining social status by being invited to the right parties and openings and meeting and socializing with other significant collectors, gives some people an exciting life they would never have had. A friend who wanted to be a city father in his hometown was contemplating whether to join the opera or a museum board. His conundrum was that if he chose the opera, he'd have to sit through hours of Wagner. Whereas, spending a few weekends of perspicacious buying of art would get him the spot on the museum board. He chose the latter.

Working with an adviser, you enter into a rather intimate relationship. You become part of each other's lives. Therefore, you not only want to pick one with years of experience, references, and so forth, but you should choose someone you trust and feel comfortable with. Diderot may have done great work for Catherine the Great, but she didn't enjoy being with him and changed advisers.

That leaves us with the question, "What do art advisers charge?" Some ask for a retainer, others a percentage fee, or a combination of retainer and fee. What's important is that it's clear that the adviser will not take from both seller and buyer. From our perspective, we believe that, given the money we save our clients, our services cost very little if anything at all.

In the end, collecting can offer you an embarrassment of riches. You get to surround yourself with beautiful objects, meet interesting people, travel with a purpose, gain status in your community, get involved with philanthropy. Moreover, you have a social life, and make money besides. I can't imagine any other activity being as rewarding. As a friend and investment adviser, John Medveckis, told me, with tears in his eyes, "Without collecting, I wouldn't be half the person I am today."

Barbara Guggenheim, Ph.D.
author of
ART WORLD: THE NEW RULES OF THE GAME
www.guggenheimasher.com

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by Betsy Bickar
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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>



In addition to educating collectors, how about training art advisors?

The 101 Program for Art Advisors by Tang Art Advisory and One Art Nation

Even as details of the Labor Department's Fiduciary Rule are still being debated and its implementation may be delayed for another 18 months, the writing's on the wall. Investors want financial advisors who act in their best interest, and understandably so. There is a lesson to be learnt here. As some recent high-profile court cases have shown, there is much potential for misunderstanding in the relationship between collector and art advisor, particularly if potential conflicts of interest or remuneration are not discussed in advance of any collaboration.

The art advisory profession has changed tremendously over the past decade or so: from a somewhat informal occupation to a bona fide profession. In addition to knowing their art, these days an art advisor is expected to be financially savvy and to have a working knowledge of areas such as art law and taxes, conservation and art lending, to name a few examples. "Unfortunately, unlike the legal profession, art advisors don't require certificates or licenses to operate. This means that anyone can call themselves

an art advisor, which is exactly what happens" says Julia Wehkamp, Co-Founder of One Art Nation, an online international art community educating art collectors and professionals.

Collectors need an art advisor who knows the art market like the back of their hand. A professional, dedicated art advisor can open many doors for collectors, save them time and money, and reduce their transactional risk.

A good art advisor provides not only tremendous value to their art-collecting clients but also to their clients' wealth managers and family offices. Unfortunately, it is difficult for financial advisors - especially those who don't operate in the art world on a daily basis - to know who to trust with their clients' requirements. No industrywide standard of best practice (let alone regulation) exists for the art advisory profession - not for individual art advisors nor art advisory firms.



Annelien Bruins CEO
Tang Art Advisory

At the same time I have seen a tremendous interest from Millennials in the art advisory field. They are eager to get into the profession, but find it hard to get the right work experience, set up their own business, or even exchange information and off-market opportunities with fellow advisors. In fact, I often receive questions from aspiring art advisors on the best way to handle the relationship with their clients. Topics include how to set up an appropriate fee model and how to manage expectations. The truth of the matter is that the opacity of the art market is not just confusing for art collectors, it's also confusing for emerging art advisors (and perhaps even for experienced advisors). As a new art advisor, right now, you're pretty much left to your own devices.

It's important that young art advisors understand best practice: that they should work with contracts to clarify the rights and responsibilities of both parties, not just for the protection of their clients, but also for their protection. It is in an advisor's interest to be transparent about the way in which they are remunerated and to avoid conflicts of interest that may lead to problems years down the line. Additionally, with organizations like the Clarion List providing transparency in the art services industry through their online review system, having a stellar reputation will help art advisors to grow their business and successfully collaborate with other art advisors.

Tang Art Advisory and One Art Nation have teamed up to provide the world's first online course for aspiring (and established) art advisors. The purpose of the program is to guide the next generation of professional art advisors on how to set up their businesses and how to successfully manage the relationships with their clients. Tang Art Advisory and One Art Nation are dedicated to disseminating best practice in the art advisory field, which does not just help art advisors but ultimately collectors and the wider international art market, too.

The program launches on November 1st, 2017 and will consist of a series of informative and interactive online courses, which are being created to guide aspiring art advisors on how to navigate the art world, set up a successful art advisory business and follow best practice. At the end of the course, upon completing a short quiz, participants will receive a Certificate of Participation. For more information and early bird discounted pricing, visit www.oneartnation.com/art-advisory-101.

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Art Nouveau... The next big deal?

by David Hickmet of Hickmet Fine Arts

Art Nouveau and Art Deco are often confused. Most probably due to the fact that both movements occurred at the beginning of the 20th Century and both start with the word 'art'. This, however, is where the similarities end.

Art Nouveau was named after the famous Parisian art gallery "La Maison de l'Art Nouveau", owned by avant-garde art collector Siegfried Bing (1838-1905). The style originated in Europe around 1890 and remained popular in Europe and America until the outbreak of the First World War, circa 1910. Art Nouveau artists favoured whiplash curves and patterns emphasising nature's force, and used mediums such as glass and bronze for their pieces. The Art Deco style was very different; items were detailed with sharp, streamlined geometric shapes and pieces often incorporated luxury materials such as lacquer, ivory and gold. This luxurious element, along with Art Deco's impressive recent rise in fashion, helps even small trinkets from the period fetch a high price in today's market.

Collecting art has long been fashionable, but knowing what is on the up, soon to be more fashionable and therefore a good investment, is an art form in itself. There are obvious indicators, such as pieces with an interesting provenance, compelling backstory or items from a single owner collection. Most notably, in the past year, we have seen Jackie Collins' collection of exquisite Art Deco finery for auction at Bonhams. With prices for her Erté sculptures consistently reaching five times their considered estimates, it doesn't take a lot to see Art Deco is

still fashionable, highly desirable and yes, highly expensive.



However for the savvy collector, Art Nouveau could be just the ticket. It is growing in popularity and providing good investment opportunities, with large sculptural items seeing gains of up to 50pc in three years.

Mike Fredericks, of James. D. Julia, notes interest in Art Nouveau is rising, highlighting the sale of a Tiffany Studio Dragonfly lamp which blew it's estimate of £120-£180K, selling for over £500K in November 2016.

It has not escaped my attention the irony in trying to explain a good investment opportunity with an example of a highly priced Tiffany lamp, but it is well-known pieces such as these that are leading the way, so there are still many Art Nouveau pieces on the market awaiting their upturn. Numerous French cameo glass ornaments continue to exceed estimates at auction, and I have personally witnessed a twofold increase in sales of Art Nouveau sculptures over the last three years.

Although Tiffany lamps have become synonymous with Art Nouveau, they are not everyone's cup of tea, nor are they the only style of glassware from the period.

Emilé Galle

Emilé Galle (1846-1904) is considered a driving force behind the Art Nouveau movement and one of the most outstanding glass artists of his time. Drawing inspiration from his travels around Europe and techniques used in Oriental designs, Gallé's glass vessels are each unique in their own way, often containing blazes of colour that bring his undulating landscapes and naturalistic designs to life.



Although lamps did not feature in Gallé's repertoire until much later in his career, the Alpina Clematis Lamp is a true masterpiece. The blues and purples are highlighted against a backdrop of soft yellow, which is accentuated even further as light is emitted from both the shade and the vase.

A fine example of 20th Century French cameo glass and certainly a more conventional Gallé piece is the Landscape Vase; multi-coloured landscape scenes set against a backdrop of muted pinks where it's

easy to imagine you're gazing on a Zen garden, a subtle endorsement of the Japanese influences of the time.



Johann Loetz

Very little is known about the master glassmaker who gave his name to the glassworks, aside from the fact that he was born in Austria and founded the Loetz glassworks in 1840 in Klostermühle, Bohemia, an area in what is now the Czech Republic.



Loetz were pioneers of the surface technique known as Marmorisierte. This style of marbled glass gave the appearance of various semi-precious stones in the surfaces of bowls and vases. For those who are lovers of Art Nouveau but not necessarily floral motifs, these are an excellent choice. An all-together different medium favoured amongst artists of the Art Nouveau period was bronze. Bronze

was used in numerous figurines during the movement, and one of the most intriguing aspects of these collectables is the symbolism they encapsulate.



Art Nouveau flourished in a time of immense social and academic change. The Origin of Species by Sir Charles Darwin (1859) was in its infancy and still seen as a radical way of thinking; Marconi transmitted the first radio signals across the Atlantic in 1901; women still did not have a right to vote.

Mathurin Moreau

Mathurin Moreau (1822 - 1912) came from a distinguished family of artists in France. Here we see L'Aurore, meaning 'The Dawn' in French; a nubile winged nymph by the side of a column.



This statue demonstrates why Art Nouveau is considered to bridge the gap between neoclassicism and modern art, depicting a nymph from Roman/Greek mythology with a lacklustre attitude towards covering her modesty.

E. Barrias

This statue named "Nature Unveiling Her Secrets" by E Barrias encapsulates the burgeoning carefree attitude of women at the time; a symbolic portrayal of women being freed from the stifling confines of Victorian fashion and society. With multi-hued tones of the bronze, so characteristic of the opulent taste found within the Art Nouveau movement, nature is personified as a young woman revealing her bare breasts from under a draped shawl, under which she bears her intriguing modesty, emerging as if from a cocoon.



Whether your appreciation lies in the elegantly beautiful glassware or the bronze figurines that will add both beauty and a delicate touch of symbolism to any art collection, one thing is certain; now is the time to invest in some Art Nouveau.

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
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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.

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) peeking 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, *Bathsabée* (*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 *Bathsabée* 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.arttrust.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



Value-risk to private art collections, the rise of commoditization

A new generation of tech-entrepreneurs is eager to revolutionise the art market

New challenges

In a growing global and digital economy, participating in the art-market comes with new challenges. I've been investing time, effort and energy in understanding these problems for many years, looking beyond all the hypes, special interests and image building. Instead, as a commodity trader and used to market-waves and trade-risk hedging, my approach to the art-market is analytical and sober, with a special interest in long-term market-value cycles instead of quick and risky speculation.

Since I'm not part of the high-end art-market and cultural establishment, I can afford an independent position. With Noenga® we support artists with professionalisation and marketing. Where appropriate, I connect artists directly to art collectors, most of them commodity investors within my personal network. Both sides appreciate these direct connections.

Over the years I became convinced, that a critical risk-bearing trend for private art collections is being overlooked, deliberately ignored or enormously underestimated by the high-end art-market and the cultural establishment. A situation nobody seems to speak about.

I refer to the commoditization of the art-world as a whole as a result of the global digitalisation. New disruptive technologies are already impacting traditional art-market models and redefining their valuation mechanisms, creating a deflationary environment.

Digitalisation and commoditization of art

With the exponential advancement of new digital technologies, the art-world is more and more opening up to a wider public. The digital world relies heavily on visual image and video consumption, and



Misha Stoutenbeek

as a consequence, art is now everywhere.

Some examples: the marketplace for collectables is growing fast in volume as online platforms allow artists to exhibit more extensive than ever before. Many top galleries from around the world present their artists roster on the online platform Artsy and others. In 2013 Tate proposed a digital strategy to promote art to a broader public. Whitney Museum's Artport website focuses on archiving digital and Internet art, and The Louvre opened a McDonalds 'restaurant' in its museum late 2009. Amazon Handmade offers artists the opportunity to sell art and handcraft directly to buyers and with worldwide shipping.

E-commerce platform Etsy enables art to be printed on practically any item you can think of, cups, postcards and, yes, even underwear. Art licensing companies provide reproductions on a massive scale, aimed at home-décor, as well as digital- and print products. Adobe Fotolia offers millions of pictures for low prices.

The art-market is losing control; artists are exhibiting everywhere and sell online. Auctioneers are huge competitors to galleries, and online sales - like eBay Art - are mushrooming, out of the reach of galleries and cultural institutions.

High-tech art

The work of the greatest contemporary artists is valuable because they are considered unique and authentic, right? Well, science recently showed us that artificial intelligence could create art. Some people actually prefer it and (this is the tricky part) many art critics and experts were not able to distinguish the difference between computer and man-made artworks (researchers from Rutgers University/ Facebook's AI Research Lab, study published on arxiv.org). ArtRank is a tool using machine-learning algorithms to discover collecting opportunities with quarterly projections. Nevertheless, new ways for investing in art exist. Through block-chain technologies, hundreds of persons can, together, own a small piece of the same original artwork!

The art market and the cultural establishment are not prepared for this development and lack experience or knowledge. The most innovative minds often choose to work in a different sector than the art market. Hence, this knowledge and these ideas, sprout entirely out of the minds of a new generation of tech-entrepreneurs and visionaries, eager to revolutionise the art market. Sooner or later, the art-market will cave in under the pressure of these juggernaut trends.

'Buy low, sell high', a famous investing adage I foresee a long-term art bear-market under the pressure of commoditization, not even mentioning other potential macroeconomic deflationary forces when the era of artificially low-interest rates ends. The day the trend downwards proves dominant, a great many artworks will flow back into the market.

Do not hesitate, hedge the value of your collection now! Preserve the timeless and top pieces from established contemporary artists and sell the rest. Just expand when you can buy as close to the source - the creator - as possible.

Misha Stoutenbeek is co-founder of Noenga® an art-platform with over 150.000 members worldwide. (www.noenga.com)

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."



Highlights from the 4th Art Business Conference London 2017



Family Offices rely on their art advisors to guide them in investing wisely and to manage their cultural assets to preserve value for the family and for future generations. This responsibility compels advisors to comprehend and communicate current market data, law and trends along with advances in technology that can foster efficient art management services.

