

ART & MUSEUM



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WELCOME

ART & MUSEUM MAGAZINE

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

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

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Evaristo Baschenis (1617-77) Still Life with Musical Instruments c. 1660. Oil on canvas, 95.5 x 129 cm.

The Barber Institute of Fine Arts in 2025: Offsite and Online

Masterpieces from the world-class collection at the Barber Institute of Fine Arts will feature in London and Sussex in 2025, while the Barber itself is closed from 27 January for the next phase of major building improvements.

Meanwhile, the gallery's critically acclaimed exhibition *Scent and the Art of the Pre-Raphaelites* will travel to the Watts Gallery, Surrey, whilst an exhibition of illuminated manuscript cuttings will open online.

At Charleston Farmhouse, Firle, East Sussex
Inventing Post-Impressionism: Works from the Barber Institute of Fine Arts
8 March – 2 November 2025

Charleston, the Modernist home and studio of the painters Vanessa Bell (1879-1961) and Duncan Grant (1885-1978) in East Sussex, is partnering with the Barber to present a major exhibition showcasing one of the most important Impressionist and Post-Impressionist collections in the UK.

This show revisits the groundbreaking 1910 and 1912 Grafton Galleries exhibitions, where critic, curator and frequent visitor to Charleston, Roger Fry (1866-1934) first introduced Post-Impressionism to a shocked British public. It features a significant number of works from the Barber, including paintings and prints by such influential artists as Paul Cézanne (1839-1906), Vincent



Anthony van Dyck (1599-1641), Portrait of François Langlois, c. 1637, Oil on canvas, 97.8 x 80 cm.



Elisabeth Vigée-Lebrun (1755-1842), A Portrait of Countess Golovine, c. 1797/1800, Oil on canvas, 83.5 x 66.7 cm.

van Gogh (1853-1890), Pierre-Auguste Renoir (1841-1919), and Camille Pissarro (1830-1903).

The exhibition, which will also feature pieces from Charleston's permanent collection, blends history, art, and Bloomsbury's role in shaping British Modernism, offering a rare opportunity to explore the lasting impact of Post-Impressionism on British art.

At The Courtauld Gallery, London
The Barber in London: Highlights from a Remarkable Collection at the Courtauld
23 May 2025 – 22 February 2026

A selection of 18 exceptional works from the Barber collection, ranging from Old Masters through to major Impressionist masterpieces, will be on extended view at The Courtauld Gallery.

The two institutions share key aspects in common in their histories, both having been founded in 1932 as university galleries with the expressed intent of encouraging the study and public appreciation of art.

While the Barber's galleries are closed, some of its greatest paintings will be on display together at Somerset House. These include Frans Hals's *Portrait of a Man Holding a Skull*, (c.1610-14), Élisabeth Vigée-Lebrun's *Portrait of Countess Golovina*, (c.1797-1800), Dante Gabriel Rossetti's *The Blue Bower* (1865), and Henri de Toulouse-Lautrec's *Woman in a Garden* (1890). Other important paintings will be embedded in the permanent collection displays, among them Sir Joshua Reynolds's monumental double portrait *Maria Marow Gideon and her brother William*, (1786/87) and Anthony van Dyck's *Ecce Homo* of (c.1625-6), which will hang beside The Courtauld's own slightly earlier version of c.1622-5.

Online via the Barber website
Faith and Fragmentation: Medieval and Renaissance Illuminated Manuscript Cuttings from the V&A
From May 2025

The cutting-out of precious illuminations from Medieval and Renaissance volumes was

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Dante Gabriel Rossetti (1828-82) *The Blue Bower* c. 1865. Oil on canvas, 84 x 70.9 cm.



René Magritte (1898-1967) *The flavour of tears* c. 1948. Canvas, 59.4 x 49.5 cm.



Johan Christian Dahl (1788-1857) *Mother and Child by the Sea* c. 1840. Canvas, 21 x 31 cm.

essentially a 19th-century phenomenon, reflecting the huge influx of such material that came onto the art market because of the Napoleonic Wars (1803-1815). This online exhibition explores concepts of worship in relation to illuminated manuscripts – how these beautiful volumes were used in acts of devotion, through their text, music and images – and how worship was portrayed in those images in the lives of the saints depicted. It is curated by Art History and Curating MA students from the University of Birmingham, in partnership with the Barber Institute and the V&A.

The V&A holds one of the largest collections of illuminated manuscript cuttings in the world with over 2,000 examples. More than 20 images from the V&A's collection will be supplemented by images of cuttings and Books of Hours from the collections at the Barber and the University's Cadbury Research Library, Special Collections.

The exhibition will offer fresh insights into the function and value of these jewel-like objects in their own time, in the 19th century, and today.

On site and at the Watts Gallery, Surrey
Scent and the Art of the Pre-Raphaelites
Until 26 January 2025

Visitors can continue experiencing an extra dimension until the end of January with a visual and olfactory feast from the Pre-Raphaelites.

Scent and the Art of the Pre-Raphaelites explores how English artists of the late 19th and early 20th century conveyed scent in art. For the Victorians, sensory details in paintings were thought to be able to trigger a variety of visceral responses that transcended the different senses.

Curated by Dr Christina Bradstreet, author of *Scented Visions: Smell in Art, 1850-1914* (2022), the Barber exhibition has been developed in collaboration with Artphilia, the storytelling art curators, and Puig's AirParfum olfactory technology. It includes major loans from public and private collections across the UK, including Tate, the Ashmolean, Oxford, and Birmingham Museums Trust. It evokes the smells of objects and scenes depicted in some of the most iconic works by Pre-Raphaelite artists and their followers, including Dante Gabriel Rossetti, Sir John Everett Millais and John William Waterhouse, as well as three less familiar female artists of the period: Evelyn de Morgan, Anna Alma-Tadema and Eleanor Fortescue-Brickdale.

A version of this exhibition will be on display at the Watts Gallery, Surrey, 12 May to 26 October 2025



Michael Gilbert

Photographer and Explorer

By Mara Sfara

Michael Gilbert is a third-generation photographer, following in the footsteps of his grandfather and father. He inherited not just a legacy of excellence but also an insatiable curiosity about the world around him. Michael is more than just a photographer—he's a storyteller, a visionary, and an explorer of the world through his lens. His work reflects a fascination with everything from the extraordinary to the seemingly mundane, elevating all subjects to a level of brilliance that captivates and inspires.

A Master of Emotion and Technique

While Michael's technical mastery is undeniable, it is his emotional connection to his work that truly defines him as a star. He approaches photography with the belief that every subject has a story, and it's his job to tell it. Whether photographing people, nature, or abstract concepts, he discovers something extraordinary in everything he sees.

Michael's sense of wonder fuels his ability to create images that go beyond the surface, connecting viewers with the essence of his subjects. His photography doesn't just document—it transforms, inviting us to see the world through his eyes, where beauty and meaning are found in every detail.

An Unforgettable Exhibition

One of Michael's career highlights came in 2006 with a solo exhibition at the prestigious International Photography Hall of Fame and Museum. Not only was the show a resounding success, but at its conclusion, the museum purchased all 52 of Michael's photographs. This cemented his place as a master of his craft and underscored the enduring emotional power of his work.

Curiosity Without Limits

Michael's curiosity knows no boundaries. He is drawn to the new, the unknown, and the unexpected, constantly seeking fresh perspectives and stories. This openness has allowed him to move seamlessly between genres, capturing everything from breathtaking landscapes to intimate portraits with equal mastery. For Michael, there's no singular theme that defines his work—it's the curiosity and passion behind the lens that make him a true star.

Tamron: A Perfect Collaboration

As a Tamron Image Master, Michael works with the world's largest lens manufacturer, testing and refining lenses that push the boundaries of photographic innovation. His collaboration with Tamron highlights both his technical expertise and his ability to bring out the best in cutting-edge equipment. Yet, even with the most advanced tools, Michael's focus remains on the emotional impact of his work—proving that the finest technology is secondary to the human connection he creates in every image.

Innovation Before Photoshop

Michael's talent for creating stunning images predates the era of digital editing. In a time when everything needed to be achieved in-camera, he mastered techniques that transformed how people see themselves, such as:

Lighting and Shadows: Using light to emphasize a subject's strengths and minimize perceived flaws.

Perspective Magic: Adjusting angles and camera positioning to create harmony and balance in every frame. His unmatched ability to work with light, shadow, and perspective is a testament to the artistry that has made him a legend in the field.

A Life Rooted in Connection

Michael's work is grounded in kindness, curiosity, and a desire to make people feel extraordinary. Whether it's an anxious bride hoping to look her best or a nature scene waiting to be immortalized, Michael approaches every subject with care and respect. For him, photography isn't just about capturing an image—it's about celebrating life's beauty, complexity, and humanity.

This approach has earned him not only professional accolades but also personal admiration. Michael's clients, including global brands like Mercedes-Benz and Disney, trust him to tell their stories with the same care he gives every subject. His work is featured in collections worldwide, from private clients to major corporations. His photography is a testament to his

belief that the world is full of wonder, and his curiosity ensures that no two images are ever the same. Whether through his breathtaking landscapes, intimate portraits, or collaborations with industry leaders, Michael's work leaves an indelible mark on all who experience it.

A Legacy of Inspiration

Michael Gilbert's career is a celebration of curiosity, emotion, and technical mastery. His ability to elevate every subject to something extraordinary, combined with his collaborations with Tamron and his status as a master photographer, ensures his legacy as one of the greats in the world of photography.

Written by MAra Sfara





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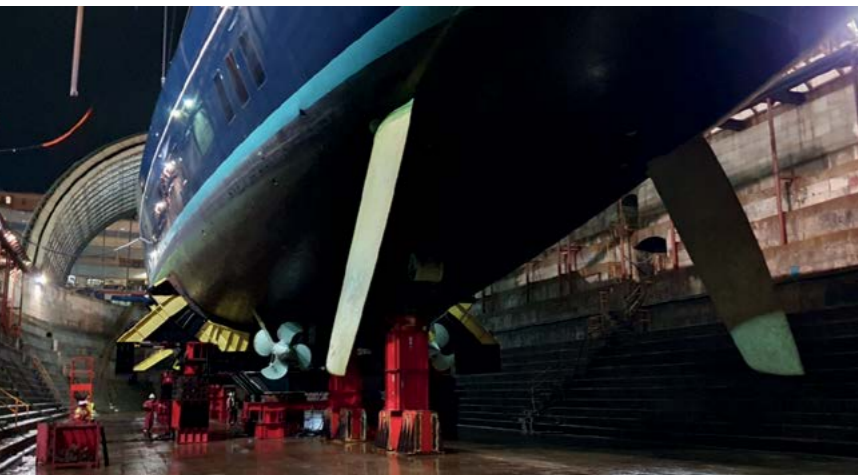
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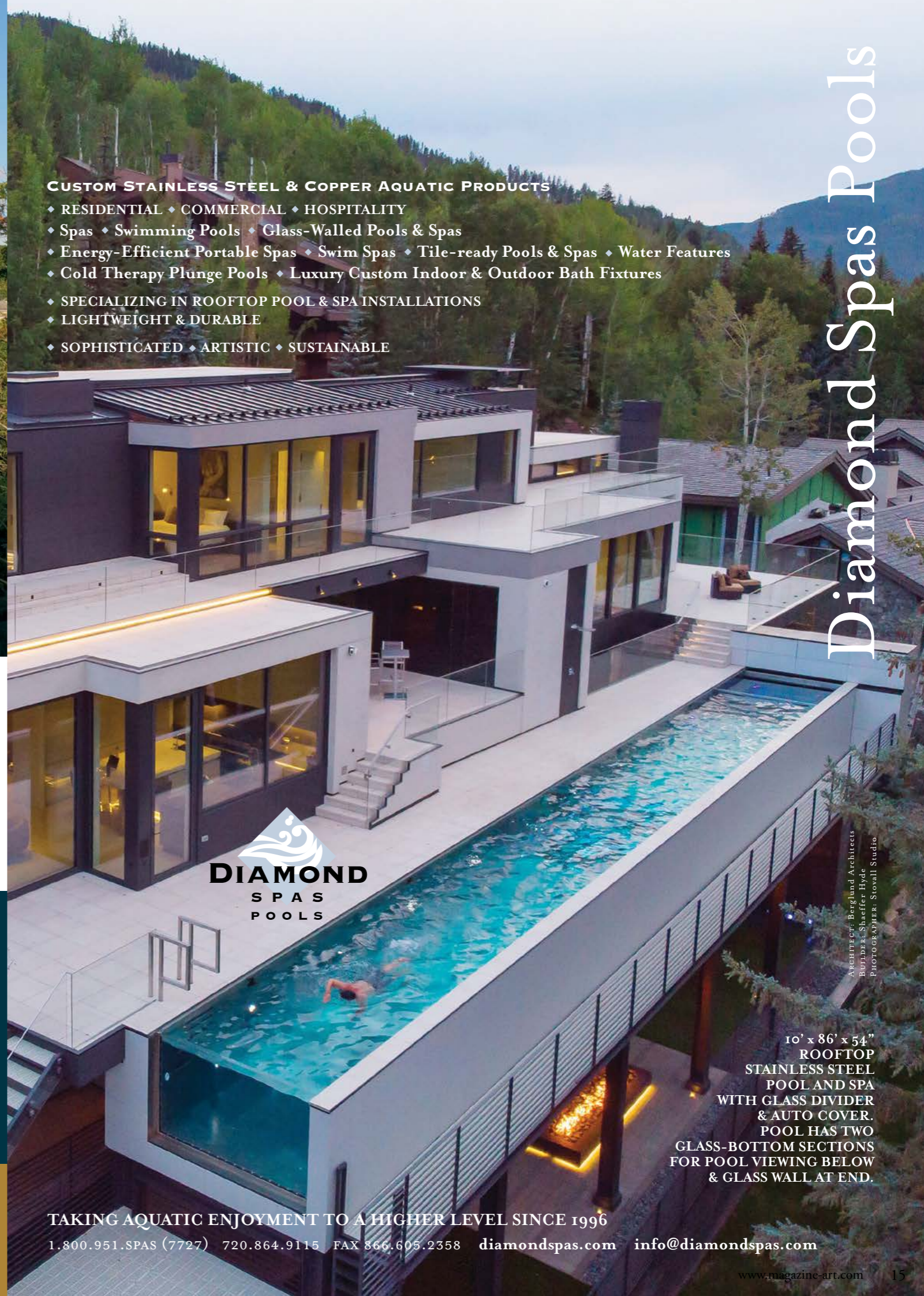
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Marc Chagall, *The Sleep of Love*, 1956-57. Courtesy of Artemundi

How Fractional Ownership is Making Art Investment in 20th Century Masterpieces

By Sofía Fernández Álvarez

You can invest in a Picasso without the need to buy the whole painting from a gallery or dealer. It can also be a Dalí, a Chagall, or a Giacometti. How is this possible? Of course, with leading technology, which has allowed to fractionalize tangible assets and let investors acquire portions of it in a regulated and transparent marketplace.

This is called fractional art ownership and has been an investment vehicle on the rise for the last few years, due to the democratization, accessibility, liquidity, and relatively low exposure to risk that it brings to a market often perceived as an opaque and hard-to-access market. Fractionalization of artworks offers individuals and institutional investors the opportunity to invest a flexible amount of money –from 50€ to thousands– and get the benefits proportionally when the piece is sold, similar to a fund. But we must not forget that, even though this investment method is brand new, some aspects stay the same as they were with traditional art investments, notably: not all artists and kinds of art come with the same returns and risk; each platform and technology

provider is subject to different regulations; and the type of ownership investors get in the artwork depends in the company. So, once again, the reliability and expertise of the company you're investing with is key.

«Artemundi's strategy consists of investing in original, 20th-century masterpieces, providing reliable returns through fractional ownership while protecting investors from the risks of contemporary art trends», explains Javier Lumbreras, founder and CEO of Artemundi.

Artemundi has been offering art investment products to private and institutional investors since 1989. In 2021, they pioneered the fractionalization of a Picasso in partnership with Swiss digital assets bank Sygnum, leveraging technology to create innovative investment opportunities. Their first project, *Fillette au béret*, delivered a net ROI of ~20% over just 1.4 years –with slight variations between investors who purchased tokens at different moments, due to changes in asset valuation over time, and differences in the pro-rata



Javier Lumbreras, CEO of Artemundi. Photo_Victoria Muñoz



Salvador Dalí, *The Mill Tower*, 1977. Courtesy of Artemundi

share of administrative expenses. Building on this success, Artemundi partnered with Swiss alternative investments firm Splint Invest in September 2023. Since then, the Splint Invest app has been offering artworks selected, acquired, and expertly analyzed by Artemundi, including future market performance, based on more than 30 years of experience. In this app, fractions of assets are called "splints", and each one has a price of 50€.