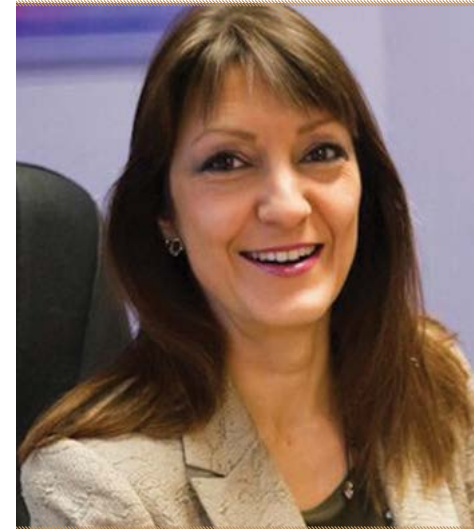
In an evolving and multi-faceted art world, how do art market professionals stay ahead, evaluate developments or meet the right connections to sustain exceptional performance for their principals? London's Art Business Conference is now leading the way as such an international forum. Each September leading industry players; dealers, auctioneers, gallerists, historians and advisors gather to meet colleagues face-to-face and

appreciate, first hand, the critical issues facing the current art market.

Policing Art Crime

Top of the critical issues list is criminal activity and the keynote speech addressed this much publicised topic. Richard Ellis, a veteran investigator who founded Scotland Yard's Art Fraud Squad is a consultant with deep concerns about the absence of resource in policing art crime. Art crime thrives on some 200 incidents a day in England and Wales and as of August 2017 there is no resource to fight it. With a vulnerable public – art crimes do not solely affect the elite - Ellis speculated as to whether the commissioner might even be sued for negligence, failing in the obligation to recover stolen assets.

This is nearly what happened in 1989 and it led to



by: Pandora Mather-Lees

what was a suspended and financially weak squad being reinstated. By comparison, the US has 400 trained officers and sixteen special agents. Dick Ellis who, despite a long career, still goes out into the field, is well placed to suggest solutions.

Preservation and Protection

Where valuable artefacts are lost or spoiled through crime, the industry agrees that most damage occurs in transit. With 270 art fairs worldwide (a fourfold increase in ten years) art makes millions of journeys a year. The values are higher and so are the risks. Some familiar horror stories were related in a revelatory presentation entitled "Picking up the Pieces, The Real Costs of Artwork Packing and Conservation". Exploring how intelligent conservation and packing can work in tandem to mitigate risks, an expert panel demonstrated what can go wrong and why it never makes sense to cut corners.

Conservator Joanna Shepard received a ripple of laughter from the room as she shared a Condition Report bearing no more than a hastily scribbled 'fine'. Following on, Mark Harton from logistics specialists Momart, caused a gasp from the audience with a story about unpacking a perfectly crated painting imported from abroad only to discover a punctured masterpiece - a sharp Stanley having been carelessly left inside.

Best practice in art handling really is the key to avoiding painful and costly errors. Moreover, one cannot fall back on insurance or restoration. Restoration has limits, an artefact may not be reparable and when it is, it can adversely affect value. Surface marks from bubble wrap or polythene, damage by scissor-happy customs officials and chipped frames from careless knocks are sadly not uncommon in the art world.

Damage to our cultural assets is bad enough, but reputations and relationships are hurt too. Jo Shepard explained how a £40,000 object underwent £10,000 worth of repairs, causing bad relations between the parties involved, an incident which involved email trails continuing for months. The entire debacle could have been avoided if the seller had not opted for cheap packaging which cost no more than £30.

What does best practice look like then in this context? Momart believes that the shipping company should be involved right at the early stages of the artist's creative process to maximise long-term preservation. Mark Harton explained that challenges are presented by new media which may not endure. Also important as values rise, is for commercial galleries to learn from the museum world. Distinguish the unpredictable from the predictable and keep a set of house rules: no objects on the floor, crates should acclimatise before opening, condition report at every stage of the process.

Asking the right questions of your packer is vital: Is the tissue acid free? How robust is the crate? How will the work be moved? Who do you trust, what technical team will you use and how will you communicate effectively with them?

Good use of these principles will mitigate risks in transit. As insurance expert David Scully explained, the claims process for damage or loss can be problematic and is subjective where for instance satisfactory cover has not been secured, where artists may disown a damaged work, or where there is disagreement on the insured value or post-repair value. If you do not have a good claims record or adequate risk management the insurer may not pay out. There is less tolerance today of blemished items in the contemporary market and restoration, however good, is often not acceptable.

The Indian Art Market

Each year the conference has a new territory focus, last year was the Middle East and this year Southern Asia. A panel of experts from the British Council, Grosvenor Gallery and auction house Saffronart discussed the rise, fall and rebirth of the Indian art market. 2017 marks 70 years of independence for India and panel moderator Melanie Gerlis described how far the Indian art market has developed in recent times with a boom during the early millennium and subsequent bust in 2009. Having now recovered, the market is mature with sales of around US \$100m compared with US \$3m in 2000. Where

has this growth come from? Who are the top selling artists and what are the challenges to market development?

The British Council's Alan Gemmell told about aims to inspire creativity and to educate a younger aspirational market in India hailing 2017 as the Year of Cultural Exchange between the two countries. Britain supports "Mix The City" a geo-mobile project involving musicians and artists fuelled by India's strength in digital connectivity.

Abha Housego of Saffronart, the sub-continent's largest auction house explained that smart phones and the internet were key in development of its online business.

Buyers are comfortable with purchasing works on a click, unseen and with transactional transparency. Saffronart in turn thrives on cost savings and an ability to reach across the entire region not to mention the very important Indian diaspora. Younger buyers with disposable cash are enticed by no-reserve sales with bidding starting from as little as US\$ 100. Artists including F N Souza, Akbar Padamsee, Sayed Haider Raza and Arpita Sing are well established with Sing commanding what was in 2010 the highest ever mobile bid globally of \$2.2m.

Conor Macklin described how his Grosvenor Gallery developed to build up what is now a dominant Indian artist contingent and a global sales operation. The rapidly developing middle class has a healthy interest in cultural activity. Delhi art fair now has 120,000 visitors in 3-4 days and is extremely overcrowded with rising values and small starters converting to bigger players. Different genres interplay - the 2008 boom in contemporary was surpassed the following year by a surge in modern art sales.

A question arose on corruption, tax and customs duty. There are moves to support better practice. The Indian government recently abolished interstate vat duty that previously made moving artworks around the country so difficult. Currently fine art enjoys 12% import duty and 12% vat. The transparency of the online auctions market means that no cash changes hands.

What did these three experts foresee as the path

to securing an enduring art economy? More Asian cities need to channel in to the national art scene with programmes to nurture artists and cultivate the type of public programmes introduced by the British Council. Local creativity could be better promoted in the West, particularly at the biennales and the Indian public should visit its empty museums which in turn should provide opportunities for artists to grow. Underlying all this is the need for greater confidence in art investment across all genres.

Public versus Private Art Programmes

The blurring of boundaries between public and private art initiatives was a relevant topic for the conference to explore in a world where public funding is drying up or hard to navigate and competition for private, particularly philanthropic patronage, is increasing. The question remains as to what these sizeable and complex projects will look like, how they can be brought to fruition and be subsequently maintained.

Sebastien Montabonel who runs a consultancy firm strategising with public and private partnerships, Robert Wilson of the Jupiter Artland Foundation, Jonathan Ruffer of Auckland Castle Trust and James Carleton of Farrer & Co shared their approaches to private philanthropy. These raised the challenges of balancing effective regeneration in local communities with the need to gain international recognition and to create an enduring legacy. The considerations are the commissioning and collecting process, social and environmental impact and importantly, the programme's contribution to the economy. This is more significant than one might think. For example, Auckland Castle near Durham hosts 430,000 visitors a year and has created 107 full time jobs plus training opportunities and a further 320 indirect jobs. There are schemes for volunteering, apprenticeships, education and even a creative business incubator hub, something one might rather expect from a national institution. The economic impact amounts to £20m annually to Bishop Auckland through the various projects.

More in-depth analysis is available from Montabonel & Partners in its report, 'Art Institutions of the 21st Century'. The report examines the impact of technology on institutions, artists and the evolving institutional landscape.

Future Initiatives

Other topics at the conference included a presentation from The Association for Art History, a 1000 strong member association developing an 'embrasive' approach to the discipline to build partnerships and to continue the debate around the syllabus. Having championed the return of the Art History A level along with the Worshipful Company of Arts Scholars, the former AAH currently campaigns to increase the number of undergraduate students, to diversify intake and raise awareness of art history as a relevant subject. The result of this, one hopes, will be to bring more expertise into the industry.

Farrer & Co's Ian Defreitas presented a short, sharp warning on GDPR and the sanctions that will be applied to those who break the incoming data protection law. The government's zero-day approach means that as of 25 May 2018 all organisations holding, processing or transferring personal data must be compliant. Brexit will have no impact on the EU wide regulation and companies can face fines of 4% of turnover or up to €20m, a move clearly made to impel monoliths such as Google and Facebook to sit up and be accountable.

An afternoon session on managing reputation was confined to social media where it might perhaps have encompassed the broader aspect of the burnt reputations of the artworks and those who sell them. Toning down one's social media posts was favoured in place of highly opinionated subject matter that might offend or be misconstrued. Live streaming video, virtual & augmented reality, personalised content and the increased use of social influencers are all features of current technology. Highly commended in the industry were three social media auctioneering gurus; from Sotheby's, Macintosh antiques and Joe Trinder of the Antique Young Guns.

PAIAM (Professional Advisors to the International Art Market) has undertaken a project to inform government about issues relevant to the British art industry in light of Brexit. These include the Artist's Resale Right, consumer protection, AML, taxation, custom controls and the export of cultural property. The aim is to safeguard the future of the British art industry as vibrant, creative and competitive post-Brexit and is being conducted as a survey.

Standards

Standards and due diligence in the market is a recurring theme at The Art Business Conference amid what many believe is an unregulated market. Trade body LAPADA has approached the BSI to explore how The British Standards Institute could apply its principles to both LAPADA association members and the wider market. In fact, the BSI does not write standards, it is one of many bodies that rather facilitates and oversees those set by a sector. As such, Director Scott Steedman explained this includes ensuring that an industry does not fall foul of being both poacher and gatekeeper. Many areas of the market are affected including AML, data protection and trading standards according to Ivan Macquisten, the panel's moderator. Macquisten, a columnist and consultant who has lobbied extensively on behalf of the industry, emphasised the need for trade associations to address standards in general, to make business for its members more secure and to support global trading whilst responding to pressures from government and AGOs.

Conclusion

Opening this year's conference, journalist Georgina Adam summarised the success of a steadily growing ABC having launched a New York event last Spring. London is welcoming 285 delegates in 2017 compared to 100 in the first year. The art market continues to strive to set high standards across the board hosting a growing corpus of advisors, subject specialists, art lawyers, accountants, shippers and insurers among others.

The continuing success of conference and the large turnout is testament to a professional and energetic art market in the UK, keen to learn, engage with peers, develop good practice and most of all become better connected.

This demonstrates the need to bring the industry together to debate critical topics and current market conditions. As such it is a must-attend forum for those trading in an environment with many uncertainties.

**By: Pandora Mather-Lees
Pandora Art Services Consultancy**



DO YOU KNOW THE VALUE OF YOUR JEWELLERY BOX?

Art & Museum Magazine Interview Julia Castelli, the Sales Director of Sotheby's Jewellery Department

AM: How is the Jewellery Auction Market doing in the context of today's global economy?

JC: Today, the auction market for fine jewels and gemstones is stronger than ever with demand for top quality and signature pieces coming from all corners of the world. In 2016 the company auctioned more than USD 500 million worth of jewellery across the company's global auction rooms and saw countless new

auction records established. Earlier this year, Sotheby's set a world record auction for any diamond or gemstone when it sold the "CTF Pink Star" - a 59.60-carat oval mixed-cut Fancy Vivid Pink Internally Flawless diamond - for an outstanding \$71.2 million. What's more, our flagship sale in Geneva in May was the highest totalling Jewellery auction of all time. And buyers/bidders came from more than 70 different countries; we've seen an influx of new buyers to our auctions in recent years too.

AM: What kind of jewels are most sought after? Can you identify any buying patterns?

JC: Among the most sought-after jewels on the market now are high-quality white and coloured diamonds - with blue, pink and yellow stones being among the rarest. We also see a very strong demand for the finest coloured gemstones, with the most desirable of these including sapphires from Kashmir, rubies from Myanmar and emeralds from Colombia. There is also tremendous interest in natural pearls, and in recent flagship auctions of jewellery in Geneva, numerous pearl pieces have sold for many multiples of their pre-sale estimates.

AM: Would you describe jewellery as an alternative investment?



Julia Castelli
Sotheby's Jewellery Department



JC: Throughout history, jewels have always been perceived as a store of value, which have the advantage of being small and portable. They have also been regarded as a way of diversifying assets. More recently, jewels have also started to be perceived as a form of art in themselves and unique creations by some of the great houses - Cartier, Boucheron, Van Cleef & Arpels and others - have started to be collected by a wider audience than before.

AM: How do you assess the value of your jewels in the context of today's market? And what are the key elements to consider for those who wish to evaluate, manage or evolve their collection?

JC: If you are interested in finding out more about the value of your jewels, there are a number of factors that will be important to first bear in mind.

- **Quality:** the value of a piece, is of course, greatly influenced by quality. For a diamond or precious stone, this is determined based on the colour, cut and weight of the stone, as well as its origin, if known. For signed jewels, look for the quality of the craftsmanship and the complexity involved in designing and creating the piece, as well as the quality of the materials it is made of.
- **Condition:** it is important to examine the condition of the jewel, to see if any parts have been damaged or lost and how much if any, evidence there is of wear.
- **Provenance:** important or historical provenance can greatly increase the value of a piece of fine jewellery. Be sure to take into account any known historical connections, official commissions or noteworthy written references. If a jewel has been part of a well-known exhibition, this can also add value.
- **Authentication:** paperwork is precious. Certificates which accompany a jewel can be hugely important as they can attest to its quality or provide provenance for the piece, such as the geographical origin of a stone, the creator of a jewel or its previous owners.
- **Freshness to the market:** among the most sought-after jewels are those that have not appeared on the market before - for example, if a jewel was commissioned by a family and handed down through generations, or if it has been held in the same collection for some time.