Splints of the first artwork offered by Artemundi through the Splint Invest app, Salvador Dalí's *The Mill Tower* (1977), sold out in just a few hours. A few days ago, the artwork was sold, generating 15.6% net ROI for investors (13.9% annualized), after a holding period of 1.1 years. This result surpassed expectations, since the projected ROI was 8.2%–12.2% annually over a 2–4-year horizon. This exit follows the success of *The Sleep of Love* (1956–57) by Marc Chagall, which delivered a 15.4% net ROI in February 2024, just a few weeks after the offering.

Other artworks offered by Artemundi in the Splint Invest app are signed by Pablo Picasso, Alberto Giacometti, and Miguel Covarrubias. The company focuses on artworks by 20th-century masters because they tend to exhibit more stable trajectories and robust markets.

In the Splint Invest app, regulated by Swiss law, European investors only have to register, go through a smooth and easy KYC process, carefully revise the documentation of each asset, and acquire splints for 50€ each (no minimum amount of them is required).

With Artemundi's expertise and top-level partnerships, fractional art ownership has opened new doors for investors to participate in the world of fine art without prohibitive costs or complex logistics. As technology reshapes the art market, platforms like Splint Invest, backed by Artemundi's decades of experience, provide transparency, accessibility, and reliability. Whether it's a Picasso, Dalí, or Chagall, the opportunity to invest in 20th-century masterpieces has never been more tangible—or rewarding.

Undersea

29 March – 14 September 2025



Kelechi Nwaneri, *Mami wata*, 2021 © Kelechi Nwaneri.
Courtesy the Artist and Kristin Hjellegjerde Gallery



Klodin Erb, *Mermaids #22*, 2023. Image courtesy of the Artist and Bernheim Gallery. Photography by Stefan Altenburger Photography Zürich. © Klodin Erb

Exploring the mysteries, myths and life that lurk beneath the waves, Undersea at Hastings Contemporary brings together paintings, prints, drawings and objects from across different cultures and artistic movements.

Undersea follows Seaside Modern (2021) and Seafaring (2022) to complete a trilogy of exhibitions curated by renowned art historian James Russell. Featuring over 75 artworks that span four centuries and a range of cultures, Undersea is an exciting exhibition that invites visitors of all ages to take a dip into the briny.

One section is based on artists' study of the marine environment and the creatures that inhabit it. While contemporary British artist Nicola Bealing (b. 1963) offers imaginary visions of the undersea world in works such as *Dead Man's Fingers II* (2020), the Greek painter Yiannis Maniatakos (1935-2017) donned diving gear to paint haunting views of the seabed – underwater. Meanwhile there is a rare chance to view a work created by marine organisms: *Sea Sculpture* (c. 1725) incorporates ceramicware lost at sea and colonised by corals.

Lobsters, crabs and fish appear in different guises throughout the exhibition, sometimes portrayed as beautiful, strange objects, as in Charles Collins (c. 1680-1744) 1738 painting *Lobster on a Delft Dish*, and sometimes in a humorous way. George Cruikshank's (1792-1878) *Fish in Human Situations* (1832) is a tiny work packed with absurdities, which will hang alongside Edward Bawden's (1903-1989) *An Old Crab and a Young* (c. 1956).

Intricate representations of the sea and its inhabitants are offered by a group of Australian Aboriginal and Torres Strait Islander artists, including David Bosun (b. 1973) *Doris Gingingara* (b. 1946), Victor Motlop (b. 1961) and Alan Palm (b. 1961).

Another group of works is inspired by mythology and imaginary aquatic realms, with an impressive display of international artworks depicting mermaids. This includes the celebrated Surrealist painting from 1940, *A Siren in Full Moonlight* by Paul Delvaux (1897-1994) (1940, Southampton Art Gallery) and the startlingly inventive *Mermaids* series by contemporary Swiss painter Klodin Erb (b. 1963). Different perspectives on the same subject

are offered by Nigerian painter Kelechi Nwaneri (b. 1994), in his depiction of the powerful African goddess and water spirit Mami Wata (2021), and in Thomas Lowinsky's (1892-1947) *The Dawn of Venus* (1922). The mermaid-like creatures in Chioma Ebinama's (b. 1988) *Piscean Dream IV* (2024) are delicate, graceful – and ferocious.

Undersea charts depictions of the sea through the ages. One of the oldest works is the beguiling *A crocodile, a gigantic fish and an animal that eats flying fish* (1750) by an unknown maker, the full meaning of which remains a mystery. Historical works by artists such as Edwardian illustrator Arthur Rackham (1867-1939), 19th century Japanese printmaker Taiso Yoshitoshi (1839-1892) and Austrian Expressionist master Oskar Kokoschka (1880-1980), appear alongside a rich variety of contemporary works. Highlights include the mysterious *Deep Dive* (2022) by Tom Anholt (b. 1987), *Forms Without Life* (1992) by Damien Hirst (b. 1965) and *Octopus's Veil* (2016) by Michael Armitage (b. 1984).

The show also explores the diverse experiences and rich lore of those who live by, work on, or depend upon the sea. Taiso Yoshitoshi's *A woman abalone diver wrestling with an octopus* (c. 1870) is a dramatic almost cartoon-like image of a woman with a knife becoming enveloped in the tentacles of a giant octopus, while Christopher Wood's (1901-1930) *Ulysses and the Sirens* (1929) is an action-packed re-telling of a Greek myth, albeit in a 20th century setting.

Hastings Contemporary is situated on the dramatic seafront in Hastings Old Town, alongside one of Europe's oldest and largest beach-launched fishing fleets. The show is part of a season of exhibitions about life above



Christopher Wood, *Ulysses and the Sirens*, 1929. Photo: © Kettle's Yard, University of Cambridge

and below the waves. It appears alongside an immersive site-specific installation, *The Sun Feeds the Wind*, created in collaboration with artist Mary Hooper and the Hastings Fishermen's Protection Society, which documents and celebrates the cultural and industrial heritage of the Hastings fishing community. A full programme of events will showcase and share the town's fishing heritage and the threats that the fishing fleet now faces.

Leah Cross, Director of Programmes at Hastings Contemporary says: "This season we are taking visitors on a thrilling adventure above and below the waterline. This exhibition explores the undersea world and its denizens, both real and imaginary, through artists' eyes. The sea is a cultural space shared by many nations and peoples, and to reflect this, the works on display cross borders, traditions and histories, and celebrate the pleasures of difference."

Speaking about Undersea, James Russell says: "I'm excited about the internationalism of the show, as we have works from the UK, USA, Japan, China, India, Australasia, Europe and Africa." He adds: "There are themes which I think will appeal widely, particularly the mermaid's section, among which Delvaux's *A Siren in Full Moonlight* and a set of 27 strange and wonderful mermaid paintings by Klodin Erb are fabulous. Another striking work is Mia Weiner's contemporary textile piece *Sirens*. Visitors are in for a treat!"



Taiso Yoshitoshi, *A woman abalone diver wrestling with an octopus*, c. 1870, woodcut collage
Source: Wellcome Collection

The Surrealist Worlds of Mara Sfara A Journey Through Imagination

By Alex Appel



Mara Sfara is an accomplished American artist celebrated for her captivating surrealist works that span painting, sculpture, kinetic art, and jewelry design. Her art blends representational elements with dreamlike qualities, inviting viewers to explore the boundaries of perception and emotional resonance.

A Unique Perspective on Marilyn Monroe

Among her diverse creations, Sfara's paintings of Marilyn Monroe stand out as a vibrant homage to one of Hollywood's most iconic figures. These works reflect her surrealist approach, portraying Monroe not merely as a celebrity but as an emblem of beauty, vulnerability, and mystique. Sfara often incorporates bold, vivid colors and fluid forms that lend a dreamlike quality to Monroe's image, transforming her into a timeless muse.

But Sfara's Marilyn Monroe series is more than a tribute to a cultural icon; it's a profound exploration of identity and the ephemeral nature of fame. By reimagining Monroe through a surrealist lens, Sfara connects her subject's radiant spirit with universal themes of vulnerability, femininity, and the complexities of human emotion.

Sfara's use of vibrant, saturated colors creates an

otherworldly glow, accentuating Monroe's timeless allure. Layers of translucent paints and glazes lend a luminous, almost dreamlike quality to her work.

In some pieces, Sfara incorporates abstract elements, such as swirling patterns or fragmented forms, to evoke a sense of movement and fluidity. These elements reflect the dichotomy of Monroe's public persona—graceful yet dynamic, glamorous yet enigmatic. Additionally, her attention to detail in facial expressions captures Monroe's vulnerability and charm, inviting viewers to connect with her on a deeper level.

Sfara also integrates surrealist motifs, such as stars, floral patterns, or soft, dreamlike backdrops, to elevate the paintings beyond mere representation. These symbolic elements serve as visual metaphors, reinforcing Monroe's enduring status as an icon of beauty, mystery, and complexity.

Sculpture: Capturing Motion and Emotion in Three Dimensions

In addition to her Monroe series, Sfara's broader body of work often centers on serene landscapes and animals depicted in surreal, enchanting settings. Her sculptors invite viewers into tranquil worlds imbued

with vibrant hues and emotional depth, fostering a connection between humanity and nature.

Mara Sfara's sculptural creations are as compelling as her paintings, embodying her surrealist vision in tangible, three-dimensional forms. Working with diverse materials such as bronze,

acrylic, and mixed media, Sfara creates sculptures that evoke movement, emotion, and wonder. Her works often feature animals, fantastical creatures, and surrealist elements that extend the dreamlike quality of her art into the physical realm.

Sfara's mastery of sculptural techniques is evident in her ability to imbue her creations with life and movement. Her bronze sculptures, for instance, feature intricate texturing and patinas that enhance the depth of their forms. In contrast, her acrylic pieces often incorporate vibrant colors and translucent layers, creating an ethereal effect that complements her surrealist themes.

One of her hallmark techniques is the integration of kinetic elements into her sculptures. By adding movement—whether through mechanical components, interactive features, or visual suggestions of flow—Sfara engages her audience on multiple sensory levels. This dynamic approach transforms her sculptures into immersive experiences, inviting viewers to connect with the pieces in personal and unique ways.

These pieces push the boundaries of imagination, blending the real and the fantastical to create art that feels both otherworldly and deeply human. Not only that, the kinetic structures are a revolutionary way to experience art.

The Harmony Between Sculpture and Painting

Mara Sfara's artistic vision comes to life through both her sculptures and paintings, with each medium enriching the other in profound ways. While her paintings immerse viewers in surreal, dreamlike landscapes filled with vibrant colors and imaginative narratives, her sculptures translate these visions into three-dimensional forms that invite physical interaction and spatial exploration. Together, they create a unified artistic language that transcends the boundaries of individual mediums.

Her animal subjects often appear across both

mediums, with sculptures adding a tactile and dynamic quality to the serene imagery depicted in her paintings. A painting of a whimsical, dreamlike forest may find its counterpart in a sculpture of one of its fantastical inhabitants, allowing viewers to engage with the narrative from multiple perspectives.

Sfara's use of color and form bridges her two artistic mediums. In her paintings, vibrant hues create an emotional resonance, while in her sculptures, carefully chosen patinas and finishes echo this vibrancy. Similarly, the fluid, organic lines in her paintings find a physical manifestation in her sculptural forms, where curves and textures suggest movement and vitality.

Kinetic sculptures, in particular, extend the sense of motion often implied in her paintings. A swirling sky or cascading waterfall in a painting might inspire the mechanical or interactive elements of a sculpture, creating a sensory continuity that unites her works.

By working across both two- and three-dimensional art forms, Sfara deepens the viewer's immersion in her surreal worlds. Paintings offer a visual entry point, drawing viewers into her imagined landscapes, while sculptures provide a tangible connection, allowing them to experience these worlds in a more physical and interactive way. The seamless integration of the two mediums reflects Sfara's commitment to crafting holistic art experiences that resonate on emotional, intellectual, and sensory levels.

Through her mastery of both painting and sculpture, Mara Sfara creates an artistic ecosystem where each medium enhances the other. By creating these interconnected works, Mara Sfara builds immersive worlds that invite exploration on multiple levels. The harmony between her paintings and sculptures exemplifies her unique ability to merge two-dimensional and three-dimensional art into cohesive narratives, offering audiences a richer, more interactive experience of her surrealist vision.

Through her multi-dimensional artistic expressions, Mara Sfara continues to captivate audiences worldwide.

For more information and to view her surrealist paintings and sculptures, and other artworks, visit her official website.

www.marafinearts.com

The London Antique Rug & Textile Art Fair (LARTA) 2025



GALLERY ZADAH 18thC Brussels tapestry after David Teniers, 'Marché Poissons'



Mambo no 2, 2.50 x 2m, pure wool carpet designed by Gideon Hatch in differing colourways and sizes

The London Antique Rug & Textile Art Fair (LARTA) returns to the mezzanine of the Winter Decorative Fair in London's Battersea Park in January 2025. Taking place for the 13th consecutive year, LARTA 2025 will feature new exhibitors alongside specialist dealers returning to showcase their collections. The event will run from Tuesday, 21 January to Sunday, 26 January 2025, at Evolution London in Battersea Park.

LARTA is London's only specialist event for fine antique textile art, antique carpets, vintage rugs, and related works of art. It is a must-attend event for collectors, interior designers, and discerning members of the public alike. Reflecting the growing trend of using antique textiles for both interior decoration and collecting, the fair brings together an eclectic mix of exhibitors and pieces, ranging from historic treasures to contemporary finds.

Among the returning exhibitors, Marilyn Garrow Fine Textile Art will be joined by first-time participant Junnaa & Thomi Wroblewski Ltd, who will showcase a desirable mix of textiles, including 19th-century French portrait tapestries and Armenian embroidery from the 18th and 19th centuries, originally crafted for the Ottoman Empire. New faces at LARTA 2025 also include Gallery Zadah, which will present antique rugs, Persian carpets, antique textiles, and fine European tapestries. Notable pieces from Gallery Zadah include an Ottoman embroidery from the Balkans, dating to around 1800. Thames Carpets, run by the father-and-daughter duo Bahram and Sophie Javadi-Babreh, will debut with a broad range of offerings, such as a mid-century Turkish Tulu rug priced at £400, a late 19th-century Kazak Karachop rug valued at £18,000, and a handmade mid-century Wilton wool rug believed to have been designed by the British artist John Piper, priced at £8,000.

Returning exhibitors continue to impress with their unique collections. James Cohen will once again showcase his exceptional selection of sizeable Persian carpets and textiles, including a pair of 18th-century Greek island embroideries from the Epirus region, crafted with silk on linen and priced at £8,000 for the pair. Phil Bell Antique Oriental Rugs will offer a diverse range of antique Persian, Turkish, Caucasian, and Turkoman rugs, along with

decorative accessories sought after by collectors and decorators alike.

Building on the success of the 2024 edition, Textile Antiques returns with remarkable pieces, including a 17th-century green silk velvet embroidered with silk and gilt paper-wrapped thread, closely related to a hanging or coverlet in the collection of the Metropolitan Museum of Art. Another standout item is a pair of 19th-century appliqué quilts created by twin sisters Jane Ann Curry (1869–1950) and Mary Elizabeth Curry (1869–1928), which follow the same pattern using joined panels and appliquéd cut pieces of printed and plain cotton. Jenny Hicks Beach, who debuted last January, will also return, bringing her sought-after selection of kilims and textiles that resonate with her interior design clientele.

Highlights from the Aaron Nejad Gallery, led by the fair's founder and organizer, include a Shahsavan Soumac bagface from the Caucasus, dating to around 1870 and priced at £1,000, and an exceptional silk-embroidered Uratube Suzani from Uzbekistan, made around 1840 as a dowry gift and valued at £13,500. The 20th Century Modern stand will feature unique pieces such as 'Oiseaux,' an Aubusson tapestry designed by Monique Brix and limited to an edition of five, priced at £2,400. Additionally, the stand will present a fine Ewe Kente cotton cloth from Ghana, woven on a handloom and priced at £1,250.

Two prominent European exhibitors will also return. Villa Rosemaine from Toulon, France, will showcase a range of lavish and vintage costumes and textiles, including a French Marquis d'Aligre court embroidered velvet

suit from the Premier Empire period, dating to 1810–1820. Markus Voigt from Achdorf, Germany, will bring fascinating pieces, including a 19th-century Chinese Ningxia column dragon carpet made for a Buddhist monastery, priced at £6,800, and an early 18th-century Gujarati silk-on-chintz embroidery so finely crafted that it appears printed, valued at £5,800.

Since its launch in 2011, LARTA has become an essential event for decorators, collectors, and buyers seeking collectible and decorative rugs and textiles that bring an unparalleled sense of style to interiors. Expert dealers offer treasures from Persia, India, China, Japan, Central Asia, Anatolia, the Caucasus, Europe, Africa, and the Americas, making it a truly global experience.

As usual, the in-person fair is complemented by LARTA Online, which opens on Tuesday, 21 January 2025, at larta.net. This platform allows a worldwide audience to explore a curated selection of items featured at the fair.

Tickets for LARTA 2025 are available through the website at larta.net. Prices are £20 on the opening day, £10 thereafter, with free entry daily from 4 p.m. Visitors can also sign up for updates on the website or follow LARTA on Instagram at [@lartarugs](https://www.instagram.com/lartarugs).

With its unique blend of history, artistry, and contemporary relevance, LARTA 2025 promises to be an unmissable event for anyone passionate about antique and vintage textiles.

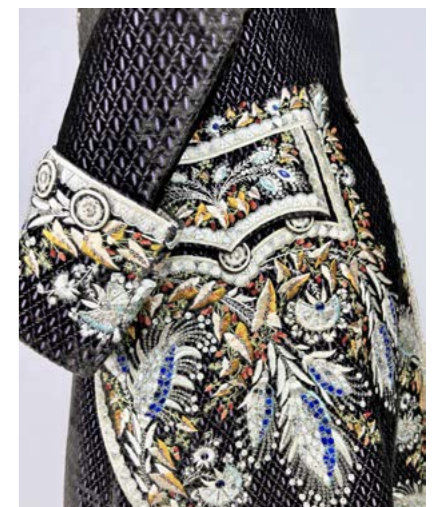
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19th century Chinese Ningxia column dragon carpet, 229 x 123 cm, £6,800 from Markus Voigt, Nejad Gallery



Pair of 18th century Greek island embroideries, Epirus, silk on linen, each approximately 30 x 63cm, mounted



Marquis d'Aligre court embroidered velvet suit, Premier Empire period, France, 1810–1820, from Villa Rosemaine



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

PABLO PICASSO

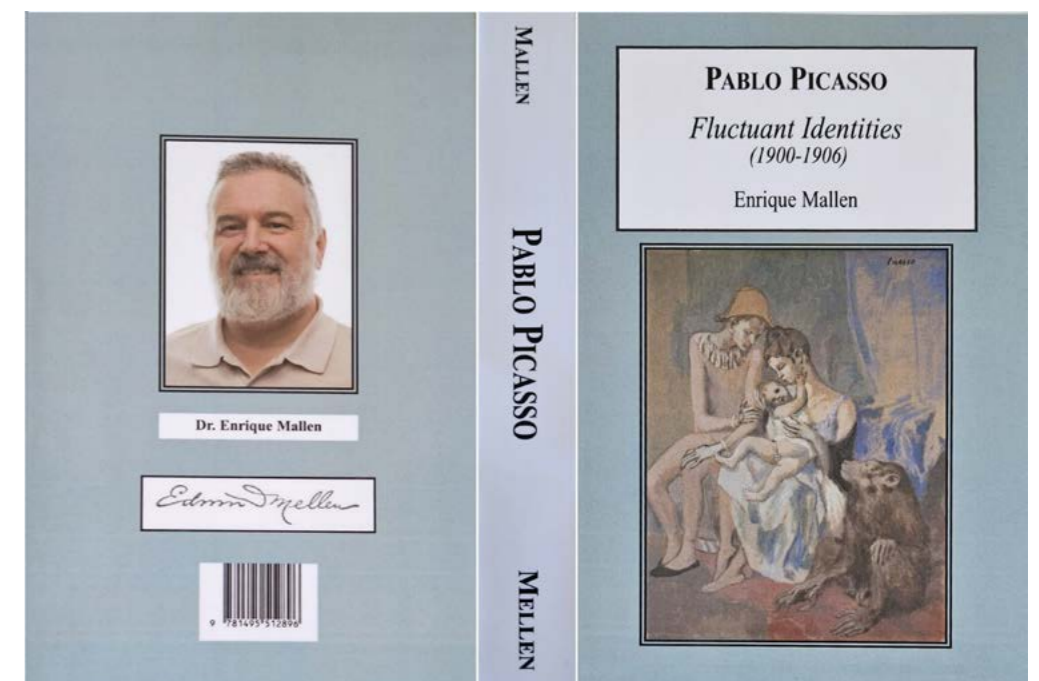
Picasso's Course de taureaux (1901)

A painting by Pablo Picasso titled *Course de taureaux* was auctioned at Sotheby's on May 15, 2024. It sold for \$3,500,000. Painted in May 1901, it brilliantly encapsulates the dynamic surge of creativity and artistic boldness characteristic of its era. Picasso skillfully intertwines the images of the matador, picador, bull, and audience in vibrant swirls of thick impasto, conveying the excitement and intensity of the grand spectacle. The bold colors of the Spanish flag evoke a lively atmosphere, further highlighted by the sweeping shadow that delineates the composition. Pierre Cabanne had observed, "There is a share of Impressionism in it, especially in the tachiste technique he used; but instead of a divisionist touch, he prefers a flaking of tones, the spots of color subtly diluted in relation to each other ... [Color] would henceforth be a determinant with Picasso, no longer just the clothing of shape, but an autonomous plastic element." (1) Picasso had first gone to Paris in late September 1900 for the Exposition Universelle that had opened on April 14. For a few months, two hundred temporary pavilions from different countries and architectural styles lined the Seine. The 39 million visitors' most popular exhibit was the Palais de l'Electricité which was meant to capture the excitement of the new century. In words recalling biblical Creation, a single touch of the finger on a switch miraculously released a "magic fluid ... bring[ing] light and life." (2) The Exposition featured an exhibit of 106 paintings by sixty painters, and Picasso's *Les derniers moments* appeared alongside the work of one of his former teachers, Moreno Carbonero, as well as two of the established artists from *Els Quatre Gats* group, Santiago Rusiñol and Ramón Casas. One can only imagine the excitement he must have felt as he walked through the Exposition. Impressive during the day, the place truly came to life at night, when 16,000 incandescent lights and another

300 arc lamps turned both banks of the Seine into a glittering fairyland, confirming Paris' reputation as the City of Lights. Manuel Hugué, Ramon Pichot, Sebastià Junyent, and Isidre Nonell were among the fellow Catalans waiting for him at the recently inaugurated Gare d'Orsay. His astounding career was about to take off. It would be the product of a synergy between a man of genius and a city that offered unprecedented opportunities for someone willing to take the challenge. (3) Nonell tendered Picasso an introduction to another Catalan named Pere Mañach, who was always on the lookout for promising new arrivals from Spain. At the lower end of the art market where the prices were dirt cheap but the potential profits the greatest, a young unknown was a more attractive prospect than a more established artist. One of those who plied this territory—more a go-between than a dealer himself—was this Mañach. He had an intuitive feeling for modern painting and saw himself as an idealistic and progressive promoter of young Spanish artists. He had dealt at one time or another with Canals, Junyent, and Pichot, and had developed contacts not only with Berthe Weill but also with more go-ahead dealers in Paris like Ambroise Vollard. He got three "bullfight pastels" on consignment from Picasso, and within days, he had sold the lot to Weill for a hundred francs; she marked them up fifty percent and flipped them to Adolphe Brisson, the editor of *Annales Politiques et Littéraires*. Mañach offered Picasso a contract by the end of November on the strength of Weill's success with the pastels. Picasso traveled back to Spain in time to celebrate Christmas with his family. By the end of January, he left on his own for Madrid, where he worked with the Catalan writer Francisco de Asis Soler on a new periodical called *Arte Joven*. With luck, the journal would earn him some badly needed cash, enhance his reputation as an illustrator, and enable him to

sample the cultural life of the Spanish capital. He only hoped it would leave him enough time to fulfill the terms of Mañach's contract. Mañach, who had been sending Picasso a monthly stipend, informed the artist in late April that Vollard was ready to host an exhibition from June 25 to July 14. It was an extraordinary break for a talented up-and-comer. Picasso wanted to start making immediate preparations for the show, so by the end of the month, he had departed for Barcelona to continue his work there. In the roughly two weeks of his stay, he managed to create a considerable number of pictures designed to appeal to French buyers. The sixty-odd works he executed in such a short period would be characterized by bright tones and broad brushstrokes, as seen in *Course de taureaux*. Its vibrant colors highlight the significant impact of the atmosphere and tradition of his homeland. By concentrating on the primary colors of yellow, red, and blue, Picasso captured the powerful effect of the dazzling sun shining on the arena, juxtaposed with the deepening shadows in the foreground and the bright blue sky behind. The warm hues of the spectators' stands and the

abstract figures painted with small divisionist brushstrokes reflect the colors of the Spanish flags fluttering above. With the use of thick impasto and rapid brushstrokes, Picasso instilled a remarkable sense of motion and drama inherent in the intense spectacle. Vollard had opened his small gallery on 37, rue Laffitte in Paris in 1890. Coming to the conclusion that the only way to succeed was to establish a close personal rapport with the artists he promoted, he was soon on the best of terms with most of the Impressionist and Post-impressionist. By 1901, Vollard had moved to larger premises at 6, rue Laffite. Picasso arrived in Paris on May 8. He was especially eager to prove himself during this second foray into the Parisian art world. His dealer had arranged an amazing opportunity for him. Vollard was a well-known marchand. In order to promote Picasso's first gallery exhibition in Paris, he invoked the help of the critic Gustave Coquiote. In his review, Coquiote stressed the quality of his work, describing him as the "new harmonist of bright tonalities." He wrote: "This very young Spanish painter is a lively, inquisitive man ... covering his canvases in haste, angry at not being able to move his brushes faster." (4) When the show closed its doors on July 14, Picasso was delighted with the outcome. He had emerged from the exhibition as a promising artist. *Course de taureaux* was listed in the exhibition as No. 35 under the title *l'Arene*. Since then it has gone through several important collectors: Mrs. Chester Beatty in London, and Max Pellequer in Paris, among others. Most recently, it had been auctioned at Sotheby's on June 23, 2003 for £2,133,600. Testifying to its significance within Picasso's oeuvre and its enduring personal importance to the artist, *Courses de taureaux* was one of the 225 works carefully selected for his first major retrospective at Galerie Georges Petit, Paris, in the summer of 1932. It was also featured at the Kunsthau Zurich's *Picasso Retrospektive, 1901-1932* that same year, as well as the 1966 Grand Palais retrospective *Hommage à Pablo Picasso 1895-1965*, and the important *Picasso: The Early Years 1892-1906* exhibition at the National Gallery, Washington in 1997. (1) Pierre Cabanne, *Pablo Picasso: His Life and Times*, 1979, p. 61. (2) Sue Roe, *Montmartre: Picasso, Matisse and Modernism in Paris 1900-1910*, 2015, p. 3. (3) Miles J. Unger, *Picasso and the Painting That Shocked the World*, 2018, p. 66. (4) Robert Boardingham, *Picasso: The Early Years 1892-1906*, 1997, p. 144.



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Justin Perlman: Sculpting the Human Experience Through Material and Form

by Mara Sfara

From the moment he first stepped into the grand halls of the Metropolitan Museum of Art, Justin Perlman felt an electrifying pull toward the world of sculpture—a realm where emotion and material collide to tell stories beyond what words can express. These early visits sparked a flame of creativity that would blaze throughout his artistic journey.

Guided by his father, an accomplished artist and sculptor, Perlman began crafting art at home, laying the cornerstone for what would become a remarkable artistic vocation. His formal education charted a unique path as he delved into anthropology and fine art at Hampshire College. This unconventional academic blend fueled his insatiable curiosity about the human experience and the materials that shape it.

At the revered Art Students League of New York, Perlman immersed himself in the intricacies of sculpting,

studying under masters such as Lori Goulet and Gary Sussman. Perlman's quest for artistic growth led him to Pietrasanta, Italy—a legendary hub for marble carving. There, he apprenticed with renowned artisans including Nathaniel Kaz and Gino Lombardi. He didn't just learn to sculpt; he absorbed the whispers of stone, feeling the pulse of history in every chisel strike.

Perlman's journey into bronze casting brought him to Coopermill Bronze Works in Ohio, where he mastered the art of creating lasting impressions in metal.

In 2004, Perlman's dream took shape as he established his studio in Connecticut. His creative sanctuary became a laboratory for his experiments with materials and their embedded narratives. Perlman's sculptures transcend mere aesthetics; they pulse with life. He believes that the choice of material—whether bronze, marble, or the unconventional burlap and wax—plays

a pivotal role in the story conveyed by each piece. One glance at his recent works in burlap and wax, later cast in bronze, reveals a stunning exploration of texture and movement, mirroring the intricacies of human anatomy. By blending materials, he evokes a rhythm that invites the viewer to wander around the sculpture, uncovering its secrets from every angle.

Perlman's passion extends beyond his own creations; he fervently shares his knowledge with aspiring artists. He teaches sculpture and bronze casting at the Silvermine Art Center in New Canaan, Connecticut, nurturing the next generation of creators. His commitment to craftsmanship and beauty—the very principles instilled in him by his father—shapes both his teaching philosophy and his artistic endeavors.

His sculptures delve deep into the human condition and relationships, often with sharp satirical commentary. He approaches his art as a form of visual poetry, distilling complex emotions into striking gestures and forms that resonate on a personal level. This artistic invitation encourages viewers to find their own interpretations and connections to the sculptures. His work explores the interplay of material, form, and narrative, creating profound experiences that linger in the heart and mind.

Perlman's tireless dedication to creation and education carves his name into an enduring legacy of sculpture. He masterfully blends classical techniques with contemporary themes, inviting a wide audience to step into a world where art becomes a visceral experience. Each sculpture is not just a work of art; it is a journey into the heart of what it means to be human.

Photography by Bryce Knackstedt



Keeping Time: Clocks by Boulle



Attributed to André-Charles Boulle, movement by Claude Martinot Mantel clock About 1726 © The Trustees of the Wallace Collection



Attributed to André-Charles Boulle, movement by Jean Jolly Mantel clock About 1715 © The Trustees of the Wallace Collection

For the first time, the Wallace Collection is bringing together its clocks by one of history's greatest designers and cabinetmakers, André-Charles Boulle (1642–1732), in a display that explores the art and science of timekeeping.

Five exceptional timepieces will tell the story of how Boulle took advantage of scientific discoveries to create unique clock designs, whose influence spread throughout the world and across the centuries. As the most famous cabinetmaker working for the court of the Sun King, Louis XIV (1638–1715), Boulle would eventually give his name to the specific style that signified the glittering spectacle of the Baroque – elaborate veneer designs incorporating turtleshell, brass and other materials.

Alongside his work as a royal furniture maker, Boulle also turned his attention to the clock, the accuracy of which had recently been revolutionised through the invention of the pendulum by Dutch scientist Christiaan Huygens (1629–1695) in 1656. As these sweeping weights called for larger clock cases, Boulle saw the opportunity to create bold and sumptuous designs.

Due to his position at court, Boulle was exempted from strict guild regulations, allowing him to work with great creative freedom. This artistic liberty was incredibly important, as the clocks not only had to demonstrate the wealth of their owners through the most luxurious materials available, but also had to show how intellectual they were. Therefore, Boulle infused his designs with narratives that chimed with scientific knowledge. Time and the natural laws of the universe are personified, for example Father Time as a bearded old man, and the Continents as figures

from across the world. As well as creating innovative iconography, Boulle also reflected on the history of timekeeping by incorporating motifs such as gothic hourglasses in his clock cases.