AM: Can you give us an insight into the auction market? What is the advantage of buying at auction?

JC: Many people think of auctions and 'buying' great pieces or works of art immediately comes to mind, and auctions certainly give buyers the opportunity to discover extraordinary jewels. But auctions are also a place for 'selling', and our sellers across the globe feel comfortable as they know that auction houses can introduce their jewels into a hungry and truly international marketplace. Our auctions are promoted all over the world through our global network.

They also recognise that auctions are a real reflection of where the market is at that time for a particular piece and a collector who consigns a piece for auction can choose to retain anonymity and can agree a reserve price with the auctioneer - below which the item will not be sold. Auction is a safe, trusted process and Sotheby's is a company with so much history too - founded in 1744, buyers and sellers have been talking to Sotheby's for close to 275 years!

Julia Castelli at Sotheby's +44(0) 207293 6640 or julia.castelli@sothebys.com

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

The auction house Hermann Historica Munich



The World of the Samurai

Twice a year, Hermann Historica auctions house showcases the evolution of arms and armour from antiquity through medieval chivalry to 19th-century military splendour. Exquisite pieces from the estates of emperors and kings, opulent Oriental and Asian weapons, imposing historical hunting trophies and fascinating Kunstammer objects are featured in a myriad of rare, unique lots appealing to both seasoned collectors and first-time buyers, the mid-market or those looking for that undisputed pièce de résistance.

Founded in Nuremberg in the 1960s, the house of Herman Historica cut its teeth on early auctions of coins and medals. These were soon extended to include sales of "Orders and Insignia" and "Collectibles from History and Military History". During the 70s, the standard portfolio was enhanced by "Arms and Armour" and "Antiquities". Now some fifty years on, it enjoys partnerships and representatives across Europe and the US with 40,000 clients worldwide. The two annual sales entice around 13,000 consignments and Herman Historica credits its success on having a strong customer focus, well researched lots and elaborately designed catalogues.

However, the strength of any regional sale room is built on remarkable auctions that reach beyond the standard clientele without diluting the brand identity or its specialist characteristics. In this case countless objects from noble houses have attracted audiences, for instance the significant hunting treasures of Castle Fuschl near Salzburg. Another example is the unique collection of "Arms and Armour" amassed by the Berlin construction

The specialised auction house presents fascinating artefacts from antiquity and the Middle Ages, magnificent artworks from all over the world, phaleristic sensations, testimonies to military traditions and mementos of European ruling houses.



"The Art of Protection" – Old arms and armour of the private museum of Berlin's celebrated sculptor, philanthropist and former construction magnate, Karsten Klingbeil (1925 – 2016)

mogul, artist and collector, Karsten Klingbeil. High-profile sales produced in co-operation with other parties can significantly raise one's profile. Partners of Hermann Historica have included the famous auction house Pierre Bergé of Paris and Brussels, the "Collection of Antique Greek and Roman Weapons" owned by the real estate entrepreneur Axel Guttman and the legendary Japanese art and weaponry collection owned by the Munich chemist Rudolf Ott and the

liquidation, in France, of the famous military museum, "Musée Militaire de la Poche de Royan" whereby the auction took place simultaneously in Munich and France.

Realising that the Japanese warrior always creates a certain excitement the specialists did well to win Ott's 19th century collection, a major success with "The world of the Samurai", featuring 300 Japanese art and weaponry objects. Virtually no

lots were bought in and sensational final prices materialised, some objects fetching over sixty times their limit. Key pieces were a jizai okimono from the Meiji period (1868-1912), skillfully fashioned from engraved sheet iron and a fully articulated koi carp which triggered bidding skirmishes with the hammer falling at highly respectable 170,000 euros. Helmets, swords and armour were also extremely popular with a ten-plate yane hachi from the mid-Edo period (1603-1868),

modelled into a gabled roof, changing hands for 58,000 euros.

The world's largest private collection of old arms and armour was held at the private museum of Karsten Klingbeil who died in 2016. Klingbeil's astute collecting strategy and passion is clearly demonstrated in "The Art of Protection", an encyclopaedic overview of the development of arms from the early Middle Ages with connoisseurs snapping up some 600 treasures. Key lots included a set of gilt ceremonial armour, finely etched, from the workshop of Milan's celebrated 16th century armourer, Pompeo della Chiesa, sold for 230,000 euros. Resplendent in lacquered gilt, a weighty 1580 Venetian parade shield created for the Trabant Garde of the art lover, Wolf Dietrich von Raitenau, Prince Bishop of Salzburg, fetched 30,000 euros.

Hermann Historica auctions naturally include weapons from all periods and regions with swords being par for

the course. It is interesting to see the range and the sale prices. One captivating set of 80 swords from the Battle of Castillon (1453), has been catalogued and a magnificent Gothic double-handed sword, considered one of the best in class has sold for 44,000 euros. The demand for well-preserved early bronze helmets and weapons crafted by skilled antique smiths is also strong. In autumn 2016, the renowned Axel Guttman Collection included some veritable rarities. Guttman's Roman bronze Weisenau type infantry helmet, forged around the early second century A.D., emerged as the highlight. Estimated at 25,000 euros, it unleashed a flurry of bids, culminating in 105,000 euros. The large range of antique and modern firearms, wheellock rifles, sumptuous pistol cases or hunting weapons, is invariably well received.

More than general militaria however, royal possessions and historic personages create the most excitement. Listed at 12,500 euros, a house coat belonging to Franz Joseph I of Austria known as the "Bonjourl," was



Gilt ceremonial armour from 1580 to 1590, Pompeo della Chiesa



Roman bronze infantry helmet of Weisenau type



Ten-plate yane hachi from the mid-Edo period (1603 – 1868)

acquired by a Viennese collector of imperial antiquities for the spectacular sum of 140,000 euros. Equally sought after are objects from the eccentric Ludwig II of Bavaria. A magnificent conductor's baton in ebony and silver, presented to the composer Richard Wagner in 1868 as a token of the king's deepest esteem, inspired such enthusiasm that the price jumped from 9,500 to 33,000 euros.

Hermann Historica's sales are then, for military enthusiasts and lovers of craftsmanship, important to keep a close eye on lest one misses a gem. The next sale to take place from 6 to 17 November 2017 is the Autumn Auction. The prize item is the gold collar of the House & Knightly Order of St. Hubert, awarded to Ludwig's grandson, Prince Alfons of Bavaria (1862–1933) in 1880 and the specialists are looking at bids from 45,000 euros. If this is beyond means, bids are invited from 6,000 euros for the fine red morocco leather folder used by none less than Sir Arthur Wellesley, 1st Duke of Wellington.

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Autumn auction: 6 – 17 November 2017
www.hermann-historica.com



Gothic double-handed sword from the Battle of Castillon (1453)

An invaluable resource for the art world



Art Law & Cultural Property Database

This comprehensive online research tool, developed and continually updated by a nonprofit organization known for scholarship and integrity, is designed to help you navigate the legal landscape relating to the acquisition, authenticity, export, and ownership of art and other cultural objects. The Art Law & Cultural Property Database is widely used by legal scholars, students, attorneys, law enforcement officials, museum administrators, gallerists, journalists, and others involved in the study, collecting, sale, exhibiting, insuring, and authentication of art and cultural objects.

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- A **glossary** of legal terms; a section on **U.S. statutes**; **images of artworks** cited in the legal cases; **cultural property contact information** for government officials worldwide; and useful **links** to other resources.
- **Current standards and guidelines** for museums, dealers, archaeologists, and other arts professionals and organizations.

“An unmatched digital resource for students, attorneys, art professionals, and others An essential tool for anyone doing serious work in cultural heritage law and policy.” — John H. Merryman, Sweitzer Professor of Law and Affiliated Professor of Art, Emeritus, Stanford University

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DOMOS FINE ART
ADVISORS

When East and West converge Vietnamese contemporary fine art



Vu Thu Hien, Tableau in Time, 2014, watercolour on handmade paper

A personal note: I discovered Vietnamese fine art serendipitously. I left the US in the Sixties; my father was a US Army officer, I opposed the Vietnam war, and we did not coexist peacefully. My mother was French, so it was natural for me to travel to Paris and continue my studies there. In 1991 I visited Vietnam for the first time and was amazed at the beauty and vibrancy of the people and the art.

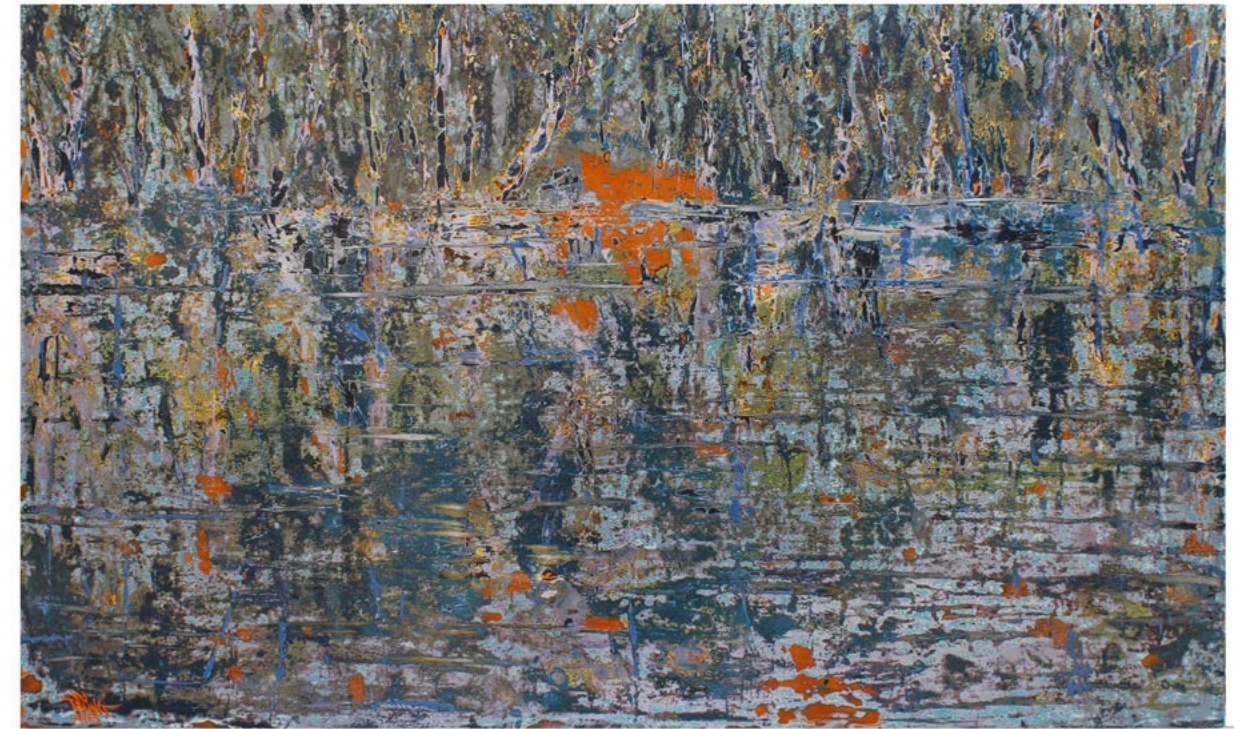
A very few art galleries were open to the public, but the main body of artistic endeavour was held behind closed doors, in private homes and studios. I was fortunate to be admitted into this secluded world, as one of the few Westerners able to communicate with the artists in Vietnamese, and thus discovered the art scene that was just beginning to emerge in the period of 'doi moi' (the open-door policy that Vietnam had adopted as a way of opening up to the West). On succeeding visits, I deepened and widened my understanding and collection, and during a six-month sabbatical in Hanoi in 1996, I began to collect and curate in earnest.

If painting is defined as the application of pigment to a surface to represent a person or thing, then the earliest example of Vietnamese painting would be glazed ceramics, about 1 AD.

If art, however, is defined as rendering a worldview, a narrative, possessing self-consciousness and not merely being a depiction, then Vietnamese fine art begins in 1925 with the founding of the Ecole des Beaux-Arts de l'Indochine in Hanoi by the French artist Victor Tardieu, a contemporary and friend of Matisse.

The French had maintained a presence in Indochina since the French Jesuit Rhodes transformed the Vietnamese language into the Latin alphabet in the mid-1660's, and of all the former parts of French Indochina, the French fine art aesthetic is the most striking in Vietnam. The Vietnamese coopted many French features – vocabulary, architecture, and fashion into their culture, and each succeeding generation has reworked the materials into a contemporary sensitivity.

So with Tardieu's "Asian soul" of lacquer and silk painting came all the exciting components of modernism: art of other cultures, especially Africa and Japan, stylization (Rousseau) and flatness (considered by Clement Greenberg to be "an essential and unique element in modern art"), Cubism of Picasso and Braque; intensity and planes of color of Matisse, Gauguin and Van Gogh; the centrality



Vu Duc Trung, Sunbeams and Trees, 2013, lacquer on wood

of the figure and the essence of the figure. And new techniques, such as Matisse collages. All these were intermingled with the Vietnamese philosophization of the culture including the village, ancestor worship and nature, Asian "seeking the spirit" motifs.

Although Vietnamese contemporary fine art appeared on the international art scene a scant twenty years ago, it has attained extraordinary regional and international success. Brimming with vitality, Vietnamese artwork is a unique synthesis of Asian "seeking the spirit" motifs with Western artistic techniques, truly "an exhilarating addition to the world art scene" (Ian Findlay, Asian Art News).

Vietnamese art is defined by its brimming vitality, lush colours and directness, as well as by its poetic, dreamlike meditateness. Depending upon the personal message of the artist, the spectator is invited to share in nostalgic memories of the past or to enter a fantasy world of stylized imagery. Never confrontational or aggressive, Vietnamese art is a lyrical, serene and intriguing moment of beauty in time.

A look at four of Hanoi's most exciting painters: The intermingling of contemporary concerns with traditional culture is especially evident in works by two leading women artists in Hanoi, Vu Thu Hien and Dinh Thi Tham Poong, who work with watercolour on traditional handmade paper. Vu Thu Hien weaves

Modigliani and Matisse into her portraits of real and spiritual beings, and Dinh Thi Tham Poong quotes Magritte in her portrayals of ethnic Vietnamese women and families. Both bear witness to Matisse in their use of perspective and palette. Both painters share a common language of rich imagery celebrating synergies between humankind, nature and the world of spirits, and both have enjoyed acclaim in solo and group shows in Europe, the US and Asia.

The ancient technique of lacquer on wood, rejuvenated in the 1930s, has become profoundly contemporary, in the hands of Phung Pham and Vu Duc Trung. A master painter for over 50 years, Pham (born 1934) emphasizes flat planes of colour, geometrics of pattern and Art Deco-inspired line to evoke lyrical and stylized female figures. Trung (born 1981) utilizes lacquer as a palette for his subtle Impressionist landscapes, with shimmering hues of gold, silver, blue and green.

Raquelle Azran (www.artnet.com/razran.html) is a collector and museum curator specialising in Vietnamese contemporary fine art. Museum exhibitions include the Wilfrid Museum, Israel and the National Fine Arts Museum, Vietnam. Her London gallery exhibitions have been featured in the Times, The Guardian, ARTnews and Artinfo. She exhibits annually in Asian Art in London, and throughout Europe. Works from her collection are on loan to international museums, and she acts as a consultant to embassies, collectors, and corporate clients.

For the Love of Painting

It is not at all possible to pack more swaggering dramatic energy and human pathos into a picture of five inches by seven and a half than what James Mallord William Turner has accomplished in his astonishing 1820s watercolor, *The Storm* (or, *The Shipwreck*), showing tortured ships and their panicked survivors struggling to make it to shore past toothy jutting rocks amidst a deadly churning tempest.

The modest-scaled masterwork is a version of a much larger watercolour Turner created as the basis for an engraving (as with many of his highly finished watercolours). The present smaller version is, unexpectedly, richer, more detailed and grittier in effect – and therefore more intense – than its counterpart. Turner scholar Eric Shane has described the larger version as “undoubtedly the most ferocious seascape Turner ever created in watercolour.” But the brilliant miniature version on exhibit manages to go one notch up in ferocity.



Joseph Mallord William Turner, British, 1775–1851, *The Storm* (or *Shipwreck*), Watercolour and bodycolour on a three-ply London or Bristol board, 4 7/8 x 7 3/4 inches (125 x 189 mm)

Turner's *Storm* is the current highlight of the approximately two hundred artworks shown at the elegantly homey rooms of Mark Murray Fine Paintings on Sixty-third Street in Manhattan.

The *Storm* is a singular gem among gems on exhibit in a gallery sporting European, British and American oil paintings, drawings, watercolours, bronzes, dating from the 1830s through the 1930s – with some contemporary works of harmonious

character judiciously added in. The sampling of pictures reproduced here offers but a hint of the range of subjects and styles: interiors, equestrians, canines, portraits, seascapes, landscapes, oriental themes, nudes, genre scenes.

Turner's romanticist marine subject, suffused with atmosphere and tumultuous nature, is contrasted by the stately ships at sea depicted by the twentieth-century master of marine paintings, Montague Dawson, a favourite artist of American presidents and British royals. Dawson, the modern era's most accomplished marine painter, specialized in historical deepwater ships and yachts. The *Southern Cross*, seen here, Boston clipper built in 1851 and burned by Confederate forces in 1863.



Montague Dawson, British, 1895-1973, *Westerly Trade Wind – The Boston Clipper “The Southern Cross,”* Oil on canvas, 20 x 30 inches (50.8 x 76.2 cm)

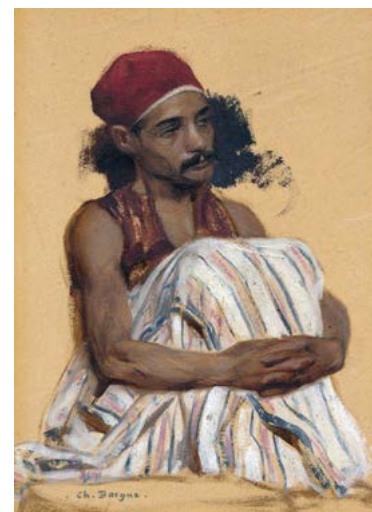
Mark Murray specializes in Orientalist paintings and gives particular focus to one of the masters of the genre, Frederick Arthur Bridgman (1847-1928), a celebrated painter of exotic North African subjects.

The landscape shown here, *Along the Nile at Sunset*, a small oil on panel by mid-1900s French artist Charles Théodore Frère is a magically calm vision of sunset yellow and velvety purplish shadows, as rich a scene as any nineteenth traveler could ever hope to see, with its minarets, soaring palms, dusty lozenge clouds, camel and water carrier.



Charles Théodore Frère, French, 1814–1888, *Along the Nile at Sunset*, Oil on panel, 9 1/4 x 13 inches (23.5 x 33 cm)

Another small orientalist piece is the powerful oil on paper study by Charles Bague, a French painter whose works not often found on the market but are in the collections of major museums. This highly developed oil sketch from life, *Study of Arnaut*, is an example of a character study that conveys a compelling vitality that finished paintings, no matter how beautiful, cannot deliver.



Charles Bague, French, 1825–1883, *Study of Arnaut*, Oil on paper, 8 x 6 inches (20.4 x 15.4 cm)

Among the fine animal paintings in the gallery, is another oil sketch that proves this point is the animated study of a pair of tail-waving foxhounds – one in an alert posture, the other with tongue out and head drooping – by British specialist in highly polished portrayals of hunting dogs, John Martin Tracy. The brushy vitality is “impressionist” in its freshness, yet the animals are portrayed with a surplus of animal personality.



John Martin Tracy, 1844-1893, *American Study of Two Foxhounds*, Oil on canvas 11 x 15 inches (28 x 38 cm)

Walter Gay, the British master of the genre of the unpopulated interior, is another specialization of Murray's gallery. The *Salon, Château du Bréau*, is somewhat of an exception to the typical Gay composition in that the sumptuous eighteenth-century terra cotta bust of a grand lady positioned at the centre of the painting is so full of character she might as well be a living person inhabiting the otherwise empty salon. The whispering of sunlight passing through the blinds and playing softly across the room gives the scene a sense of unexplainable intimacy.



Walter Gay, American 1856-1937, *The Salon, Château du Bréau*, Oil on canvas 22 x 18 inches (56 x 46 cm),

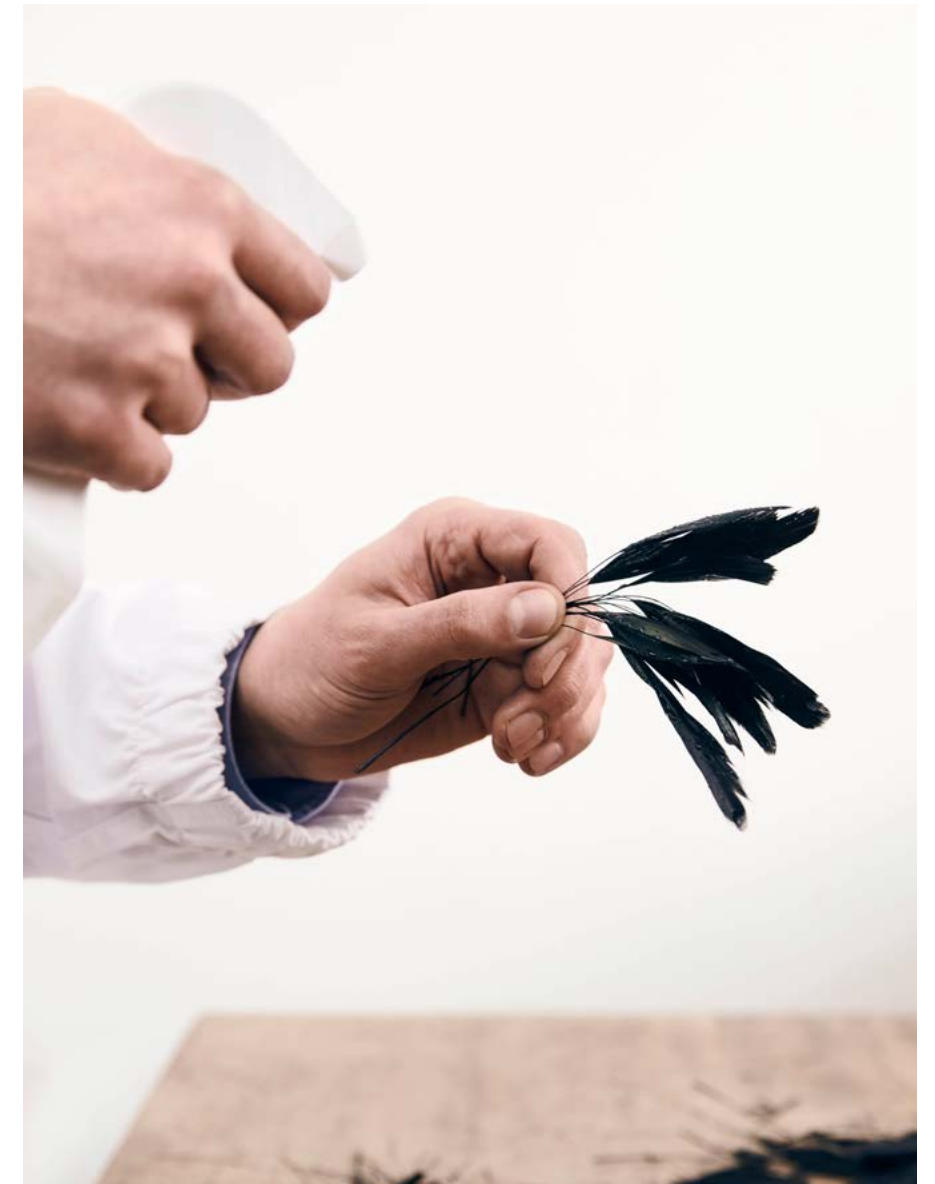
Mark Murray, a former paintings expert at Sotheby's, recently celebrated 25 years of business as a gallerist. He is a seasoned picture hunter with the discerning eye of the professional connoisseur, having discovered in art sales such finds as a misattributed Constable and a fine landscape by Dutch impressionist Bernhard Klène (plein air painting partner of French master Alfred Sisely) that had been placed on sale as an unattributed work.

by Richard K. Stephens



THE ROLLS-ROYCE PHANTOM GALLERY

**A COMPLETELY UNIQUE SPACE TO
EXHIBIT ART WITHIN YOUR MOTOR CAR**



An application of glass runs uninterrupted across the fascia of the New Rolls-Royce Phantom, providing an unprecedented opportunity to present artwork, within your motor car. An understanding that the marque's patrons are increasingly collectors of fine and contemporary art has led the Rolls-Royce Design Team, fronted by Design Director, Giles Taylor, to create a space behind this glass, in which patrons can commission and curate art, a space aptly named, 'The Gallery'.

"As patrons increasingly commission a Rolls-Royce for its aesthetic power, they trust in the knowledge that only the finest materials fashioned at the hands of a collective of skilled artisans will produce a motor car that transcends its primary role as a means of conveyance, to become a meaningful and substantive

expression of art, design and engineering excellence. 'The Gallery' is an innovation that furthers Rolls-Royce's unparalleled Bespoke capabilities. Patrons are now invited to commission artworks for their own personal Gallery within Phantom, in essence, bringing art, within art." Torsten Müller Ötvös, Chief Executive, Rolls-Royce Motor Cars, said.

Rolls-Royce's standing as creator of the most celebrated objects in the world is informed by an intimate understanding that true luxury is personal. This philosophy has driven the marque's collective of designers, artisans and engineers to constantly evolve the canvas from which patrons of luxury can express their tastes and lifestyle requirements.

An intrinsic part of the Rolls-Royce Design team's



responsibility is to understand and immerse themselves in a world of luxury far beyond automotive horizons. Drawing inspiration from the worlds of fashion, art and design, the collective continually examines the work of experts in their fields, furthering skills and knowledge in order to push the boundaries beyond the limitations car designers are usually confined to.

In conceiving 'The Gallery', the design team has done just this. 'The Gallery' is a space in which to curate and to commission, to exhibit, admire and reflect. A pure application of glass runs uninterrupted across the fascia of the greatest luxury item in the world, an innovation that furthers Rolls-Royce's unparalleled Bespoke vision and mastery of materials and craft.

"The reduced and symmetrically balanced line-work of Phantom's instrument panel frames a generous and beautifully simple application of glass. It runs, uninterrupted, across the fascia, emphasising a sense of width. Positioned front and centre, it is the focal point of the interior of New Phantom, providing a perfect stage for artworks. This treatment of glass enables an unprecedented opportunity for the protection and presentation of works of art, which is why, we have rather aptly named it, 'The Gallery'." Giles Taylor, Director of Design, Rolls-Royce Motor Cars, said.

From a simple application of wood or metal, to a more complex use of materials not normally viable in an automotive context and enhanced by incorporating relief, 'The Gallery' extends the patron's experience of curation with the marque to a new realm.

In this spirit, Alex Innes, Rolls-Royce Bespoke Designer and Creative Lead Designer of 'The Gallery' Artist Commissions, has invited artists and master artisans from around the world to interpret 'The Gallery'.

The result? A collection of unique and artistic creations, free from the constraints of automotive design, to inspire the marque's patrons, in a way that only Rolls-Royce can.