The clocks are also products of collaboration, having involved the multi-disciplinary efforts of artists and craftspeople from all over 18th-century Paris. Each of the clocks has a mechanism by a different leading clockmaker from Boulle's time: Pierre Gaudron (died 1745), Jean Jolly (active about 1698), Claude Martinot (active about 1718), Louis Mynuël (1675–1742) and Jacques-Augustin Thuret (1669–1739). Some of these were Boulle's neighbours in the workshops of the Louvre, as well as François Girardon (1628–1715), the king's official sculptor, who supplied mounts of Father Time for Boulle's clocks.

The clocks on display show the wide range of objects that Boulle turned his hand to. A monumental wardrobe from 1715 that encloses a clock, crowned with cherubs; two mantel clocks, one from around 1715 featuring Venus and Cupid, and another, from a decade later, with the figure of Father Time; as well as two extraordinary pedestal clocks. The display opens ahead of an international conference on Boulle, which will be held at the Wallace Collection in early 2025. One of the first major research events on the cabinetmaker in recent years, it will bring together specialists and conservators to consider the work of this fascinating artist, all within the same building where some of his greatest artistic achievements can be found. Many of Boulle's contemporaries also drew on the concept of time in their work. This will be explored in a complementary display in the museum's Billiard Room, which is uniting two magnificent artworks. The Dance

to the Music of Time (about 1634-6) by Nicolas Poussin (1594–1665), in which the Four Seasons dance to the song of Father Time, the composition of their rhythmic bodies echoing the workings of a clock movement. And The Borghese Dancers (1597–1656), where five female figures masquerade as the Hours, attendants to the goddesses of the Dawn and Moon.

Xavier Bray, Director of The Wallace Collection, says: "I am absolutely thrilled to be bringing great works of art by Boulle together for the first time. These clocks were at the cutting edge of 18th-century technology, combining exquisite artistry and mechanical expertise into a unique and innovative blend. Through Boulle's clocks and the display, we hope visitors will be able to transport themselves into the world of Louis XIV, where luxury touched every element of the court, including something as essential and practical as timekeeping."

Alexander Collins, Curatorial Assistant at the Wallace Collection and curator of the display, says: "Our research on these objects has revealed many unknown facets of their history, including bringing to life the multitude of artists and craftspeople who came together to make Boulle's vision into a reality. The passage of time as a metaphor for life and death has been an important theme for artists since humanity discovered their creativity, and Boulle's designs are important, and resonate with us today, because of this deep symbolism."



Attributed to André-Charles Boulle and Gilles-Marie Oppenord, movement by Jacques-Augustin Thuret Pedestal clock About 1712–20 © The Trustees of the Wallace Collection



Attributed to André-Charles Boulle, movement by Louis Mynuël Pedestal clock About 1720–25 © The Trustees of the Wallace Collection



Attributed to André-Charles Boulle, movement by Pierre Gaudron Wardrobe 1715 © The Trustees of the Wallace Collection

The École Supérieure des Beaux-Arts de l'Indochine: A Turning Point in Vietnamese Art History

by Raquelle Azran



Marie Antoinette Boullard-Deve (1890 - 1970), Paris
Portfolio lithographs 1926, 56x44 cm, *Woman and Child*, 18/123 OR *Fruit Seller*, 1/123



Indochine Anonymous 1940s, *Woman with Fan*, 55x46 cm, oil on canvas in its original frame

The École Supérieure des Beaux-Arts de l'Indochine (EBAI, Indochina School of Fine Arts) was established in Hanoi in 1924 by French artist Victor Tardieu (1870–1937) and Vietnamese self-taught artist Nguyễn Nam Sơn (Nguyễn Văn Thọ, 1890–1970), acting on behalf of the French government.

When Victor Tardieu, winner of the 1920 Indochina Art Prize (Prix de l'Indochine), arrived in Hanoi in 1921, he was war-weary and middle-aged. A classmate of Henri Matisse (1869–1954) and a veteran of the Great War (1914–1918), Tardieu hoped that, like Paul Gauguin (1848–1903) decades earlier, an encounter with the exotic Far East would rejuvenate his career and life.

As the recipient of prestigious awards such as the Prix Nationale (1902) and the Chevalier of the Legion of Honour (1911), Tardieu was celebrated by colonial society. Shortly after his arrival, he was commissioned by the colonial government to create several large-

scale compositions for the University of Indochina in Hanoi. Among these works was *La France Apportant à sa Colonie les Bienfaits de la Civilisation* (France Bringing to its Colony the Benefits of Civilization), which survived only because it was covered by revolutionary whitewash in 1956 and later restored in 2006 for the university's centenary celebrations.

While working at the university, Tardieu became close friends with Nguyễn Nam Sơn, who had already proposed the establishment of an art academy offering a Western-inspired Beaux-Arts curriculum to indigenous students in Hanoi. Persuaded by Nam Sơn, Tardieu lobbied the Governor-General of Indochina for approval and sponsorship. The colonial administration, viewing the project as an opportunity to promote French aesthetics, history, and cultural supremacy, agreed. In October 1924, the EBAI was established by decree, with Tardieu as principal, Nam Sơn as deputy, and both recognized as co-founders.

A Unique Blend of East and West

Tardieu and Nam Sơn traveled to France to recruit teachers for the academy. Contrary to expectations of a colonial backwater, the EBAI attracted over 60 highly skilled artist-teachers from the ateliers of Paris. Many faculty members, including Tardieu, Alix Aymé (1894–1989), Joseph Inguimberty (1896–1971), and André Maire (1898–1984), dedicated their lives to teaching at the academy and living in Indochina.

The EBAI curriculum combined Western art practices with traditional Asian knowledge and techniques, modeled on the École des Beaux-Arts in Paris. Students were taught life drawing, linear perspective, plein air painting, and oil painting—completely new concepts for Vietnamese artists accustomed to traditional methods. Additionally, the school taught Far Eastern art history and techniques, including silk painting and lacquer painting. The institution laid the groundwork for the Vietnam Fine Arts College (1957) and the Vietnam University of Fine Arts (1981).

During its 20 years of operation, the EBAI introduced Vietnam to classical Western art techniques. The academy produced 128 highly trained graduates, many of whom became internationally renowned artists, such as Nguyễn Phan Chánh (1892–1984), Tô Ngọc Vân (1906–1954), Lê Phổ (1907–2001), Vũ Cao Đàm (1908–2000), and Nguyễn Gia Trí (1909–1993). These artists bridged the gap between Vietnamese traditions and modern Western practices, significantly influencing the trajectory of Vietnamese art.

Revitalizing Indigenous Art Forms

The EBAI also played a critical role in revitalizing indigenous art forms, including woodblock printing, silk painting, and lacquer painting. Tardieu, genuinely

interested in local art-making techniques, sought to elevate artisans to the status of artists. In traditional Vietnamese society, there was no distinction between artisans (thợ vẽ) and artists (họa sĩ). Under Tardieu's guidance, students began signing their artworks, embracing their individuality as creators and breaking free from the anonymity of traditional artisanry.

Supply shortages in colonial Vietnam of materials such as paper and oil paints spurred experimentation with alternative media, including watercolors on silk and woodblock lithography. These innovations further enriched Vietnamese artistic practices.

A Legacy of Innovation

The EBAI was closed in 1945 when the Japanese ended French rule in Indochina. During the struggle against the French in 1950, the college was relocated to the Việt Bắc Resistance Zone under the leadership of painter Tô Ngọc Vân. In 1954, professors and students returned to Hanoi, and in 1957, the Vietnam Fine Arts College (Hanoi Fine Art College) was established under the direction of painter Trần Văn Cẩn. This institution later evolved into the Fine Arts University of Vietnam in 1981.

The fusion of modern Western ideas and Vietnamese traditions initiated by the EBAI marked a turning point in Vietnamese art history. It empowered artists to express themselves with unique national characteristics and individual voices. Today, the Fine Arts University of Vietnam, now a century old, continues to nurture generations of artists, preserving the successful synthesis of Eastern and Western influences. The artworks accompanying this article vividly demonstrate the enduring legacy of this remarkable institution.

www.artnet.com/razran.html



Louis Rollet (1895-1988), *Sampan*, 1931, 39x53 cm
charcoal and gouache

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2025 at Petersfield Museum and Art Gallery



*Roger Powell in his workshop at the Slade, c.1970s
Photographer: Don Eades
Image courtesy of Petersfield Museum and Art Gallery*

In 2025 the ordinary becomes extraordinary with three exhibitions celebrating the uniqueness that can be found in the everyday, from the art of bookbinding to an artistic great's take on household items, as well as a collection of photographs charting rural life.

Bound Together: Modern British Bookbinding
18 February – 3 May 2025

In the first of its kind, Petersfield Museum and Art Gallery will stage an overview of the life and work of the internationally renowned bookbinder Roger Powell OBE (1896-1990), who produced and worked on exquisite books out of his bindery in nearby Froxfield for five decades.

With a selection of rarely seen fine bindings by Powell and those connected with him, including Douglas Cockerell, William Matthews, and Peter Waters, sourced from private collectors, as well as over 20 uniquely bound books by members of Designer Bookbinders who are leading practitioners in the field today, this exhibition will spotlight the artistry and incredible techniques of a practice that dates back thousands of years.

Powell studied the oldest surviving European leather-bound book, the 8th century St Cuthbert Gospel, and his own teachings including a method to keep the vellum intact are still widely used today. He worked on the rebinding of historical artefacts such as the Book of Kells in the 1950s, the Lichfield Gospels in the 1960s, and 20th century editions of famous works including Dante's Divine Comedy.

When Florence's River Arno flooded in 1966, Powell and his business partner Peter Waters were integral figures who helped conserve and restore thousands of badly damaged books from the Biblioteca Nazionale Centrale di Firenze. His expertise was still being sought at the end of life when, in 1986, he advised the Edward Barnsley Workshop on making new oak book boards for rebinding the Domesday Book for its gooth anniversary. His mastery of the craft has meant that his legacy continues to this day, with editions bound by Powell still highly sought after, and his belief that a book is a three-dimensional object with design and parts all unified now an accepted understanding.

As well as featuring some of his great work, the exhibition will also explore the fascinating life of Powell, from his World War 1 service to an early foray in farming, and his lifelong pursuit of beekeeping.

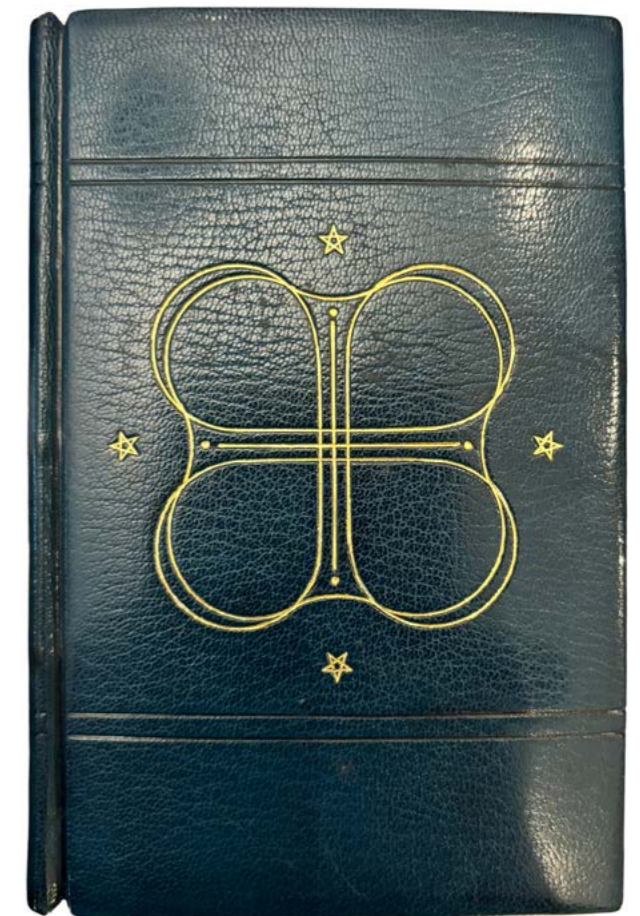
Michael Craig-Martin
20 May – 13 September 2025
One of the best-known artists of his generation, and

also highly influential for the next, Michael Craig-Martin (b.1941) has been celebrated worldwide for his conceptual artworks that are instantly recognisable. In 2025, Petersfield Museum and Art Gallery will be displaying a selection of the artist's prints that highlight his distinctive approach to depicting ordinary everyday items.

The Irish-born artist's 1973 creation *The Oak Tree* continues to excite and provoke in equal measure, and as a Goldsmiths Tutor he has been credited as helping foster the Young British Artists who were students at the time.

For the last 15 years, Craig-Martin has been bringing bright and psychedelic colours to his exploration of the relationship between real objects and their depictions, highlighting the transitory nature of objects in 21st century contemporary life.

The prints include depictions of headphones, lightbulbs and trainers and invite the viewer to consider the transitory items that fill the world around us.



Hymns Ancient and Modern, published 1950, Bound by Roger Powell and Peter Waters at Froxfield, Hampshire c.1955-1960. Courtesy Private Collector.

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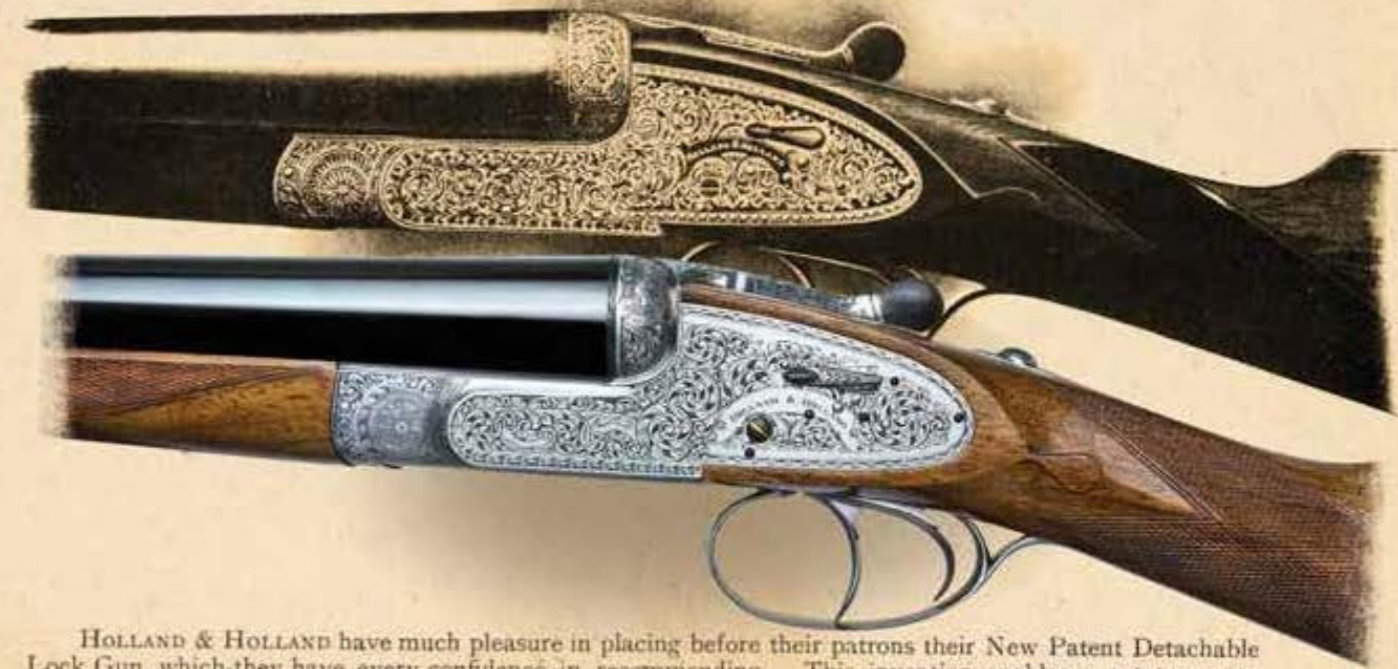
Figures are for comparison purposes and may not reflect real life driving results which depend on a number of factors including the starting charge of the battery, accessories fitted (post registration), variations in weather, driving styles and vehicle load. For plug-in hybrid vehicles they were obtained using a combination of battery power and fuel, for battery electric vehicles after the battery had been fully charged. Plug-in hybrid and battery electric vehicles require mains electricity for charging. All figures were determined according to a new test (WLTP). The CO2 figures were translated back to the outgoing test (NEDC) and will be used to calculate vehicle tax on first registration. Only compare fuel consumption, CO2 and electric range figures with other cars tested to the same technical procedure.