Wings of flight transcend the worldly stage to cosset Phantom's occupants in rich, iridescent, sumptuous luxury.

Swiss-based Nature Squared creates beautiful things for beautiful spaces. Applying heritage artistic

crafts to ethically sourced and sustainable natural materials, Nature Squared embrace technical innovation to transform nature's beauty. In a move that echo's the views of Rolls-Royce, Nature Squared embraces artisanal skills which are the antithesis of mass production. Their work can be found in the upper echelons of many industries where a desire to be surrounded by objects of outstanding natural beauty prevails.

Alex Innes, Rolls-Royce Bespoke Designer and Creative Lead Designer of the artistic Gallery commissions, commented, "Nature Squared is an established materials specialist which creates astoundingly beautiful finishes using the latest technology to transform sustainable natural materials. A desire to redefine expectations of the use of these natural sources leads Nature Squared to an unrivalled realm with luxury at its core."

For their Phantom Gallery commission, Nature Squared was inspired to work with items that have until now been impossible to incorporate into a motor car. Feathers, which exude luxury, are a bold and progressive aesthetic to incorporate into an automotive context. Extensive research was carried out to identify a sustainable species of bird with a rich dense plumage which would provide an opulent and decadent interior to adorn Phantom's Gallery. Over 3,000 tail feathers were selected for their iridescence, individually shaped to accentuate the sheen and rich hue of the natural feathers and hand-sewn onto an open pore fabric in a design that originates from the heart of 'The Gallery', the clock. Additive manufacturing was used to emulate the musculature of a natural wing to bring life to the creation, creating an atmospheric artwork that brings both movement and fragility to this Gallery.

The clock alone is a work to be revered. Continuing their exploration of organic materials, the centrepiece is inlaid with ethically and sustainably sourced Jade green abalone, which emphasises the lustrous texture of the feathers.

Martin Ehrath, Head of Research and Development for Nature Squared, commented, "The inky iridescence and sumptuous texture of the feathers provide a sense of true luxury. Phantom's clock has been softly cosseted by feathers, their fragility protected by 'The Gallery's' glass fascia. The timeless beauty and elegant grace of this Gallery is preserved in the sanctity of Phantom's interior."



Perils of the Auction Room



Finally, and with some relief, the bidding stops, yours is the highest bid, and the hammer falls in your favour. You pay the auction house and the work is yours. Or so you believe. Sometimes, however, it is not quite that simple.

Take the case of Philippe Dupont, who brought a claim against Christie's this April in New York. The case concerned a painting by David Hammons, called "Coach", which Mr Dupont had bid for in a post-war and contemporary sale at Christie's New York on 3 March 2017. Over the telephone, Mr Dupont placed the highest bid of \$390,000, and after the sale, he received an email from Christie's Impressionist and Modern Art Specialist congratulating him on his "successful" bid – according to his court application to suspend the painting meanwhile.

Just days later he paid out the balance due to the auction house of \$475,500. No doubt Mr Dupont, pleased with his purchase, was eagerly awaiting delivery; it must have been a shock when one week later he took a telephone call from Christie's, advising him that they wanted to cancel the sale and re-auction the work in May. The court pleading records that Christies advised that they had made a "... mistake" during the auction. Another bidder had not been called.

Christie's (NY) terms and conditions state that: "The auctioneer can at his or her sole option...in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot or reoffer and resell any lot. " and significantly "If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final."

A central issue in the case is whether these conditions apply where the legal title of the work has already been transferred to the buyer, i.e. is it all too late for Christie's now?. An auctioneer will often exercise his discretion in the auction room. For example, the hammer falls on a lot, after that someone else in the room leaps up eagerly

protesting ' I'm bidding on that one...!'. The auctioneer chooses to reopen the bidding, the price climbs, and the lot is eventually sold for a much higher price- much to the horror of the original buyer who thought he had bagged a bargain.

Many in the auction world will have seen this happen, together with an amusing aside: the potential buyer arguing with their husband or wife, or engrossed in a catalogue rather than doing what they came for, which is bidding for the works they want. Not many cases like this have made it through the English courts, but now and then the auctioneer's terms and conditions do come up for scrutiny. A case which went all the way to the Court of Appeal in 1969 was Richards v Phillips and Others. A theatre went up for auction.

A dozing bidder suddenly awoke and bid after the hammer had fallen, causing much angst to the previously "winning" bidder who promptly sued and won in the lower court. The decision was then appealed. The central question in the Court of Appeal was whether these facts came within the definition of the word "dispute", contained in the auction conditions ; if so, then the auctioneer was entitled to determine the "dispute" as it wished, and cancel the sale; if not, then it couldn't do so. There have been many cases on the 'interpretation of words' and the court had to make an assessment. The three judges came down in favour of the auction house.

In the modern auction world, with Internet and telephone bidding, one can hardly blame the auction houses for covering themselves and wanting to be in control – where for example, a bidder could get cut off by a failing Internet connection. But just how far their control should extend is an open question.

The Dupont case may provide some answers.

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ART, FINANCE AND WEALTH MANAGEMENT

PARK HYATT ABU DHABI HOTELS & VILLAS, SAADIYAT ISLAND, ABU DHABI, UAE
24TH & 25TH OF JANUARY 2018

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Art: Why History Canonizes Some Artists and Not Others

Certain artworks are more valuable than others, both in terms of aesthetic value and as a burgeoning financial investment. Market value is based on a supply and demand relationship, and the more famous the artist, the higher the price the artist's work commands. What makes a work of art of historical significance goes deeper than beauty or finance. Ultimately, what makes a work historically significant is whether it makes a relevant statement, involves a movement and the influence an artist has on successive generations.

In the 1990s, the art market recorded a significant rise in value with the new auction records of works by Van Gogh and Picasso. This increase in monetary worth formed a question in the minds of art collectors and dealers. Who were the Van Goghs or Picassos of the contemporary art world? What new artist's work would reach this pinnacle of importance and value?

Working within the gallery system, dealers offered the works of artists they represented as having achieved importance, believing in their work and creative power. However, this belief resulted in a



certain disconnection with artists who were creating powerful art outside galleries. This insular view overlooked the fact that historically, artists whose work has been impactful enough to influence other artists, and make a genuine and meaningful statement, often create independently and outside the system.

We can see examples of artists who made definitive, outside-the-box statements among a wide range of familiar art icons, from Pablo Picasso, pioneering Cubism along with George Braque, and one of the most important artists in modernism to Henri Matisse and André Derain. An essential part of the Fauvist movement, they used intense colour as a vehicle to describe light and space, redefining pure colour and form as a means of communicating an artist's emotional state. Jackson Pollack, Willem de Kooning, Arshile Gorky, and Franz Kline are among artists who developed abstract expressionism, the post-World War II American art movement. Algorithmic art, Computer art, Intentism, and Excessivism are among the important movements of the 21st century.

Art movements such as these introduce an organisational structure that groups artists together by style, philosophy, or artistic goal, recognizing the statements that artists are making, and the importance of their art beyond that which is merely attractive or financially valuable.

The Excessivism movement is a definitive example of important art that makes a statement. According to American

artist Kaloust Guedel, "The idea of Excessivism was conceived in my studio, as I kept pushing the limits and redefining the idea of art itself with new visual terminology," he says. "Just as human beings grow by testing boundaries and pushing limits, so does art."

Excessivism serves as a response to the economic conditions of the Capitalist system. The movement's name references the contemporary consumer's urge to go beyond what is needed and beyond one's means when acquiring material goods, simply because they are wanted rather than needed. The works are a commentary on materialism, even as they use materials that exceed what is necessary to create the art. From multimedia collages to installations and thickly layered paintings, the movement is intensely visual as it reflects upon and examines a political, economic, and spiritual view of materialism.

Our society exists in a state of ever-increasing excess. As a recipient of the Who's Who in American Art Lifetime Achievement award and the founding voice of Excessivism, Guedel re-defines the physical and conceptual boundaries of art in his own work. Throughout his work, he employs lush and exorbitant materials including plastic, metal and acrylic to shape paintings and installations that serve as luxurious icons as well as satisfying social and political commentary. The artist notes that though the capitalist system may be flawed, its "aims effect incomparable contribution to economic growth, employment, and prosperity. Excessivism is a reflection of aspects of life in an excessive state, with particular consideration to the areas that have real and consequential effects on the society."

To come full circle, Excessivism potently serves as an example of what art truly is. The movement is the epitome of art's function to go beyond conventional boundaries and reject judgment that is too often exercised. It is art that is about something. It makes a statement. It intrigues and explores, going beyond subjective aesthetic value. And that is the true objective of an artist, and what history, in the end, will prize.

By Genie Davis

Keep Calm and Throw Stuff: A Therapeutic Clay Club in a Specialist SEMH School.

by Mandy Neilson & Abi R Thomson

Wilds Lodge School is an independent therapeutic school for boys with social, emotional and mental health difficulties. Its three sites accommodate approximately 86 boys aged between five and 19, with around 25 day and 60 weekly or fortnightly boarding placements.

The demographics of the students who attend the school is varied. They range from diagnosis of ADHD, Autism and Tourettes Syndrome. There are also boys who are in foster care; some with difficult starts in life and others with complex family backgrounds. The common theme is that they all struggle with social, emotional and mental health difficulties, which can make flourishing in mainstream education very challenging, if not impossible.

Wilds Lodge strives to have therapy at the heart of the school, utilising both verbal and nonverbal therapies according to the needs and capabilities of the pupils. These include Art Psychotherapy, Dance and Movement Psychotherapy, Child Integrative Psychotherapy and Equine Therapy.

Art Psychotherapists; Mandy and Abi introduced Clay Club three terms ago. Art Therapy is a form of psychotherapy that uses a combination of art making, play and talking, which has proved beneficial for people who find talking about their emotions overwhelming, it creates a less confrontational and creative alternative for exploring their feelings.

Our clay club is not a substitute for art therapy, but rather it complements it. The idea to run the club evolved through a recognition that individual therapy sessions do not suit all of our students. We sought to offer an alternative therapeutic activity that would reach out to those who might otherwise miss out on the benefits derived from therapy. We aimed to

create a place without the constraints of a lesson or therapy session whereby where the door is open and pupils can come and go freely without the pressure to commit to regular sessions. Research conducted by Kaimal et al. (2016) found that the levels of cortisol (the body's stress hormone) within their sample group decreased in 75% of the participants who had engaged in artistic production. Given this, we hoped that such a club would help develop social skills, gain self-esteem and confidence and sense of wellbeing through participating creatively.

Why clay? Clay is a medium that can be very evocative. Working with clay is a physical process which is useful for many of our boys who may react somatically to their environment. It can be a useful way of sublimating their emotions in a more positive manner. Clay's malleable properties can cause a sense of unknown which can be both daunting and liberating, but yet this experience has the potential to build personal resilience.

Touch is one of the first senses that an infant learns and communicates through, with this in mind, using clay can potentially provide a means of nonverbal communication to express or share unconscious feelings (Sholt et al., 2006)

"art permeates the very deepest part of us, where no words exist" (Miller:2008)

Many of our students are hypersensitive to sensory stimuli, so we introduced tools such as push and slip moulds to provide support and to encourage them to engage in the creative process. We believe that having no expectation and not placing value on the outcome helps make the club successful. The environment is supportive, with both staff and boys encouraging and teaching one another as they



progress. This has seen the boys flourish and 'Clay Club' is now the school's most popular extracurricular activity attended by both staff and boys. The group invites creativity that is expressive, experimental and healing.

"It's very meditative. It turns off a higher level of thinking. You have to let go and give in to the unpredictability of it". (Mechling: 2017)

As clay club enters its second academic year, we have been looking at ways it can progress. Links have been made with the Enterprise Project in the school, where boys can start to learn how to gain income from their work if they so wish, with the future prospect of developing an online store. We have acquired a potter's wheel so the boys can start experimenting with this new process. The times the club is open has been extended to include two lunch times so that more pupils can access the space and our aim for the end of this academic year is to present a more comprehensive exhibition of the boys work. We also plan to offer a time for parents and family involvement.

Photography by: Emily Smith.

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The Architecture of Niki de Saint Phalle, Living Inside Sculpture

Imagine designing, engineering, fabricating, financing, and living inside one's own monumental sculpture - the dream of being inside a vision of one's own making.

The prolific 20th-century artist Niki de Saint Phalle (1930 - 2002) created monumental architectural works in Asia, Europe, the United States, and the Middle East. Working through an arsenal of emotions and mediums to create impressive large-scale public sculpture all over the world, her final master work Queen Califia's Magical Circle, located in Escondido, California, is celebrating its 15th birthday in 2018.

I'm following a course that was chosen for me, following a pressing need to show that a woman can work on a monumental scale. - Niki de Saint Phalle,

Throughout her long career as an artist, there were always elements of collaboration and public interaction connected to her work. She held happenings and solicited public interaction in her shooting works of art, Tirs séances or shooting performances (1961), as well as invited visitors to physically enter her monumental sculptural works. Early work like Hon: a Cathedral (1966), created in the Moderna Museet of Stockholm Sweden, led people through a vaginal entrance into a female body. Inside the structure were multiple rooms with a variety of environments. She built several large-scale structures throughout Europe including, The Golem (1972), in Jerusalem, Israel; Dragon de Knokke (1973-1975) Knokke-Heist, Belgium; and Grotto in Hannover, Germany (1999-2003).

Saint Phalle studied ancient cultures and their myths as well as architectural methods and materials, leading her to build the Tarot Garden (1975 - 2002)

on fourteen acres in a limestone quarry in Tuscany, Italy. How did Saint Phalle get these monumental works built and how did she finance the structures? She was a charismatic collaborator, working with artist friends from around the world to complete her vision. She financed a portion of her first large-scale sculpture park through sales of her custom perfume.

In 1993, Saint Phalle moved to a place where she could breathe. In moving to La Jolla California, she found hope and inspiration.

California has been a rebirth for my soul and an earthquake for my eyes—sea, desert, mountains, wide open sky, the brilliance of light and vastness of space.

I have embraced another way of life, and have let my discovery of this landscape manifest itself in my work. - Niki de Saint Phalle

Her life-long interest in the construction of public interactive sculptures as well as living in her sculptures in Italy gave her unique insights into how people interact with art environments emotionally and physically - how visitors react to monumental architecture and how they explore tactile elements, stones, tiles, and mirrors. She spent years playing with materials and working with other artists who were fabricating large-scale works of art, including her most famous collaboration with husband, Jean Tinguely.

This ability of Saint Phalle to be audacious and fearless in large scale monumental sculpture design informed her prolific last years of life. Her last major sculpture environment, Queen Califia's Magical Circle, was constructed in Escondido, California over a period of four years. Califia, the mythical



Niki de Saint Phalle, Queen Califia's Magical Circle, Escondido, California. © Niki Charitable Art Foundation 2018. Photo Credit: Kurt Lightfoot

Amazon warrior queen of the island of California, is the centerpiece and major source of inspiration for the sculpture park. Saint Phalle studied California history, myths, and legends that inspired the creations that fill the sculpture park.

Saint Phalle designed elements of the sculpture park at her Princess Street home in La Jolla. Structures were fabricated in her design studio in El Cajon and finished on site in Kit Carson Park. Saint Phalle remained totally immersed in the project until her death at the age of 71 in May of 2002. At that time trustees of her foundation, granddaughter Bloum Cardenas, Marcelo Zitelli, and Dave Stevenson, oversaw the completed construction and staging of the park.

While in San Diego, Saint Phalle also created Noah's Ark Sculpture Park (1995-2000) in collaboration with her friend and Swiss architect Mario Botta. Located in Jerusalem, the park is dedicated to the children of the region and includes 23 animals created in her El Cajon studio.

Queen Califia's Magical Circle was Niki de Saint Phalle's gift to the children of the world. The city of Escondido donated the land and oversees the care of the park. Volunteer docents open the park free to the public and provide information about

Saint Phalle and the park structure. Visitors to the park walk through a maze of disorienting mirrors that open up into a magical translation of the world that Niki de Saint Phalle saw when she came to California. Constantly changing light and weather conditions give visitors to the park mercurial and lasting memories questioning what they saw and how they felt in the park.

Saint Phalle's public sculptures in San Diego include the Nikigator (2001) and Le Poete et sa muse (1998), Mingei International Museum in Balboa Park; Ganesh, sculpture garden of the Museum of Contemporary Art, La Jolla; Coming Together (2001), San Diego Convention Center; Arbre Serpents (1988), Cat (1999) and #19 Baseball Player (1999), Waterfront Park; Grande Step Totem (2001), California Center for the Arts, Escondido; Sun God (1983) Stuart Collection, UC San Diego.

Author, Wendy Wilson, is the curator of Niki de Saint Phalle Mythical California, an exhibition that opens January 13 - March 3, 2018 at the California Center for the Arts Museum, Escondido, California (artcenter.org).

Queen Califia's Magical Circle is located in Kit Carson Park, 3333 Bear Valley Parkway, Escondido, California. www.queencalifia.org.

The evolution of the art-backed lending market

by Harco van den Oever, CEO Overstone Art Services

In January 2016, The New York Times announced that billionaire hedge fund manager Steve Cohen used artworks from his \$1 billion collection to back a personal loan from Morgan Stanley's Private Bank. Although this transaction was possibly more visible than most, this ability for collectors to use their art as collateral to create additional liquidity is nothing new. The likes of Sotheby's and Citibank have been offering this service for decades.

It may be surprising that wealthy collectors are interested in using art as collateral. This stems from the fact that many HNW and UHNW individuals are comfortable using leverage to build their businesses. This is particularly true in an environment of low-interest rates. Art is one of those last asset classes that are becoming more readily considered as collateral.

What has also recently changed is the number of participants and the structures and options on offer.

One can identify four main groups of lenders: private banks, specialised

funds, auction houses and non-bank lenders such as family offices and hedge funds.

The main auction houses are offering loans to clients, but none as successfully as Sotheby's which has been in the art-backed lending market for 25 years. This is for them not only an attractive business in terms of return, but also a welcome generator of consignments for the auction business. They have the advantage of having most required skills in-house and are therefore able to respond to client's needs quickly. Many collectors feel, however, that there is a possible conflict of interest for an auction house to also offer lending and are therefore nervous about opening up about their collection or are looking for alternative financing providers.

Private banks have been in and out of this market. The majority of lenders who were active 10 years ago retrenched from this space post the 2008 financial crisis. A few key private banks have however continued to offer art-backed lending services to their key clients. The number of active private banks in this

space is still limited however due to their lack of in-house expertise to assess the value of the collateral and monitor their exposure. Those who are active look at this service as a core service to their HNW and UHNW clients and will often require the borrower to reinvest some of the raised liquidity with the private bank. Quite a few private banks are starting to look seriously at having an offer in this space.

The past three to four years has also seen an increase in the number of specialist non-recourse art-backed lenders. These are asset-backed funds such as Athena in the US or Falcon in the UK. They usually charge a fairly expensive high single digit interest rate in addition to an arrangement fee. Each of these funds have slightly different approaches regarding the type of works of art they would consider and the structure of the transaction they would look at. In some cases, it is possible to keep the works of art at the home of the borrower while in most, the lender would insist on third-party storage which may include museums.

Finally, many non-bank lenders have been keen to participate in this market. These range from hedge funds to family offices chasing attractive returns. The challenge for them is the lack of in-depth knowledge of the industry and its functioning. Most would work with reliable partners to either bring them deal flow or to assist with the due diligence process.

We see a substantial growth of this industry through the multiplication of private banks becoming active as lenders to their clients as well as the proliferation of specialist lenders. This is great news for borrowers as it gives them more options as well as for lenders through a standardisation of the due diligence process.

Family offices need to be aware of the services and options available to their principals both as potential borrowers as well as lenders as the opportunity becomes better known.

Harco van den Oever is the founder and CEO of Overstone Art Services, a specialised art-backed lending advisory and due diligence firm. He has a 27-year career in fine art and finance. He was, before founding Overstone Art Services, from 2001 to 2012, Senior Executive with Christie's International as Continental European head, European Client Development head, Member of the EMEA Executive Management Team and global head of the Impressionist and Modern Art department.

Before this, Harco began his career in capital markets and leveraged finance where he worked from 1989 to 1999 at Paribas, Bankers Trust, and Credit Suisse First Boston. Harco has an MBA from the University of Hartford and is an INSEAD AMP alumnus where he is also a regular speaker.

Sedition

Founding the Digital Art Video Art Collectors Platform



Tracey Emin - I promise to Love you / Love is what you want
@Courtesy of Tracey Emin studio

Rory Blain was born in 1972 and is the director of Sedition. He has over 15 years experience as an art dealer working alongside his brother Harry Blain, the founder of Blains Fine Art, Haunch of Venison and Blain|Southern.

Blain has lived and worked throughout Europe from 2005-2009 including Paris and Zurich where he ran the Haunch of Venison gallery, before joining Sedition at the start of 2013.

A-M: Could you tell us about the history of Sedition and how it fits into the history of Digital Art /Video Art?

RB: The idea for Sedition actually came up sometime before it could be realised - as early as the late 1990s / early millennium, however, the technology

that underpins the platform wasn't up to the task until a decade later. The two key developments that allowed the concept to become a reality were screen resolution - the ability of screens to display works with the detail and clarity demanded by the artists - and internet bandwidth - the ability to deliver large files and data online.

The field of digital art and exactly what it encompasses is an ongoing and constantly evolving conversation, however for Sedition's purposes we focused on artworks that can be viewed/enjoyed in digital media, with an emphasis on works that are both viewed and created in digital media - video works certainly can be bracketed in this area, but the landscape is potentially vast, including video art, photography, interactive and generative works, VR and AR (Virtual and Augmented Reality), animation

and much else. The advent of smartphones and the sheer ubiquity of screens in modern life persuaded us that the time was right to launch Sedition. The idea had two primary goals - firstly to offer artists extra tools; a shop window, a platform to promote and display themselves and their work to as wide an audience as possible. Secondly, we wanted to lower the price barriers and obstacles to access, and allow a previously excluded audience to collect and enjoy the very best of contemporary art. We were very aware that thanks to the efforts of Apple / iTunes, and Amazon / Kindle, people are used to accessing music and literature in digital formats, but the visual arts have lagged some way behind and we hoped to help address that.

A-M: What is a 'digital edition'? How would you describe the similarities and differences between traditional and digital limited edition artworks?

RB: A 'digital edition' is intended to be as similar to a traditional edition as possible, with the key difference being physicality - a digital edition is virtual, stored as code in your Sedition Vault and our servers.

The price points for digital editions are generally much lower - this is intentional, in order to allow art lovers (who may previously have been priced out of the market) to collect works by their favourite artists. There is after all, no more inherent value to pigment on canvas than pixels on a screen - the works can be bought and, just like physical works, sold again via the Trade platform.

Digital editions can be accessed or carried with you wherever you go. If you have internet access, you can view your collection anywhere, or download the works into one of our free apps and you'll still be able to view them even without internet access!

A digital edition allows the owner far more flexibility - the same artwork will automatically resize for the screen you are using, so it can be viewed on a smartphone, a tablet, a TV, LED screens, projectors - or all of the above! With no insurance, storage, shipping, conservation or any of the other potential problems affecting physical works. In every other respect the similarities outweigh the differences - much like traditional editions, the digital works on Sedition are numbered (each comes with an online certificate of authenticity that logs ownership and edition number), and authenticated.

A-M: How does Sedition fit into the digital art landscape?

The landscape is enormous and constantly changing. Sedition offers only a portal into this world - for those who are experienced and know what they are looking for there is a wide selection of artists and works across the site, for those who want a little more guidance we have the 'curated' section to help navigate through some of the more established figures.

We continually work to introduce new artists or new works, and each artist has a profile page - this is where you can find video and print interviews, articles and magazine links and announcements of upcoming exhibitions and projects.

We also have a blog and newsletter, and can send targeted news regarding specific artists if they are 'followed' on the site by the collector, offering everything from Q&A sessions with the artists, collection tours, studio visits and lectures - we see ourselves as a resource for both artists and collectors. Sedition allows you to dip a toe into the water, or immerse yourself entirely.

A-M: How do you see digital art connecting the works of the twentieth century with the future of art?

RB: I see it as an unbroken line - a continuation of what went before and what will come next.

There is always a lot of discussion about the future of art, the role of digital, the effect it will have and how the art-world will never be the same again - some of this is couched in terms of an apocalypse, regarding dread, and other times in eager anticipation. The truth (we believe) is more prosaic. The virtual, digital world is just one more medium for an artist to explore, it's borders and capabilities will be mapped out and delineated as artists master the medium. There are boundless new tools and an exciting array of possibilities for creating, sharing, and collaborating, but there is no reason to see this as separate from, or in any way removed from the story of art as we know it. We've been here before to some extent - the arrival of photography in the sphere of fine art was spoken of as 'the death of painting', and the demise of the traditional artist. It wasn't of course, and the digital sphere - which can incorporate photography - won't be either.

A-M: What kinds of artwork do you present on Sedition?

RB: The intention of Sedition is to reflect the contemporary art scene, so we have a wide range of artists that we intend to continue to expand. When we first launched Sedition, we started with a selection of works by primarily established, well-known artists - people like Damien Hirst, Tracey Emin, Yoko Ono and Bill Viola for example. We wanted to ensure space for artists coming from outside the traditional art world structures, however, so we also have figures such as Shepard Fairey, who initially gained recognition as a US street artist.

Moreover, we deliberately selected works that had some anchor in the physical domain - a digital image of a spot painting, or a video piece based on a well-known physical artefact. The intention was to ground the 'digital editions' in a way recognisable to the collectors. No one had heard of a digital edition when we started, so it was important to start on familiar ground before introducing the audience to purely digital artworks.

We work with artists specialising in digital media, musicians, architects, groundbreaking collectives such as the studio Universal Everything and one-off projects with fashion designers such as Mary Katrantzou. One of the most exciting aspects of setting up Sedition is the wealth of creative talent we've had the (very great) pleasure of working with! The next artist to be launched on Sedition will be Imran Qureshi - the Pakistan based painter! Imran uses his smartphone to capture small scenes and videos that are then used as creative influences and points of departure for his paintings. We are working with Qureshi to present a collection of these little video diaries or 'inspirations' as he refers to them.

A-M: The Sedition platform shows work by both 'A-list' and emerging artists. How do you deal with presenting both together on the same platform?

RB: We try not to separate artists by that criteria. Sedition is a platform designed to offer the artists space and the tools they need to reach their audience. The landscape of art is as varied and evolving online as in the physical domain, and our intention is simply to provide access to that. In reality, there is so much to explore that sometimes a collector can't see the wood for the trees - for that reason we have the curated section and the open platform. The curated section is intended to give people an easy route to some of the more established artists and their work. The Open Platform is a free forum where any artist can sign up, edition their work and gain access to the Sedition audience - there is a lot more material here, and it takes more time to find your way around, but for

more experienced collectors this is half the fun! Curated and Open Platform are not intended to be qualitative separations - artists are frequently invited to Curated from Open Platform, and the division is intended as a crutch for users. When conducting a search on the site, setting up collections, playlists from your Vault - there is no difference between curated works and open platform. With some of the new features, we are working on this division will reduce even further - we are developing ways for our audience to browse through artworks using more parameters - we are thinking filters rather than categories.

A-M: Do you compare the Printing Press, which brought reading to the masses, with Digital Art, which brings artworks to screens?