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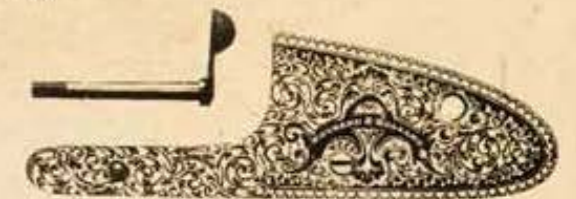
This new pattern gun is so constructed as to allow of the locks being brought "close up" to action, with the result that a very short, crisp pull of the trigger can be insured.

For illustration of SPECIAL TREBLE GRIP, see page 16.

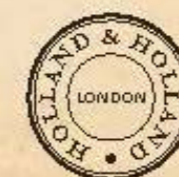
Extract from *THE FIELD*, January 2nd, 1909

Messrs. HOLLAND & HOLLAND have submitted for notice a gun embodying an idea which they themselves affirm should have been brought out long ago. Anyhow, there is not one shooter in a hundred who can remove and replace the screws of his gun without leaving the unmistakable traces of his handiwork in the form of scratched and opened screw heads. Messrs. HOLLAND & HOLLAND have settled the question in another way by replacing the ordinary screw, having its head buried in one lock plate, and the screwed tip engaging in the other lock plate, with one carrying an external thumb lever.

Winners of all "The Field" Rifle Trials, London.



STILL MAKING THE WORLD'S FINEST SPORTING GUNS AND RIFLES



What is Narrative Art

By Bridget Sterling



A winter's tale, etching, 30x35 cm.

Everyone loves a good story. Once upon a time is arguably one of the most famous phrases in the English language. It promises entertainment and offers a momentary escape from our daily lives. But stories are not just for amusement—they also educate and inform. On a darker note, they can be used to influence or manipulate.

Stories reflect the human experience across countries and cultures. Their themes are universal, and their power is undeniable: love, jealousy, fear, anger, sadness. We all

understand these primary emotions because we all feel them. They bind us together. As the poet John Donne said, "No man is an island, and no man lives alone." In other words, we are all connected.

Art records and reflects our lives. Artists serve as visual scribes, often considered modern-day philosophers. When we see ourselves or something we care about in their work, and we identify with it, the art becomes a symbol of shared experience or thought. It reminds us of who we are, where we come from, and what we have

overcome to get here. The specific medium or form of art doesn't matter—if it resonates with us, that's all that's important. It reminds us that we are not alone.

Frans Wesselman, for example, uses himself as the main character in his artwork, drawing inspiration from personal experiences and reflections. His art often captures simple yet significant moments: the quiet pleasures of daily life, such as enjoying a hot bath or reading a good book in bed. These small, solitary moments help to keep us grounded.

Literature, as the purest form of storytelling—whether in books, poetry, plays, or operas—is often woven into Frans's creative process. He explores pieces of writing that inspire him and translates these meditations into colorful woodcuts, linocuts, and etchings. Through his art, he offers us these moments again, creating space for thought and reflection. It's a joyful surprise to rediscover and reclaim these feelings. And perhaps the greatest revelation is realizing that when we thought we

were alone, we were not. Everything we do and think becomes part of a story. Our lives become stories. We are stories. The language we choose to tell those stories is ours to decide: written, acted, painted, sculpted, spoken. Art is one of these languages. As a young student studying fine art, my professors and lecturers called it a "visual language."

Language is communication, and communication helps us understand ourselves. It is the cornerstone of talking therapies, where expressing thoughts and feelings helps us see them more clearly and understand them better. Communication is the grease that smooths all relationships, including the one we have with ourselves. It reduces friction and allows us to move forward more easily.

Communication is storytelling. It is connection. It is art.

Bridget Sterling, Axle Arts

E-mail: bridget@axlearts.com Tel: 07942 860986



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HAYNES FINE ART Gabriel Deschamps 'Panorama d'Èze, Côte d'Azur'

THE COTSWOLD ART & ANTIQUES DEALERS' ASSOCIATION (CADA)

MEMBERS GATHER TO EXHIBIT IN LONDON IN MARCH

Cotswold Art Antiques Chelsea opens for four days at Chelsea Old Town Hall in the King's Road, London SW3 5EE from Thursday 20 to Sunday 23 March 2025. A number of Cotswold Art & Antiques Dealers' Association (CADA) members are heading to Chelsea in March and will be joined by several guest exhibitors, together providing an impressive and diverse selection of art and antiques for sale in Chelsea's King's Road.

Highlights coming up for sale include a selling exhibition of Vulliamy clocks on the Tobias Birch stand. Featuring around 20 longcase clocks, wall clocks and some previously unknown Vulliamy mantel clocks, the timepieces are by Benjamin Vulliamy and Benjamin Lewis Vulliamy. This is the first time an antique clock dealer has held an exhibition of Vulliamy clocks, which include Vulliamy, London No. 590, black marble, ormolu and bronze mounted time-piece, 10½" high, circa 1815, £18,000 and Vulliamy, London No. 1172 rare small rosewood mantel clock with engraved silvered dial, 8" (20cm) high, circa 1830 with an asking price in the region of £30,000. Rather timely, the Clockmakers Company is also holding an exhibition of Benjamin Lewis Vulliamy clocks at the Science Museum in London, which opened last month for the duration of one year.

Guest exhibitors and BBC Antiques Roadshow experts, Richard Price joins the fair bringing a variety of different ormolu and carriage clocks and Lennox Cato shows a sterling silver case holding a Tiffany minute repeater clock in red enamel and gilt decoration in Chinese Chinoiserie taste, raised on a tigers-eye base, £5,950.

Moreton-in-Marsh based Houlston specialises in early oak and textiles and is bringing to the fair a late 17th century panel of woven silk brocade, circa 1685. Houlston is in the midst of researching this as it is very rare. Architectural Heritage, from Taddington in Gloucestershire, adds a more contemporary textile fragment, Freedom by Alice Kettle (b.1961), 184cm high (backing 218cm high x 88cm wide), circa 1990s, £14,000 plus ARR at 4%. Lennox Cato has a very important 16th century large rectangular embroidery panel of grotesque design, depicting

Susanna with her loyal servants from the Old Testament. In the background, the two old judges are spying on her while in the vicinity of her large family house, Lowlands Dutch, circa 1530, £35,000 (now housed in a 21st century acrylic frame). Oxfordshire Witney Antiques has a large carefully selected stock of early English embroidery and needlework samplers, some of which is destined for the stand at this new event.

Textiles from further afield can be found with guest exhibitor Ian Shaw Tribal, amongst which is a very rare piece of hand-spun cotton Kente from the Ewe people of the Volta region of Ghana, £1,600. Woven on a four-inch strip loom, the natural dyed pieces are meticulously sewn together and a myriad of hand-sewn floating motifs add to the decoration, creating a sizeable piece that can be used in different ways in an interior. Ian Shaw Tribal is also bringing a fine late 19th century water vessel from the Berber region of the Moroccan Atlas mountains, £1,800. Textile Antiques and Oriental Rug Shop also exhibit with CADA members for the first time.

Campaign furniture specialist Christopher Clarke Antiques from Stow-on-the-Wold has an early 19th-century Georgian mahogany campaign desk with washstand, asking price £4,650, and a Georgian chair made to dismantle, circa 1820, £2,750. Furniture and interior accessories dealer David Pickup Antiques joins the fair from Gloucestershire.

Amongst the items for sale from Gloucester based ceramics specialist David Scriven Antiques is an early Worcester porcelain coffee pot and cover painted in blue with the Gazebo pattern, 23.5cm high, circa 1755-60, £1,550. Other ceramics specialists joining the fair as guest exhibitors are Philip Carrol, James Miles and Andrew Muir. Guest dealers specialising in glass include M&D Moir and Mark J. West.

Wigs on the Green exhibited at the last CADA Fair, held at Compton Verney in November 2023, for the first time. This year they are joining forces with another guest exhibitor, The Limner Company and pooling their stock

and expertise to provide visitors with an opportunity to purchase stunning silhouettes, high quality portrait miniatures and wearable jewels. Amongst the items to be found for sale are a beautiful collection of 18th and 19th century silhouette jewellery from a private collection assembled originally during the 1940s, with prices from £400 from Wigs On The Green. The Limner Company has an unusual 'eye' mourning ring for Dame Anne Rose, who died in 1809, £2,500. Although single eyes painted in miniature were popular in the late 18th century, they usually represented the eye of a living person. The eye in this miniature, with its heavy kohl liner, is more akin to those seen in ancient Egyptian art. As a wearable art form this ring is striking in its design but also truly unique.

Haynes Fine Art's headquarters is in Broadway, Worcestershire and they have a gallery in Belgravia, London too. Amongst the paintings and sculpture to grace its stand at Cotswold Art Antiques Chelsea in March are Dinton Folly (now part of Dinton Castle), mixed media on paper, signed by John Piper, CH (British, 1903-1992) and Panoramme d'Eze, Côte d'Azur, oil on canvas signed by Gabriel Deschamps (French 1919-2011).

Banbury and London based Sarah Colegrave is hanging a small group of Chelsea related pictures by artists in the Whistler Circle. Walter Greaves, Paul Maitland, Joseph Pennell and others, amongst which is Shop Front, Cheyne Walk, Chelsea by Paul Fordyce Maitland (1863-1909), oil on panel, signed and inscribed with date on label on the reverse, 1907, £10,500. Maitland studied the National Art Training School down the road in South Kensington (now the Royal College of Art) and later with Theodore Roussel, who taught him as a personal pupil. Maitland's obituary in The Times read: "The death of Paul Maitland removes one of the most poetical and sympathetic painters of London scenery, particularly of Kensington Gardens the Chelsea and Battersea reaches, and of the old redbrick houses which still remain in the region of Cheyne Walk. In private life, Mr Maitland was a brilliant and scholarly talker on art and letters. Also for sale is an etching 'The Street, Chelsea Embankment' by Theodore Casimir Roussel, RBA (1847-1926), £950 from Sarah Colegrave.

Strachan Fine Art from Bath and London brings an oil on canvas depicting one of London's lost 19th century churches: Holy Trinity Church, Gloucester Gardens, Bishop's Road, Paddington by Thomas Hosmer Shepherd (1793-1864) with figures by the artist E.B., signed lower right H.S. and E.B. and dated 1858, priced

at £16,000. Thomas Hosmer Shepherd is best known for his watercolour drawings of street views, especially in London. This oil painting was clearly an important commission and records a detail in the development of the land to the south of the old hamlet of Westbourne. Building around Westbourne Green had begun by the 17th century. It was still considered a beautiful, rural, place in 1820 and the Grand Junction Canal was a scenic enhancement. Newman Fine Art from the Gloucestershire town of Painswick is exhibiting a fine selection of British watercolor paintings alongside Bink Fine Art from Cheltenham. Other fine art dealers joining the fair are Freya Mitton, Burlington and Kaye Michie Fine Art.

Another CADA member, Worcestershire shipping specialist Simon Hall Limited, will be on-site to provide packaging and storage facilities and to deliver customer's purchases far and wide, as required. Other dealers joining this event include Mark Goodger Antiques, Hickmet Fine Arts, Garret & Hurst Sculpture, Jacksons Antique, Lesley Blackford, Timothy Millett Ltd, Hansord, T. Robert and S&S Timms Antiques.

This new fair is kindly supported by Hallett Independent, a small firm of specialist art insurance brokers with considerable expertise in placing insurances for both private clients and dealers. Hallett Independent has kindly sponsored the Cotswold Art & Antiques Dealers' Association Fair for the past two years. The creation of this new London fair also has the backing of other Cotswold based companies, namely the historic Lygon Arms in Broadway, Worcestershire and Strutt & Parker Cotswolds with estate agencies in Banbury, Cirencester, Moreton-in-Marsh and Oxford, as well as in London.

Alex Puddy, Chairman of The Cotswold Art & Antiques Dealers' Association said, "We are proud to bring the Cotswolds to London in March 2025 and are delighted to be able to exhibit at Chelsea Old Town Hall that has seen antiques fairs held there for over five decades. Many of our members exhibit in London and internationally, but bringing them together in the capital will illustrate what a diverse range of impressive art and antiques can be found in the Cotswolds."

Tickets to Cotswold Art Antiques Chelsea are £10 each through the website at www.thecada.org and are valid on all four days of the fair.

Follow on Instagram at [cadaartandantiquesassociation](https://www.instagram.com/cadaartandantiquesassociation).

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NAVIGATING THE ART MARKET 2025

By Barbara Guggenheim, Ph.D. Art advisor and author of ART WORLD: NEW RULES OF THE GAME



“How’s the art market?” That’s what everyone wants to know—from casual onlookers to art world professionals alike. Dealers may tell you, “The market’s down about 30 percent and now’s the time to buy.” That’s true, but it’s not the whole story. Firstly, you must realize that there’s no one art market, and when people ask, they’re really asking about contemporary art, because that’s where all the action is at the moment. There are other fields and all react differently at any given time. Traditional American 19th century, including the Hudson River school and Luminism, and American Impressionism, have all flat-lined. No one is selling, and there are few new buyers. Even 19th century French Impressionism is considered lesser than. Americans were the first to collect French Impressionists in the late 19th century and up through the early 20th century. The market in the US soared even higher after World War II, when soldiers came back from the European theater with a taste for things French, like fondue and French poodles. If you lived on Fifth Avenue, you’d fill your apartment with Louis XV furniture, puddling drapes and Impressionist paintings in ornate gold frames. In the late 1980s, the Japanese jumped on the bandwagon and bought heavily in the

area. But taste has changed in the past twenty years, and a new generation with great wealth, including the Google and crypto boys, don’t relate to the subjects painted by the Impressionists, like street scenes in rural France. As well, they prefer living in lofts downtown rather than apartments on Park and Fifth Avenue. And if they do live in traditional buildings, they strip their apartments of moldings and puddling drapery, install modern furniture, and buy contemporary art instead.

The fascination with contemporary art has been escalating for the past several decades. When I started out as an art advisor in 1980, paintings by young artists were under \$10,000, and people bought for love. If they weren’t sure, there was no pressure to buy on the spot; they could wait to see what the artist’s work looked like in his or her next show. As the years went on and prices went up, buyers became more concerned and wanted me to promise that they weren’t throwing their money out the window. They wanted to know that they weren’t going to lose any money. And that morphed into their wanting to make a solid investment. In the past decade or two, speculators have taken center stage; their M.O. is to make money buying and selling art. They think of art as a get-rich-quick scheme. These speculators are on the hunt for the next hot area or the next hot Picasso. They thought a purchase of \$250,000 will become the next \$2.5 million artist. There was a big rush for Chinese contemporary art, then it was African American portraiture followed by genre scenes. Works by older or deceased women, like Joan Mitchell and Helen Frankenthaler, who didn’t get their due, also came into focus.

Because these new, and often young speculators had never seen a downturn in the market, they borrowed against their collections to buy more art. Suddenly with interest rates going up, the mood of the nation in a jittery

election season, plus the ongoing geo-political situation all weighing heavily on everyone, and an awareness that prices and demand for hot artists like Mark Grotjahn and George Condo were on the descent, their buying has stopped. The only thing that hasn’t stopped is the ever-increasing prices for A+ artworks. Simply put, there always seem to be wealthy collectors whose wealth doesn’t diminish and who are interested in buying the best of the best.

The November auctions in New York offered us a chance to see how the art world works in a microcosm. Thank heaven there were two large estates—Miller, Ertegun, and a small one, Stern, all with fairly good material. Had it not been for them and a couple of other big items, the sales would have been a disaster. The prices fetched for a great Magritte, *l’Empire des Lumieres* (\$121.6 million) and Ruscha’s *Standard Station* (\$68 million) buoyed the sale. There weren’t more great things because the people who own the great things knew that they wouldn’t get high prices and so they held back. As well, the higher priced things had 3rd party guarantees. That means that the auction house finds someone to promise to pay the consignor a certain amount, whether the work brings in a bid for that amount in the sale or not. Therefore, most things of quality were “sold” before the sales started.

Remember too, that all it takes is two bidders for a robust price to be reached and one bidder against a guarantee or reserve (especially if the auction house has insisted the seller lower their reserve) to cause the press to report that a sale went well, even if the material didn’t sell well. And yes, it’s a buyer’s market, but there weren’t many great things to buy at any price.