RB: The printing press made it possible to distribute the written word in far greater volumes, and more cheaply, than ever before. It also made it possible for more people to be authors, changing the shape of an industry. More than that, however, it changed the shape of society! Literature, and books, in general, were incredibly expensive and a rare resource until the arrival of the printing press. Allowing the masses access to information and education that previously was the preserve of the elite was a sea-change in the status quo. This is in some ways analogous to what has happened with digital technology and art - collecting the work of the world's most celebrated artists has always been restricted to a small group of financially empowered individuals. Digital technology has changed the shape of the art world, allowing the free flow of information and - in the case of digital editions - the opportunity to collect established artists and fully engage with this facet of our culture.

A-M: With technology continually evolving, how does Sedition see the future of Digital Art for collectors?

RB: Like the results of an image-generating algorithm, the future of digital art is both programmed and unpredictable. Based on what we're working on at the moment we suspect that in the future the devices available for viewing artworks will multiply, giving more flexibility for different kinds of work and different viewing and collecting experiences. We also think that the collectors of digital artworks will interact in more direct and experimental ways with their collections - rather than staying in a physical vault, artworks will travel, socialise and interact with you. www.seditionart.com

by Derek Culley



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Steve Fray

figurative and abstract art



Steve Fray grew up and was educated in Yorkshire and for as long as he can remember he wanted to be an artist and designer. Following Sixth Form he was given a place on the foundation course at the Jacob Kramer School of Art in Leeds. Subsequently, he was awarded a place at the Central School of Art and Design, London. He decided to focus on utilising his artistic skills for employment and chose an Industrial and Product Design course.

In his own words: I left after the 2nd year with a desire to work and travel with every intention of returning for the final year. This turned into stimulating work and employment which gave me much opportunity to travel at home and internationally. Meeting my wife-to-be in Scotland, we married, and I relocated to Scotland working in bespoke design and custom manufacturing as a designer and concept visualiser.

In parallel with my commercial and commission work, I produce figurative fine art for my own enjoyment and work hard to explore and nurture the abstract concepts that have always interested me deeply.

With a strong urge to draw and paint all subject, I find portraits a joy. Achieving a likeness and the manipulation of the medium chosen provides a satisfying challenge and a test to the traditional skills and goals for an artist to aim for.

Figurative life drawing with charcoal is a particular focus of interest as it also adds constraining factors of time, composition control and measurement. Working with what is effectively a burnt stick that responds to every movement and the slightest pressure. Coupled with the inherent weaknesses in the material that cause it to break and splinter adds to the experience.

My interest in life drawing led to my great interest in drawing and painting horses. While it is not so easy to have permanent access to a life model and studio space there are many horse owners and stables that have a great interest in art too. Horses are beautiful creatures that are muscular, have both smooth skin and flowing hair while also and show character and personality in their face. A horse owner knows their animal intimately, so the requirement to achieve a likeness is important too. I find oil paint a fantastic material to work with and will

work on a number of pieces at once as the paint remains malleable. The opportunity for both expressive effect and solid colour exists and makes the material versatile in its natural form.

The nature of oil paint allows for sketching too and bridges the gap between realism and abstraction. A sweep of the hand or rag can transform. Similar to using charcoal I enjoy the raw nature of the material and am inspired to think of the old masters at work with similar materials.

I spend much time in galleries studying artwork to imagine what the artist was inspired by and the steps they took. This interest includes studying the earliest Art found in the world where the same inspirations appear to exist however with access only to basic materials.

I believe the potential for Art is in everything around us as is the opportunity to modify a shape, a material or pattern to discover something that "works". My earliest memories from infancy are of creating compelling patterns in water, sand and chocolate sauce.

My abstract work is broadly speaking in two veins. Abstraction of a figurative subject through manipulation of pattern, colour, shape or contextual reference.

Abstraction as an iterative process where no underlying subject is present however the focus is on the medium and the painting process itself.

I take an iterative or "series" approach to work on a large quantity of panels to explore to discover and "tease" out the results I am aiming for. Often a random or unexpected feature is created allowing the series to split and diversify. This approach effectively slows down the effect of chaos and identify those moments where something unique is created. Allowing a chance discovery to be nurtured and built upon.

Simply put though it is the drive to continually create art that I find compelling and that engages the viewer.

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An African Canvas

Exploring the colour filled world of South African Artist, Peter Pharoah

Art is a celebration of self-expression, the use of colour, texture and medium. It's about individuality, creativity, and capturing one's unique perspective, bringing it to life in a way that enthrals and inspires the viewer.

"I like to capture the essence of a moment using colour, texture and brushstrokes, loosely weaving the elements together in a way that tells the story," says Peter Pharoah, a fine artist working from his studio in South Africa.

Following a successful career as an illustrator in the fast-paced advertising industry in Johannesburg, Peter Pharoah moved to the small coastal town of Wilderness in 1998 and began to explore the world of fine art where he quickly became known for his bold and powerful works that capture the spirit of Africa. Initially represented by some of South Africa's most reputable galleries; in 2001 Peter chose to carve his own path without limitations imposed by what gallerists felt the market demanded. His style and palette evolved as he challenged himself to try new

approaches to his work, rekindling his passion for creativity with experimental techniques.

'Magic only happens when you're pushing the boundaries, and for me, it's the challenge of having to come up with something fresh and new with each artwork that keeps me going back into my studio each day – nothing is more satisfying than a good day's painting,' says Peter.

Peter's chosen medium, oils, are extremely flexible, allowing him to create surface textures ranging from porcelain smooth to broad, dramatic strokes using brushes, knives, scrapers, or even his fingers. This personal 'handwriting' is a hallmark of his artworks, applied in layers of paint that show the progression of the artwork by producing rich textures and a depth of colour that cannot be achieved by simple mixing paint and applying it to the canvas.

An artist's growth and value as a 'collectable commodity' can be measured by his ability to face new challenges with skill and confidence and Peter's unique style, and versatility spawned a following of



aficionados who regularly visit his gallery in Wilderness to add his contemporary portraits, abstracts and distinctive wildlife artworks to their collections.

Peter feels that a painting is like a good piece of music, it must be special, something memorable and unique and finding new ways to approach concepts that one has explored before is an important learning experience that is vital to the artist's personal development.

'When I begin a new painting, I try to visualize the moment I want to capture in the painting, its essence, the unique and subtle nuances rather than painting a graphic, realistic representation of an animal, person or scene,' says Peter.

'Africa is a constant source of inspiration, and once I have decided on a subject, I like to select a reference from my library of photographs taken during my trips across Africa or to remote rural areas of South Africa as well as many game



reserves and parks for which Africa is famous.' In the age of global networks, the collector can connect with the artist on a personal level, and social media platforms open the door to the inclusion of the independent artist's work in a collection.

Never before was it possible to achieve international exposure for a talented artist labouring in his studio in the outer reaches of society (where most artists like to be) Chances of discovery were rare, and only a lucky few would even make a living from their endeavours.

Now it's possible for prospective buyers to meet the artist, visit their studios and gain an understanding of the process and motivation behind the creation of a particular piece. Engaging with the artist one on one and interpreting the message captured within each brushstroke seals the connection making the experience of building a collection more intimate, more memorable.

When buying for investment, the golden rule is always to buy what you like and not what you believe 'might' be worth something later on. When one looks at collecting from this perspective, then there is no right or wrong way to do it. It's all a matter of personal taste, a journey of discovery, a rewarding and distinctly individual experience.

As you set off on your adventures into the world of art, you will meet interesting, creative people, discovering amazing artworks that will live on the walls with you... Painting memories into your life as the years go by.

ALLEN MEMORIAL ART MUSEUM CELEBRATES 100 YEARS OF ART FOR THE PEOPLE

OBERLIN, OHIO—"The cause of art is the cause of the people." Those words, written by William Morris, are a maxim that the Allen Memorial Art Museum has lived by since opening on the Oberlin College campus in 1917. The letters are chiselled in stone above the front doors of the museum building designed by Cass Gilbert. Since June 12, 1917, the museum has been free to the public.

In the coming academic year, the Allen will celebrate its centennial with exhibitions, speakers, and a symposium related to its history and the growth of its collection, which now comprises more than 15,000 items. "We'll be showing some of the most significant and celebrated works in the museum's care, as well as highlighting the people who shaped our history," said Museum Director Andria Derstine. For example, Derstine has curated an exhibition titled *Maidenform to Modernism: The Bissett Collection*, which presents 24 works that form the core of the Allen's modern European collection: paintings by Chagall, Matisse, Modigliani, Picasso, and others, along with paintings and works on paper by Dubuffet and Miró. They were given by Enid and Joseph Bissett, who were co-founders of a

company that introduced a new kind of brassiere during the 1920s.

Another exhibition celebrates the legacy of Ellen Johnson, whose career as an art history professor at Oberlin—in addition to her friendships with emerging artists of the 1960s and 70s—helped to build the Allen's contemporary art collection. Organized by Andrea Gyorody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art, *This Is Your Art: The Legacy of Ellen Johnson* presents more than 50 works by artists Jim Dine, Eva Hesse, Sol LeWitt, Roy Lichtenstein, Agnes Martin, Claes Oldenburg, Frank Stella, Andy Warhol, and others.

Two exhibitions of Asian art focus on collectors who gave works to the Allen, including Cleveland Charles F. Olney, whose eclectic purchases filled his Cleveland home, which in the late 19th century became the city's first art gallery. Another collector was Elisabeth Severance Allen Prentiss, who founded the museum in memory of her first husband, Dr. Dudley Peter Allen. A *Century of Asian Art at Oberlin: Chinese Painting* presents three major genres: landscape, bird and flower, and figure painting. A second exhibition features



paintings and manuscripts from Persia and South Asia, along with silken prayer rugs. Both shows were organized by Kevin R. E. Greenwood, the Allen's Joan L. Danforth Curator of Asian Art.

A Century of Women in Prints, 1917–2017 illustrates the achievements of women artists in the once male-dominated realm of printmaking. Works made by women during the museum's first 100 years span such movements as expressionism, surrealism, abstract expressionism, and minimalism. They address issues of history, identity, social justice, and creativity. The exhibition was curated by Andaleeb Badiie Banta, curator of European and American art at the Allen.

A variety of special programs are planned for the 2017–18 academic year, including a Centennial Symposium on Saturday, October 7. During this daylong event, former AMAM directors and curators, as well as Oberlin alumni and emeritus professors, will give their perspectives on the importance of academic museums. The keynote speaker will be Stephan Jost, a former AMAM curator who is now director of the Art Gallery of Ontario. For details on this and other museum events, visit www.oberlin.edu/amam.

EXHIBITIONS AT THE ALLEN, 2017–18

Maidenform to Modernism: The Bissett Collection
Stern Gallery East, August 15, 2017–May 27, 2018

The core of the Allen's modern European collection was formed through gifts from cofounders of the Maidenform company.

This Is Your Art: The Legacy of Ellen Johnson
Ellen Johnson Gallery, August 15, 2017–May 27, 2018

A centennial exhibition of 20th century works acquired through the influence and advocacy of the iconic art history professor, who also gave her personal collection to the Allen.

A Century of Women in Prints, 1917–2017

Stern Gallery West, August 8–December 17, 2017

Works made by women during the museum's first 100 years represent such movements as surrealism, abstract expressionism, and minimalism. The prints address issues of history, identity, social justice, and creativity.

A Century of Asian Art at Oberlin: Chinese Painting

Ripin Gallery, June 6–December 10, 2017

The Chinese painting collection at Oberlin began in 1912 with gifts from Charles L. Freer; a more recent acquisition came in 1997 with the Schlenker collection. On view are recognized masterpieces, hidden treasures, and albums rarely exhibited in their entirety.

A Century of Asian Art at Oberlin: Persian and South Asian Paintings and Manuscripts

Ripin Gallery, June 6–December 10, 2017

Painting styles range from the jewel-like precision of Persian miniatures to colourful, dynamic compositions from western India. Also on view are silken prayer rugs from Persia decorated with floral and geometric motifs.

Lines of Inquiry: Learning from Rembrandt's Etchings

Stern Gallery West, February 6–May 13, 2018

Etchings by the 17th-century Dutch master are presented through the lenses of connoisseurship, scholarly and public reception, and the history of collection-building, as well as technical and scientific approaches, such as the study of watermarks. More than 60 etchings include portraiture, genre scenes, religious narratives, landscapes, study plates, and nudes. Organized in conjunction with Cornell University's Herbert F. Johnson Museum of Art, the exhibition includes prints from Cornell, Harvard, Princeton, Syracuse, and Yale universities; Oberlin and Vassar colleges; and the University of Kansas, as well as the Morgan Library & Museum and private collections.

A Century of Asian Art at Oberlin: Japanese Prints

Ripin Gallery, 2018 dates to be announced

This retrospective exhibition of Japanese prints from the Allen's collection includes not only ukiyo-e woodblock prints from the Mary A. Ainsworth bequest, but also later works from the 20th-century shin-hanga (new prints) and sōsaku-hanga (creative prints) movements, as well as more recent contemporary works. The exhibition also emphasises the role that individuals have played in building the collection through gifts of works of art.

A Home for Art



View of the exhibition “auroras: Small Paintings”/Photo: Ding Musa

Ricardo Kugelmas Turns His House into the Art Space ‘auroras’

São Paulo’s newest venue is an interdisciplinary art space opened for the public on the weekends in a beautiful 1957 modernist house designed by architect Giancarlo Gasperini in the leafy Cidade Jardim neighbourhood, originally the family home of its founder and organiser, Ricardo Kugelmas. “This was my grandparent’s house; it has great sentimental value for me.” The two-story house with garden and pool also shelters a skylit library with art books from floor to ceiling, with its walls panelled in Jacaranda, a precious coffee-brown Brazilian wood, used in

elegant homes back then. All of the house’s grounds, including the pool, the library and the garage, makeup auroras’ exhibition space, except for the second floor, Ricardo’s abode. In the interview that follows, Ricardo Kugelmas, who went from a career in law to be the director of New York-based artist Francesco Clemente’s studio from April 2007 until the beginning of 2016, tell us about his new project.

What is the idea behind your art space auroras?