What will happen when the market bounces back, as it always does? Will the values of everything go back up 30-50 percent? That’s a good question. Before the recession of the early 1990s, artists like Julian Schnabel, David Salle and Eric Fischl were off-the-charts hot, with waiting lines for their work. In 1990, the prices of everything fell, and when the market came back in the mid-90s, a new generation of collectors came into the market and didn’t want those “old” artists anymore.

They wanted new artists and new exciting works. Of the 80s generation, only Jean -Michel Basquiat and Keith Haring, to a lesser extent, have maintained reputations as the best of their generation with prices that continue to rise. Will that happen again? Who are the it artists of this generation, the ones who are here to stay? We can guess, but we’ll all have to wait and see.



Ed Ruscha, *Standard Station*, 1964, Oil on canvas, 65 x 121 1/2 inches. Sold on November 19, 2024 for \$68,260,000 at Christie’s in New York. Image courtesy Christie’s and Artnet.com

Making art spaces accessible for all



Technology that expands narratives at the National Portrait Gallery

As designers of art spaces all over the world, we always think about accessibility at the beginning of the creative process. Otherwise, there often comes a point when the client panics and provides a tick box of late rules, which can be very challenging to incorporate. We accept too that we can never hope to reflect each individual visitor's own lived experience. Techniques that help some hinder others - for example, a lower showcase might suit children but exclude older people. What provides excitement for one person might overwhelm others. As Heather Pressman and Danielle Schulz say in their excellent book 'The Art of Access' - 'Disability is quite complex, and every person is unique; no two people who identify as having the same disability will have the completely same life experiences.'

In the process of designing accessibly many times over for art institutions such as The National Portrait Gallery,

National Trust and The Courtauld Institute in the UK and international art exhibitions in Norway, India, the USA and China, here are six key accessible principles we have devised:

1 - Sensory Spaces

At the beginning of a visitor journey, it's important to hook people in, so they're ready to learn; an emotional response really opens people up to engage and feel.

For the UK's Natural History Museum, in a show about the science of colour and mechanisms within the natural world, we worked with artist Liz West to help realise her artwork, in the form of an abstract dichroic installation, encouraging people to identify with the concept of colour in a sensory way before taking in the concept, playing with lights, and seeing colours mix and disappear as visitors move around the space.

2 - Intuitive Experiences

A key aspect of a good cultural experience is not being told what to do, but letting the space tell you, so that the visitor flow feels natural and you don't feel to be on a conveyor belt walking past a beautiful painting for a matter of seconds. We plan experiences carefully, via computer and physical models, to lead people through spaces using key works on vistas or using light to pin-point and highlight like on a theatre stage. These techniques are especially useful for large institutions with international visitors, where wording can generate not only comprehension issues but can also prove exclusive if those words are ill-considered. Careful juxtapositions, tactile lines on the ground, colours and light are all useful tools for creating a calm and considered space visitors feel in control of.

3 - Enabling Technology

There's a misconception that making something accessible means equalising the experience for everyone. The world we live in is not homogenous, but complex with rough edges and difficult at times. We need to believe in the idea that people will experience works in their own way - and that's ok - and that technology can be our friend in this.

I first came across access consultant Molly Watt, registered Deaf Blind and an advocate for assisted technology and design for those with sensory impairment, when working at Wordsworth Grasmere. We were considering how people would visit Dove Cottage, the great English Romantic poet's former home in the Lake District, and wanted to create a totally immersive, theatrical experience, as if Wordsworth himself might just be in the next room. The original spaces would have been candle-lit and noisy, full of people in cramped spaces.

Rather than diluting this, Molly helped show how technology could help visually or hearing-impaired visitors add layers interpretation without changing the fundamental idea or drenching everything in overbright light. Working with filmmaker Nick Street, we produced a film that captured the historic experience, for example, using actors to tell the story. Visitors would watch or listen to this before going through to more minimal spaces, where the power of imagination could connect the experiences, using sound to augment the narrative. Molly argued that using audio description technologies and iPads or people's own devices meant they could control their own experience and access all that we were trying to achieve.

4) Gesture to Detail

We plan our exhibitions and galleries like a musical score, building up ideas slowly, before adding detail and layers. What's vital is having the right people in the room and being part of the conversation, so we don't tackle issues without lived experience being represented.

Not everyone has to 'get' everything. We mitigate this by tracing out and planning different journeys. We think about pacing and stress - and how some spaces are more visually impactful and some more of an aural experience. We say the same things in different ways.

5) Simplify and Repeat

Sometimes I feel that our job as designers is about tidying up - creating spaces without noise.

However, repetition is also an important principle of accessibility - saying the same thing in different ways and with different emphasis. Consistency and repetition are helpful guides - people soon learn to seek out the panel on the left of the door, at the same height, displayed in the same way, and in the same colour.

6) Testing

The final key is to try things out and open out the discussion. This means accepting the limits of your own voice and experience. Invite people with different experiences to comment - and learn from where you get to. 'Nothing About Us Without Us' is a great principle for meaningful inclusion.

Good accessible design really is a state of mind. It's about believing in a process, keeping an open mind, and listening. Try, test, learn - and repeat.



Pippa Nissen
Director, Nissen Richards Studio

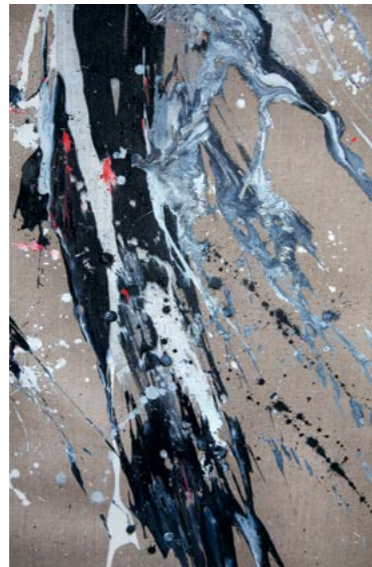
Stephanie MacKenzie

The Symphony of Abstract Art

By Christine MacKenzie



*The Symphony of Abstract Art -
Infinite Eden Series*



*The Symphony of Abstract Art -
Infinite Eden Series*



*The Symphony of Abstract Art -
Infinite Eden Series*

Stephanie MacKenzie is a master of abstract art, blending sound and color to create pieces that pulse with energy and emotion. For her, creating art is a dynamic and immersive process where music serves as a guide, transforming her studio into a symphony of rhythm and brushstrokes. Each painting becomes a visual expression of the melodies and beats that inspire Stephanie, making her creative journey a harmonious fusion of sound and vision.

The Connection Between Sound and Vision

Stephanie sees music as an integral part of her artistic process. It's not just background noise; it's the driving force behind her work. Stephanie carefully selects tracks that align with the energy she wants to convey, often choosing international DJs like Black Coffee, Marsh, and Ben Böhmer. Their music provides a perfect balance of smooth tones and vibrant beats, creating an atmosphere that allows Stephanie's creativity to flow freely.

"When I paint, the music isn't separate from the process—it becomes part of the artwork itself," Stephanie explains. "The rhythm influences how I move, the pressure I apply to the brush, and even the colors I choose. It's as if the music and I are in a conversation, and the canvas is where we meet."

This symbiotic relationship between music and painting enables Stephanie to channel raw emotion and energy into her work, resulting in pieces that feel alive and dynamic.

Preparing the Stage for Creation

Before Stephanie begins painting, she sets the stage for creativity, ensuring her studio is both physically and emotionally prepared. Her materials—raw linen canvases, handmade colors, and an array of brushes—are meticulously organized. Raw linen has become a signature element in Stephanie's work, allowing for rich textures and depth.

To align her energy with the music, Stephanie often begins by dancing to the rhythm. "Dancing is my way of letting go and getting into the flow. It's a way to shake off distractions and fully immerse myself in the moment."

With the music playing and her mind clear, she approaches the canvas with an open heart and a willingness to explore.

Letting Music Lead the Process

Stephanie's approach to painting is intuitive, with no predetermined plan. She begins with a spontaneous gesture—a splash of paint, a sweeping line, or a delicate swirl. These initial marks are like the opening notes of a symphony, setting the tone for the piece.

The liquid nature of her paint mirrors the fluidity of music, creating a dialogue between the medium and the melody. "I don't control the paint; I let it move the way it wants to," Stephanie says. "It's like water—it flows and takes on a life of its own."

Soft, melodic tracks inspire her to create gentle transitions and subtle textures, while upbeat rhythms push her to make bold, energetic gestures. This interplay of calm and intensity is what brings Stephanie's paintings to life. "The contrast is what makes a piece resonate. It's like music—harmony and discord together create something powerful," Stephanie explains.

Embracing the Unexpected

One of the hallmarks of Stephanie's work is her ability to embrace unpredictability. No two painting sessions are alike, and she sees this as an essential part of her creative journey. Sometimes, a particular song will spark an unexpected emotion, leading Stephanie to experiment with new techniques or colors. Other times, the rhythm inspires her to push the boundaries of texture, layering paint in ways that create a sense of movement and depth.

Stephanie feels "abstract art is about letting go of control and trusting the process. It's about being present and responding to what's happening on the canvas in real time."

This openness to exploration is what makes her work so dynamic and emotionally resonant.

Sharing the Energy

For Stephanie, each painting is a snapshot of a specific moment in time, shaped by the music and emotions that accompanied its creation. While her process is deeply personal, she hopes her work inspires viewers to connect with their own feelings.

"When someone tells me how a piece resonates with them, it completes the creative circle," she says. "It's a reminder that art, like music, has the power to connect us in ways words can't."

Collectors often describe Stephanie's pieces as vibrant and full of life, with many drawn to the honesty and energy that radiate from her work. Stephanie adds, "I want my art to inspire joy and introspection—to connect with the rhythm and flow of life itself."

A Symphony in Paint

Stephanie's artistic process is a testament to the harmony that can be found between sight and sound. By letting music guide her, she creates pieces that are not only visually stunning but also deeply emotional. Her work is a celebration of the unpredictable, a dance between control and chaos, and a reflection of life's beauty and complexity.

Stephanie is not just painting. "I'm creating a symphony in paint. Each piece is a journey. It's a story told through rhythm, texture, and color."

Through her art, Stephanie invites viewers to join her on this journey, to explore their own emotions, and to find the connections between sound, vision, and the human experience. Her work stands as a testament to the transformative power of creativity, where every brushstroke and beat comes together to form something truly extraordinary.

Stephanie's art is celebrated internationally and is held in private collections around the world. She is proudly represented by Marciano Contemporary (Paris + La Baule), Galerie Maner (Bretagne), and Fine Art Invest (South of France), Galerie Villa Domus (Honfleur). These collaborations bring her art to audiences far and wide, further solidifying her reputation as one of the most innovative abstract artists of her time.

www.stephanie-mackenzie.com
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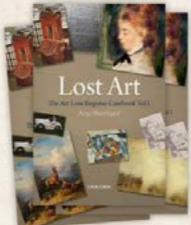

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Find out more about our work by reading Prof. Anja Shortland's *Lost Art...*

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"Anja Shortland has done it again... Her new book chronicles the positive impact of the Art Loss Register on the market for stolen art. At the same time, *Lost Art* offers an engrossing Case Book for lovers of real detective stories. A great read."

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"For those in the law who have an interest in art and law enforcement this book is a must. It contextualises the legal issues about art loss and theft. It makes them interesting and accessible whilst remaining faithful to accuracy."

Paul Darling QC

A fascinating guide to the dark side of the global art market



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REGISTRATION:

BRAFA Art Fair 2025



BRAFA 2024 © Emmanuel Crooÿ

In 2025, BRAFA will celebrate its 70th edition, affirming its place among the world's longest-running art fairs. Since its inception in 1956, the Brussels-based arts and antiques fair has continued to evolve, distinguished by its continued commitment to excellence and unique eclectic character. This special 70th edition of BRAFA will take place from Sunday 26th January to Sunday 2nd February at Brussels Expo where works spanning 20 specialities will be presented ranging from classical African art, Old Master paintings and contemporary art to antique and design furniture, goldsmithery, carpets and textiles, rare books and fine jewellery.

The success of BRAFA owes much to its exhibitors, who have made it an essential and internationally acclaimed event for collectors and art enthusiasts. Many galleries have participated for decades, consistently bringing their expertise and passion to each edition of the fair.

One example is the Antwerp gallery N. Vrouyr, specialised

in carpets and textiles, which first took part in the first edition in 1956. Christian Vrouyr has since passed the baton to his daughter and great-granddaughter of the gallery's founder, Naïry, who is now continuing the family tradition. Axel Vervoordt, another mainstay of the Fair since 1976, designs stands for each edition together with his son Boris, combining archaeological objects, Oriental sculptures, eighteenth-century furniture, design and contemporary artworks. The De Jonckheere gallery, located in Geneva and managed by the brothers Georges and François De Jonckheere, exemplifies enduring loyalty to BRAFA, showcasing each year, its finest works by both Old and modern masters.

BRAFA 2025 will bring together approximately 130 galleries from all over Europe at Brussels Expo from Sunday, January 26th to Sunday, February 2nd, 2025. This edition will welcome two new countries: Sweden will be represented by Hoffmans Antiques, a Stockholm-based gallery specialising in Gustavian furniture and works of

art from the eighteenth- and early nineteenth- century, whilst Portugal will be represented by J. Baptista, a Lisbon-based gallery featuring antique jewellery and silverware from leading Portuguese and international silversmiths.

These two galleries are part of the new selection for this 70th edition. The Board of Directors analysed the applications from a large number of galleries, selecting a dozen on the basis of the quality of the works on offer and their reputation. These choices are also commensurate with a desire to present as wide a range of fields as possible in the aisles of the Fair, in order to further develop BRAFA's characteristic eclecticism.

Amongst the new participants, BRAFA is delighted to be welcoming COLNAGHI, based in London, New York, Madrid and Brussels. Founded in 1760, it is one of the most important art galleries in the world. The gallery has established itself in Europe and the United States as one of the leading dealers in Old Master paintings, prints and drawings, presenting masterpieces to the world's leading museums and collectors. Galerie Nathalie Obadia will be another new participant at BRAFA in 2025. It is a contemporary art gallery with an international reputation, based in Paris and Brussels, representing artists such as Nù Barreto (São Domingos, 1966) and David Reed (San Diego 1946). The Fair's programme will also be extended to include specialities such as Greco-Roman archaeology with Valerio Turchi (Rome), crystals, fossils and meteorites with Stone Gallery (Baarn), and French art from the Barbizon period to Impressionism and Post-Impressionism covering the nineteenth and early twentieth centuries with Stoppenbach & Delestre (London and Paris). Other prestigious galleries such as Edouard Simoens Gallery (Knokke), which focuses on post-war and contemporary art, and Galerie Lowet de Wotrenge (Antwerp), which specialises in paintings, drawings and sculptures by Flemish and Dutch Masters, will also be present.

BRAFA is pleased to announce the return of the Patrick Derom Gallery (Brussels) in 2025, now run by Patrick Derom and his son Edouard. Covering a vast period from 1880 to the present day, the gallery features works representing modern movements from Symbolism to pop art, with occasional forays into contemporary art. The highly regarded van der Meij Fine Arts (Amsterdam), an expert in nineteenth-century art from Northern Europe, will also be returning to BRAFA in 2025, as will the Viennese gallery Kovacek Spiegelgasse, which specialises in glass from 1500 to 1950 and Austrian and international painting and sculpture from the nineteenth and twentieth centuries.

Joana Vasconcelos, guest of honour at BRAFA 2025

Joana Vasconcelos © Lionel Balteiro for L'Atelier Joana Vasconcelos

To mark this 70th edition, BRAFA has chosen the internationally renowned Portuguese artist Joana Vasconcelos as its guest of honour. The artist, born in 1971, is famous for her monumental sculptures and immersive installations. Her work examines with humour and irony themes such as the female condition, consumer society and collective identity.

Her career, interspersed with exhibitions in such prestigious venues as the Château de Versailles, the Guggenheim Museum in Bilbao and the Palazzo Pitti in Florence, has made her a major figure in the field of contemporary art. Her works will bring a colourful touch of pop to this special forthcoming edition.

A new partnership with the KIK-IRPA
In 2025, BRAFA will also be inaugurating a partnership with the KIK-IRPA (Royal Institute for Cultural Heritage), the Belgian centre of reference for the study and conservation of artistic and cultural heritage. The KIK-IRPA will be given a dedicated space adjacent to that of the King Baudouin Foundation, where it will be presenting its artistic conservation and restoration work. Interactive workshops will be held every day on its stand at 2 p.m. and 5 p.m., giving visitors the chance to go behind the scenes of heritage preservation and gain an insight into modern scientific techniques that reveal the secrets of ancient works.

BRAFA Art Talks and BRAFA Art Tours
Each year, BRAFA broadens its programme with the BRAFA Art Talks, a series of captivating lectures given by curators, experts and other key figures from the Belgian and international art scenes. These talks will take place every day at 4 p.m. on the stand of the King Baudouin Foundation. The BRAFA Art Tours, public tours in English, French and Dutch, will also be organised every day at 3 p.m., offering visitors an in-depth exploration of the treasures on display.



BRAFA Art Tours © Emmanuel Crooÿ

The National Lottery Heritage Fund grants £4.4m towards saving a medieval marvel



However, one of the most stunning medieval streets in Europe still needs more help from the public to save it for the future

Wells Cathedral is delighted to have received a £4.4m boost from The National Lottery Heritage Fund towards its campaign to save Vicars' Close, an extraordinary series of 30 medieval houses and buildings that is world-renowned for being the most complete and continuously occupied medieval street in Europe.

The project will cost a total of £7m and includes not only critical conservation works, but also an exciting new visitor experience, which will open up four of the unique buildings to the public for the very first time.

In addition to the incredibly generous support from The National Lottery Heritage Fund, the Cathedral has already raised £1m from generous donors. This leaves £1.6m still to raise from the community and history lovers across the nation to enable completion of this transformational project.

First built over 600 years ago, the Close in Wells, Somerset has housed generations of singers as part of the world-famous Vicars' Choral. To this day it retains that function with the altos, tenors and basses still living there, providing a remarkable example of continuity from when the Cathedral first appeared in an English landscape ruled by Henry II (1133-1189) to the present-day United Kingdom.

One of England's greatest architectural triumphs, Wells Cathedral, is a cornerstone example of an early English Gothic building, free from Roman influence. From the north transept, the Chain Gate bridge with its famous stairs leads to Vicars' Close. Although the precise date of the inception of the Close is not known, the integral role of the choir can be seen in mid-12th century statutes, while the Vicar's Hall is regarded as having been completed by 1348, the year of the Black Death. More research to establish a clearer inception date will be undertaken as part of the conservation project.

The houses are arranged in two terraces and face each

other, with distinctive octagonal ashlar chimneys set on the front eaves of the wall. Uniquely for a street of this period, an ocular trick is built into the design, where the width of the terraces narrows from south to north, as well as the height of the buildings. Although subtle, this gives the impression the street is much longer when entering from the cathedral side. Originally the road was the full width of space between the houses, but exterior gardens were added later. The walls of the houses mostly consist of rubble stone that has been sourced from the local area, such as Doulling, Draycott and Chilcote.

Over the centuries, temporary or small works have been undertaken which can be seen in some of the houses. The roofs were stripped and re-laid in the 1970s, while No 16, with its taller roof, is believed to have been almost entirely restored in the 18th century. Victorian designers also reconfigured the interior of some of the houses. It is therefore clear that countless generations have understood the importance of maintaining this historic street.

Now, urgent repairs are needed so the Grade I listed buildings can continue to be enjoyed by generations to come. The repairs are specific to each property, and consist of re-roofing, new insulation, drainage improvements to prevent water damage, wall conservation, and exterior joinery repairs.

Conservation plans are a result of long-term planning between the Cathedral and Somerset Council, Historic England, Society for Protection of Ancient Buildings (SPAB), the Georgian Group and the Victorian Society.

The proposed plans include No 27 becoming a visitor centre, and Nos 12, 22 and Vicars' Hall having public access all year round. The gardens of No 12 and No 22 will be redesigned with medieval inspiration and using the latest research to investigate the horticulture of the high and late Middle Ages. No 22 is particularly noteworthy as one of the houses that is most authentic to its original layout.

Although some of the houses have been open for temporary exhibitions and events, this will be the first time that permanent access will be established, so that visitors can always enjoy these remarkable buildings.

Raising money has changed since the Vicars' Close first came into being. In the mid-14th century Edward III (1312-1377) tried to pawn his own crown to raise money. Thankfully, after decades of supporting the community and providing incredible experiences to the public, Wells Cathedral hopes the generosity and goodwill of the people can help save the street without such extreme measures.

Whatever people can give, the Cathedral is asking for donations to help reach its target and save one of the most historic streets in the UK.

The Dean of Wells, the Very Reverend Toby Wright, says "Vicars' Close is a truly remarkable place, possibly without parallel anywhere in the world. We have a responsibility not only to protect the architectural site but also to share its extraordinary heritage and enable more people to engage with it. We are absolutely thrilled that The National Lottery Heritage Fund has made such a generous and significant contribution to help us achieve that ambition. We are now asking for public support to raise the last £1.6m and ensure that one of the most historic places in the UK will be protected for future generations - even a small donation will make a big difference"

Eilish McGuinness, Chief Executive of The National Lottery Heritage Fund, said: "Places of worship, and the buildings associated with them, are some of our oldest and most cherished historic buildings and many play a key role as a gateway to our heritage and communities. Thanks to money raised by National Lottery players, this project which will enable vital steps towards securing a brighter and more sustainable future for Vicars' Close and enable new audiences to enjoy this remarkable survival and explore the heritage it holds.

"We are delighted to invest in the restoration and reimagining of the buildings of Vicars' Close, ensuring that this heritage will be valued, cared for, and sustained, for everyone, now and in the future."



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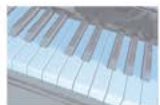
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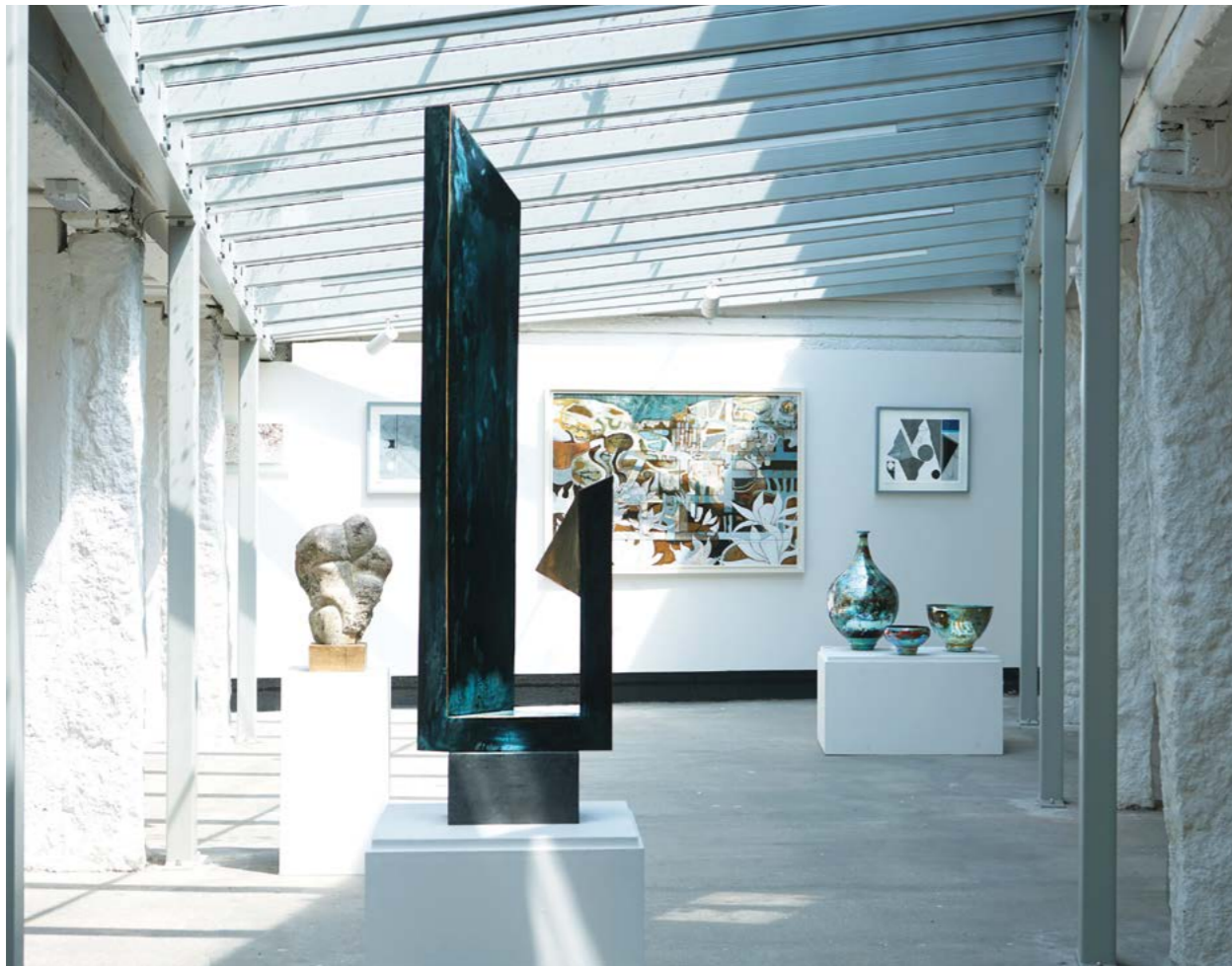
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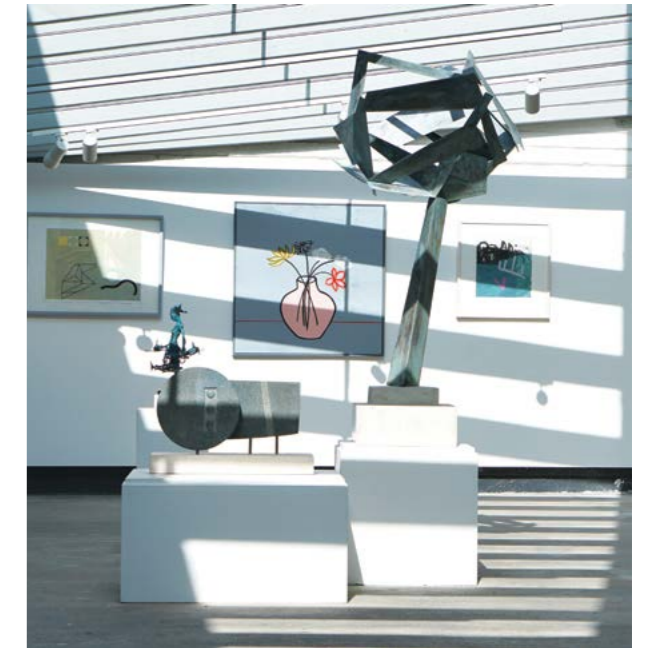
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PENWITH GALLERY. Photo credit Sophie Fraser



PENWITH GALLERY. Photo credit Sophie Fraser



PENWITH GALLERY. Photo credit Sophie Fraser



PENWITH GALLERY. Photo credit Sophie Fraser

Penwith Gallery: A Gem of the St Ives Art Scene

The Penwith Gallery has been a cornerstone of the St Ives art scene since it first opened its doors in 1961. Home to the renowned Penwith Society of Arts and located on Back Road West, it offers a serene refuge away from the seafront's hustle and bustle and the main shopping streets, attracting visitors and locals alike.

With its spacious, beautifully lit rooms, glass roof, and charming sculpture courtyard, the gallery provides a unique artistic experience.

Founded in 1949 by luminaries such as Dame Barbara Hepworth, Ben Nicholson, Sven Berlin, and Wilhelmina Barns-Graham, the gallery boasts three contemporary exhibition spaces, an archive, and a dedicated Hepworth Room that features its very own Hepworth sculpture, The Magic Stone. The complex also includes a sculpture courtyard and a gallery shop showcasing work by emerging Cornish craftspeople. The Penwith Society of Arts exhibits contemporary works by its members year-round in the Members' Gallery, presenting five

selling exhibitions annually. The other two gallery spaces host monthly guest exhibitions, selected by a panel of PSA members. These include solo and group shows by some of the world's best contemporary artists, alongside emerging talents. Additionally, three exhibitions a year feature works by the Society's Associate Members. With all artworks available for purchase, and the gallery participating in the popular OwnArt scheme, visitors can enjoy free entry while having the opportunity to acquire beautiful original pieces.

The gallery complex also houses eleven artist studios, rented long-term to local professional artists. It is home to the Porthmeor Printmakers Workshop and supports young talent through the Young Penwith Artists scheme, which offers a fully funded annual exhibition to a local artist under 35. The gallery is actively involved in community outreach, hosting funded summer workshops for local children and playing a significant role in the town's September Festival with concerts, talks, and artist demonstrations. Collaboration is central to the team's ethos, as they frequently partner with other organizations, such as the Twinning Association, to host after-hours events.

What sets the Penwith Gallery apart is not just its rich history and beautiful location, but the fact that it is entirely artist-led and run. Exhibitions are curated by artist members who also manage fundraising efforts and the upkeep of the buildings, while all staff are practicing artists. This passion and enthusiasm shine through in the warmth and hospitality extended to all visitors—human and canine alike. Guests are welcomed with stories of artists past and present, inviting them into the Penwith family.

Penwith Gallery is open Monday to Saturday, from 10 a.m. to 5 p.m., and admission is free.

For details about current exhibitions and events, visit: penwithgallery.com



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THE NEUMARK FAMILY COLLECTION

By Lisa Baker



Dr. Aaron Roni Neumark with works from The Neumark Family Collection.
Image credit: Alex Maguire photography

Dr. Aaron Roni Neumark, a cosmopolitan and enigmatic London-based Israeli-German art collector, is a passionate and respected connoisseur who dedicates much of his time to the preservation of fine artworks.

As the trustee and custodian of the extraordinary Neumark Family Trust & Collection, he oversees an intergenerational family art and Judaica collection, founded in 19th-century Prussian Germany by his ancestors. The collection contains over 5,000 incredible historical items in a great variety of media—oil paintings, drawings, rare books, engravings, etchings, illustrated and illuminated scrolls and manuscripts, as well as other visual works on porcelain, parchment, silk, and paper. These items date from the 15th to the 19th centuries, representing 500 years of art, culture, and legacy.

Neumark owns several of the rarest books in the world, including first editions by Shakespeare and Copernicus, an atlas printed on parchment by the 16th-century cartographer Agnese Battista, prayer and religious books on vellum,

and sole copies of Hebrew books from the earliest stages of printing in Europe (known as “Incunables”).

The Neumark Family Collection also holds dozens of original etchings by Rembrandt van Rijn, created during his lifetime. These works illustrate Biblical scenes from the Old Testament and depict Judaic subjects and portraits. Another highlight of the collection is a 16th-century painting of the Mona Lisa, executed by an immediate follower of Leonardo da Vinci, most likely at the court of King Francis I of France, who purchased the original from Leonardo himself.

Neumark’s curiosity and keen eye led him to discover the painting at Christie’s Old Masters auction in New York. Intrigued by its provenance, he decided to bid on it. Once he successfully acquired the painting, Neumark employed a team of leading forensic scientists to analyze its color palette, pigment samples, layer structure, and aging process to authenticate and date the composition. After extensive examination, the experts concluded that the piece was plausibly painted in the 16th century.

Neumark divides his time between London, Berlin, and Tel Aviv. He enjoys living with many of his treasures, which are carefully displayed in his homes, allowing him to celebrate their existence and share them with guests. His collection is also presented by appointment at his residences and showcased at bespoke global events. His stunning London residence, for instance, is a treasure trove of extraordinary artifacts and artworks, where historical oil painting portraits are displayed alongside rare books and manuscripts.

At just 48 years old, Neumark is likely the youngest collector of Judaica at this level in the world. He is passionately committed to bringing wider audiences into this fascinating and historically significant genre by opening his own private museum.

The charismatic collector is often found at Europe’s most exclusive cultural events. At a recent Liberatum Gala at the Venice Film Festival, Dr. Neumark

unveiled one of his most remarkable treasures: the sole copy of a complete Bible printed entirely on parchment in Hebrew, produced in 1517–1518 in Venice.

Neumark is also deeply proud of his family’s remarkable historical legacy. Between 1714 and 1717, King Friedrich Wilhelm I Hohenzollern of Prussia (1688–1740) granted his ancestors several freedoms and residency rights. They were also granted the unique and highly significant status of *Schutzjuden* (protected Jews) by the crown. The family members were officially allowed to use the name “Neumark” as their family name.