Working inside an artist studio for nine years, I realised that fascinating elements of the artistic process, such as notebooks, works on paper, studies, small paintings, small

sculptures, models, etc. are often not exhibited to the public. After extensive dialogues with some artists, especially Tunga, who passed away June last year, and was a close friend and a mentor, I decided to create auroras, a space to exhibit works outside of a gallery or an institutional context. I also felt a need to establish a closer dialogue between visual artists, poets, critics, experimental musicians, choreographers – the space is a meeting point for artists of all disciplines.

Could you tell us about the exhibitions you organised in 2016, the opening year of auroras?

For the inaugural exhibit, “Pequenas Pinturas” (Small Paintings), artist

Bruno Dunley helped me to tie up the list of twenty-six Brazilian painters from different generations. The common thread shared by most of the artists in that show was the importance of the process of painting itself, the importance of the surface of the works, its relationship with the pictorial language, and the question of materiality. We spent an average of three to four hours in each studio talking with the artists and looking at absolutely everything in their studios, and together with each artist, we selected the works to be included in the exhibition. There were emblematic paintings mixed with unusual ones.

What has been the program for 2017?

In 2017 we started our program with a project by Lydia Okumura, Brazilian artist based in New York since 1974. Okumura’s work challenges the perception of space through the use of line in site-specific installations. She was the first Brazilian artist to integrate the collection of the Metropolitan Museum of Art of New York in 1978. Here she showed variations of sculptures conceived in the 1970s in direct dialogue with the modernist architecture of the space. The exhibition offered the opportunity for a critical reappraisal of the artist’s important work. Some of the works exhibited in auroras can now be seen at Schloss Derneburg Museum, in Germany. Then, in April, we had our first international exhibition: Alex Katz | David Salle. Alex Katz was a member of the Pop movement and has been a respected and influential figure on the American scene since the late 1950s. David Salle was a key figure of the painting generation on the 1980s and was part of the Pictures Generation, marked by the appropriation of images. I’m a huge admirer of Katz and Salle, and I’m really proud of having organised that show with both artists here in São Paulo.

The current exhibition brings together works of artists who transform everyday objects into sculptures: towels, coins, tents, etc.

Yes, I thought it was time to give room for sculptural works and invited seven artists to participate: Claudio Cretti, Fernanda Gomes, Marcos Chaves, Nicolás Robbio, Pablo Accinelli, Paulo Bruscky and Valeska Soares. In these works, the nature of the material surprises us, through the artists’ daydream, assuming their own unexpected reality. The fact that all the materials used in the sculptures are everyday object, and there’s very little production involved, makes the poetic and transformative power of the artists become even more evident.

Having lived in the two main art-centric cities in our continent, what would you point out are differences and similarities in their art markets?

In New York, I worked for a real artist, not for a businessman, so my focus was always the art itself, not the market. Brazil, like the rest of the planet, is going through a delicate political moment, so everyone is extra careful with spending money on art. Brazil has incredible artists—too many to mention; I’m confident our art scene will keep blossoming. I’m always proud to tell my New York friends how women artists have always ruled the art world in Brazil: Anita Malfatti, Tarsila do Amaral, Maria Martins, Lygia Clark, Lygia Pape, Mira Schendel, Anna Maria Maiolino, Lenora de Barros, Leda Catunda, Jac Leirner, Fernanda Gomes, Lucia Koch, to name a few. To complete the list, we must also mention top gallerists ruling the art world in São Paulo: Luisa Strina, Raquel Arnaud, Nara Roesler, Luciana Brito, Marcia Fortes, Alessandra D’Aloia, Eliana Filkenstein, Socorro de Andrade Lima, amongst others.

What’s on the cards for the near future?

The next exhibition, scheduled for October, will be a solo by Rio de Janeiro born artist Gabriela Machado. For 2018, the program will aim to fortify the dialogue between Brazilian and foreign artists of different generations in a series of 2 artists exhibitions.

I’m also very enthusiastic about our educational project. I want to bring more and more unprivileged children to visit auroras. www.auroras.art.br

About the Author

Rio-born Cynthia Garcia is a respected art historian, art critic and journalist stationed in São Paulo.

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View of the exhibition “Alex Katz | David Salle”
Photo: Ding Musa

Protecting yourself with the power of Pre-Purchase Due Diligence

By Leah Barry Jacob Fine Art, Inc.

Picture this: You are walking through an art fair, and suddenly, your eyes catch a glimpse of a painting that ignites something inside of you; your heart slows down, your pupils dilate, and you feel a rush of energy – of connection. You must have it and are sure that if you don't buy this work immediately, someone else will! How many of us have found ourselves in this scenario? Works of art have the ability to spark a deep, visceral reaction within us, leading buyers to make purchases without deeper consideration, research, or verification, sometimes leading to disappointment or misfortune. What should collectors do to shelter themselves against unwise purchases?

Decisions about where to purchase works of art should be a collector's top consideration. However, most assume they are completely protected by just relying on a known gallery, auction house, or an art dealer's reputation. You may find out that even the most respected dealers can dish up trouble. Once, the New York gallery, Knoedler & Co. was considered one of the most respected art dealers in the United States; clients even considered the gallery director a trusted and personal friend. After the gallery's sales of more than \$80 million in forgeries to some of its top clients, the ultimate closure of the gallery, and many lawsuits later, prudence is the now the thought for the day.

This is not a one-off: other instances of failed relationships with art dealers include Sotheby's \$10 million sale of a 17th-century Dutch painting attributed to Frans Hals that turned out to be a forgery; Steve Martin's purchase of a forged 1915 Heinrich Campendonk from a Paris gallery for \$850,000; and there are also stolen works that enter the market. What can collectors do to protect themselves? At the minimum, take a step back before making an emotional or pressured purchase. It is important to know that establishing strong, working relationships with a gallery can be advantageous in garnering the best deals, but directors and staff have a fiduciary duty to generate

income for the gallery first and foremost. Reputable dealers provide provenance and title, and are willing to put a work on hold if you feel it is necessary to have an expert conduct further due diligence; if not, that is a red flag, and you should walk away. Second, be careful to hire a credible expert. Parallel with art market prices reaching astronomical highs, there has been an explosion of self-proclaimed experts holding themselves out as credible scholars.

Reputable research consultants should be recognised in the field and provide credentials, and not work in vacuums. Most independent consultants work on a fee-basis and not commission. Firms, such as Jacob Fine Art in Chicago, complete pre-purchase due diligence for international clients utilising the most reputable resources, and consulting with recognised experts to provide clients purchasing high-net-worth art with peace of mind and minimise future claims - sometimes within a few hours of receiving an inquiry.

In closing, I would like to remind readers of the maxim "Anything worth having, is worth waiting for." Pre-purchase due diligence can protect a collector's dignity, reputation, collection, and estate for years to come. Purchasing a work of art after in-depth research provides peace of mind, and ensures that the collector is shielded from potential pitfalls that can be encountered in today's art market.

Leah Barry is the Art History Research Coordinator and has been with Jacob Fine Art since 2014. Jacob Fine Art, inc. (JFAi) is an internationally recognized fine art research and consulting firm with integrity and proficiency regarding issues of connoisseurship, provenance and art title, questions of authenticity, legal dispute and valuation.

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by Tim Hale

Art and Cinema

We all have passions and sometimes new passions but we have memories and recollections too, and even nostalgia. As an only child, I found painting and drawing became natural friends that I could always turn to. It was easy enough. I could just lift up a pencil and draw for hours and time would pass by like time never existed. Then, growing up into my teens, I discovered the wonders of the cinema and the joy of the big screen overpowering everything in Technicolor and sound. I remember the first film I saw without my parents. The big movie at the time was Papillon, so my friend and I had to see it, but I will never forget turning up at the cinema in horror to see that the film was a double AA certificate, which at the time meant you had to be 14 or over, and we were not 14 or over. So we put on our deepest voices and biggest shoulders possible to get inside, and we did. I will never forget seeing that powerful film and also, seeing it illegally.

Art and Cinema have met often, but it has nearly always been art inspiring films. David Lynch has often brushed with art in his movies, for example, paintings by René Magritte are almost replicated in Eraserhead (1977) or

Bacon's portraits can be reseen in Elephant Man (1980) or Twin Peaks (1990), even Salvador Dali's Los Elefantes was used in a sequence of George Miller's Mad Max: Fury Road (2015). On the other hand, Roy Lichtenstein was very much influenced by the illustrations of the DC Comics so, as an artist, I asked myself if this could not be done the other way. Why should not art pay homage to the world of cinema?



During a private view, an art collector friend and I got talking about the world of cinema and the old classics of Kubrick and Hitchcock. He told me that a client of his really liked the idea of cinema somehow merging with

art, such as seeing classic cinema images incorporated in paintings. The next day, I thought about what he said, and I knew that I was not alone in thinking that cinema and art can successfully combine. Thinking of all those films that marked my teens, I got painting. I soon realised that there are tons of movies out there, some very good and maybe some a bit outdated, but many have become our own 'cult films'. In fact, long before the video cassette and the DVD, cinemas often re-screened motion-pictures, and I remember seeing, for the first time, films like Bullitt and The Italian Job, The Magnificent Seven and The Great Escape. My young eyes must have widened as I watched Ford Mustangs screeching in hot pursuit along the roads of San Francisco and crazy Minis bumping up and down the steps and through the tunnels of Turin. And all those on the silver screen.



So a week later, I called my friend and asked him to come round to my studio and take a look at my latest painting. His face lit up. He liked it and he told me that, his client had mentioned the film that I had depicted, which was great news as this person ended up buying the picture. Thanks to him, I have

since received numerous orders for similar paintings. Whether it be a particular scene, a close-up portrait of one of the heroes or a cult TV series...A Clockwork Orange, French Connection, Matrix or even The Persuaders... the choices are endless.

At first, I was not one hundred percent sure about conveying scenes of old or new films onto canvas, but I soon became convinced that there is a love out there for the films of our childhood and for the countless images and icons that are all so dear to us.

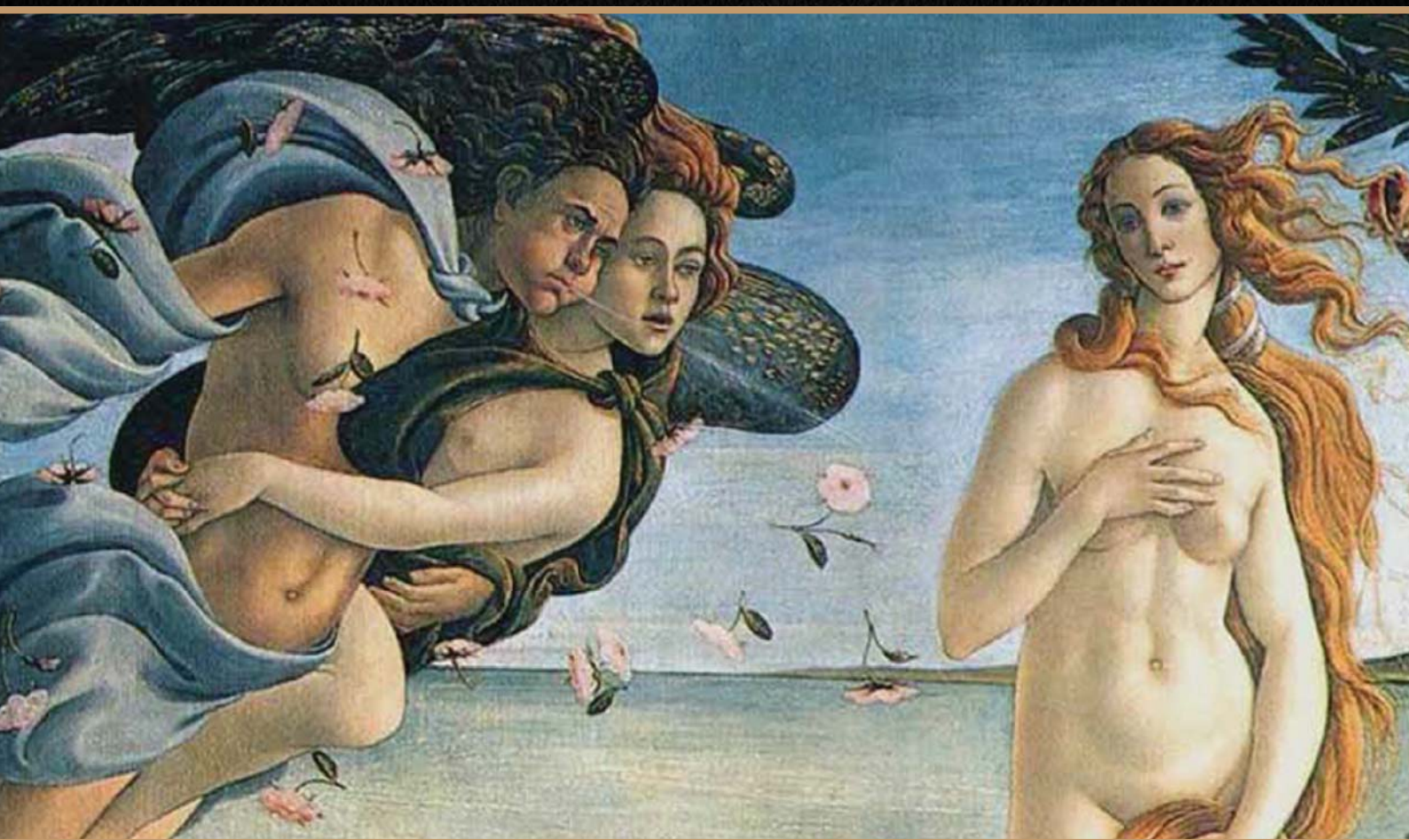


Tim Hale is best known for his big charcoal portraits, ink sketches and colourful paintings that use a wide range of imagery that can be figurative or abstract. He studied at the renowned Saint Martin's School of Art & Design in London and is a regular contributor to the Family Office Elite Magazine and the International Art Review.

He is also an artist listed with the Saatchi Art Gallery. Hale has exhibited extensively in France, the UK and the Caribbean. He has paintings and drawings in private collections in the USA, Canada, the UK and France.

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