Between 1719 and 1727, the Neumark family’s printing and publishing house flourished in Berlin, producing many Hebrew-Jewish titles. From 1734 to 1739, they successfully published a complete set of the Talmud. As a gesture of respect and gratitude towards the Prussian kings Friedrich Wilhelm I and his son Friedrich Wilhelm II (Friedrich the Great), some family members gave their firstborn sons the name “Friedrich” alongside their traditional Hebrew names.

This naming tradition continued through the generations, reaching Neumark’s late grandfather Friedrich (Fritz) Schalom Neumark, an Orthodox German Jew born in 1914. He emigrated from Berlin to Palestine in 1934 after the Nazis came to power. Tragically, his parents, Berta (née Horowitz) and Simon Neumark, remained in Berlin and were deported to Riga on October 26, 1942. After a three-day journey, they were taken to death pits in the Bikernieki Forest near Riga and executed alongside hundreds of other members of Berlin’s Jewish community. This horrific event ended centuries of Jewish-Orthodox life for the Neumark family in Prussian Germany.

Despite its turbulent history, the Neumark family persevered, building and curating their extraordinary collection of cultural artifacts over generations. This historic collection has been centralized, restored, preserved, and expanded. Now, Dr. Neumark is committed to sharing his family’s fascinating cultural, social, and historical journey with the public.

The Importance of Investing in Art

A Family Office Perspective by Jim Wheat Founder of dollarsandart aboard the Qe2 in Dubai.



Jim Wheat Dollarsandart Founder
with his 3D model of Bullish times

The Importance of Investing in Art: A Family Office Perspective by Jim Wheat Founder of dollarsandart aboard the Qe2 in Dubai.

In recent years, art has become a significant asset class for high-net-worth individuals and family offices seeking to diversify their portfolios. For centuries, art has been a symbol of culture, status, and creativity, but its role as an investment vehicle is now being recognized more widely. Family offices, which are designed to manage the financial needs and legacies of wealthy families, are increasingly turning to art as a hedge against inflation, a way to diversify wealth, and a method of building a lasting legacy. Here's why investing in art should be a critical component of a family office's strategy.

Art as a Diversification Tool

One of the main goals of any family office is to preserve and grow wealth over generations. Diversification is key to achieving this. Traditional investments such as stocks, bonds, and real estate are standard components of most portfolios, but they come with their own set of risks. For example, market volatility and fluctuations in interest rates can significantly impact these asset classes.

Art, however, behaves differently in relation to market dynamics. It is generally not directly correlated with traditional markets. When stock markets experience downturns, the value of art does not always follow the same trends. In fact, during periods of financial instability, art can sometimes even outperform other investments as affluent buyers turn to tangible assets they perceive as more stable.

Over time, fine art has proven to be a resilient investment. The long-term appreciation of certain works, particularly those by renowned artists, has outpaced many other forms of investment. This makes art an attractive option for family offices looking to hedge against potential market volatility and economic downturns.

Enhancing the Legacy

For family offices, the preservation of wealth is not solely about financial returns; it is also about creating a lasting legacy. Art plays a critical role in this by contributing to cultural and familial heritage. Owning masterpieces or significant collections can reinforce a family's identity and provide future generations with a tangible link to their ancestors' values and interests.

Art also offers families the opportunity to create private museums or collections that reflect their personal tastes and philosophies. This could be an enduring legacy for children, grandchildren, and beyond. As families invest in art, they not only gain potential financial returns but also contribute to the cultural landscape. Many high-net-worth individuals use their art collections to support charitable causes, contributing to museums, galleries, and cultural institutions. This gives the family office the chance to make a profound impact on the arts world, ensuring that the legacy of the collection endures for future generations.

My own legacy artwork features aboard the Qe2 in Dubai, now permanently moored as a luxury hotel in Port Rashid. The dollarsandart retrospective has been a

feature around the theatre and casino areas since 2016 in a quest to make art more accessible.

Art as a Tangible Asset

Unlike stocks or bonds, art is a tangible asset. For families seeking something they can physically touch and experience, art provides an aesthetic value beyond its financial potential. The emotional connection to a work of art often elevates its value in the eyes of its owner. Whether it is a piece that has personal significance or simply one that resonates with the collector's taste, art can enhance the living environment, creating a deeper sense of fulfillment and pride.

The tangible nature of art also provides a sense of security. In an increasingly digital world, some investors may seek real-world assets that they can see and feel. This sense of control and physical ownership offers a distinct advantage compared to intangible investments, where the value may be more abstract.

Navigating the Art Market

However, investing in art is not without its challenges. The art market can be volatile and unpredictable, making it essential for family offices to approach art investment with a well-informed and strategic mindset. Unlike stocks or bonds, which are traded on regulated exchanges, the art market is more opaque, with prices influenced by factors such as artist reputation, scarcity, provenance, and market trends. As a result, art investment requires specialized knowledge and expertise.

Working with art advisors, curators, and auction houses can provide invaluable insight. These professionals can help family offices identify emerging artists whose works might appreciate in value or advise on high-value pieces from established artists. Additionally, the rise of art investment funds provides an avenue for family offices to gain exposure to art while mitigating the risks associated with direct ownership.

Family offices should also consider the logistical aspects of art investment, such as storage, insurance, and maintenance. Ensuring that art pieces are properly cared for and protected is crucial to maintaining their value. For this reason, some family offices set up dedicated art departments or hire professionals who specialize in the care and management of high-value art collections.

The Role of Art in Impact Investing

In recent years, impact investing has gained momentum among family offices, with many

prioritizing investments that align with their values and contribute to social and environmental causes. Art can play an essential role in this area by supporting artists whose works address pressing issues such as climate change, social justice, and inequality. By investing in art that speaks to these themes, family offices can make a meaningful impact while simultaneously seeing financial returns.

There are also opportunities for family offices to collaborate with art institutions that focus on promoting diversity, equity, and inclusion. Supporting galleries and projects that champion underrepresented artists can help foster positive change in the art world while offering unique investment opportunities.

Conclusion

Art offers a multifaceted value proposition for family offices looking to expand their investment strategies. Beyond financial returns, it allows for cultural enrichment, legacy building, and impact investing. While the art market can be complex and challenging to navigate, with the right expertise and strategic approach, art can become an essential part of a family office's portfolio. By embracing the world of art investment, family offices can enjoy both the financial and emotional rewards that come from owning and preserving masterpieces for generations to come.

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Georgia Dymock: A Visionary Fusion of Tradition and Innovation



Georgia Dymock, *Blue Vampire*, 2024, oil on linen, H1000 mm x W1500 mm

'Femmes Extraordinaires' by Renée Pfister

Georgia Dymock's artistic hybrid creations are inspired by a blend of influences, ranging from Greek sculptural forms to the highly stylized nudes of Tamara de Lempicka and the opulent world of *The Great Gatsby*. Her anthropomorphic figures inhabit a lavish, dreamlike world of their own—self-absorbed and seemingly lost in time, they revel in a lifestyle where leisure and recreation take center stage.

Dymock challenges traditional painterly practices, incorporating innovative software to inject excitement and contemporary narratives into her canvases. Themes such as sexual orientation, play, imagination, and the subliminal are central to her work. Fascinated by the concept of rendering volume into space, she naturally gravitated toward exploring sculpture in virtual environments. Using ZBrush, a digital sculpting program, she manipulates materiality, illumination, and other conditions,

which influence her oil paintings. The physicality of her figures, alongside features like hair, eyes, lips, and fingernails, is represented in a glossy, puzzling guise that exudes a strange allure.

Her creative process involves crafting digital maquettes based on references from her 3D renders, sketchbook drawings, internet sources, and art history. These maquettes serve as the foundation for her oil paintings on primed canvases. Dymock works intuitively during this process, remaining open to changes in her selection of colors and brushes.

Iconic Works and Their Narratives

'Squid Hat'

In this recent painting, the central character emerges as a contemporary deity, flanked by two worshippers. The blue background, with swirling gray circular motions beneath a classical tiled arch,

sets the stage for a Medusa-like figure carrying a hybrid human-squid on her head. Engulfed by green waves and surrounded by fish, the creature exudes an otherworldly mystique. The figure's left hand caresses her own face, while her right hand touches the head of a fish, offering a spiritual blessing.

'Sucking Thumbs'

As the title suggests, this painting depicts two figures sitting in a stylized setting, both intensely engaged in thumb-sucking—a habit typically associated with soothing babies or young children.

'Purple Vampire'

This work reimagines the legendary vampire, a creature that survives by feeding on the vital plasma of the living. Rooted in European folklore, vampires are often portrayed as undead beings evoking fear and horror. Dymock's Purple Vampire seduces with its tantalizing allure and contemporary sex appeal, reinterpreting the myth through a modern lens.

'Roadkill'

Reminiscent of Jeff Koons' iconic balloon animals, this piece portrays a multicolored rabbit leaning against an ochre flower hedge, injured but vivid. The female figure beside it points to the rabbit's abdominal wounds, which reveal its intestines. The rabbit's hand rests on its injured belly, while the damage to its left leg appears curiously disregarded.

'Holding Hands'

In Western culture, holding hands is a public symbol of affection and closeness. Dymock's painting of the same name depicts two mermaids playfully clasping hands, symbolizing unity and togetherness. These mythical sea-dwelling creatures—often described as having a woman's upper body and a fish's tail—are rendered as near-identical twins, hinting at a close relationship or shared identity.

Philosophical Underpinnings and Methodology

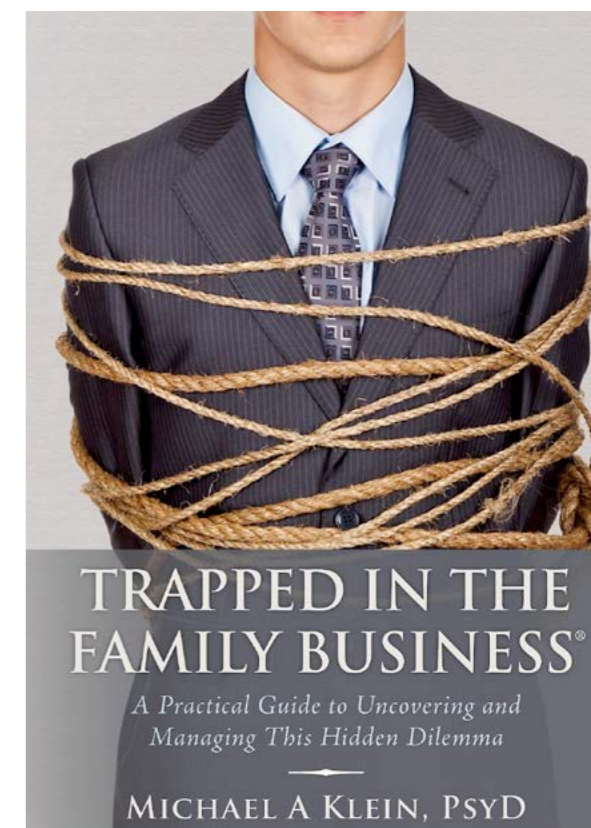
Dymock's visionary concepts are underpinned by the Canadian philosopher Marshall McLuhan's four pillars of media: obsolescence, enhancement, retrieval, and reversal. She integrates these principles into her practice by discarding outdated methods and tools, enhancing illustrative features with a lustrous quality,

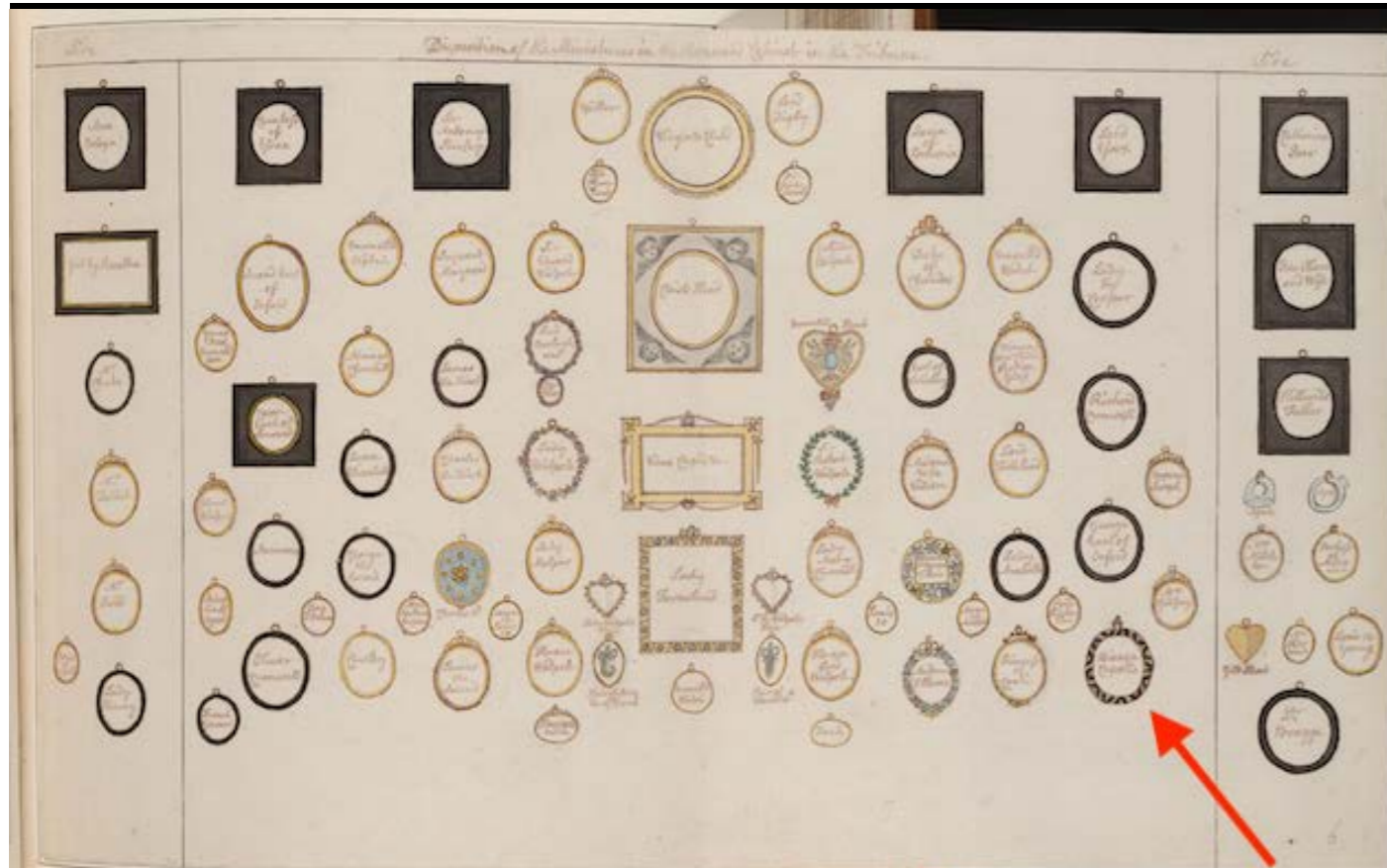
and retrieving her electronic mock-ups to refine or reverse outcomes. Her distinctive painterly language blends symbolic motifs with contemporary ideologies, creating works that are both innovative and thought-provoking.

International Recognition and Academic Excellence

Georgia Dymock's work has been exhibited and collected internationally, with showcases in London, New York, Monaco, Istanbul, Miami, Mexico City, and Basel. Her pieces have also been acquired by the Museum Inimá de Paula in Belo Horizonte, Brazil. Upcoming exhibitions include solo shows in Dubai, Los Angeles, and at the Gillian Jason Gallery in London, which represents the artist.

Dymock earned her MA in Fine Art Painting with Distinction from the Slade School of Fine Art, London (2021–2023). Before that, she completed a Graduate Diploma in Fine Art with Distinction at Chelsea College of Art, University of the Arts London (2019–2020). She holds a BSc in Anthropology with Upper Second-Class Honors from University College London (2017–2019).





CABINET INSIDE SMALL SIZE

Strawberry Hill House and Garden in 2025

In 2025, Strawberry Hill House marks its 15th anniversary since reopening by continuing its celebration of the art of treasure hunting. Two extraordinary exhibitions will uncover remarkable stories of lost and rediscovered treasures: an Italian miniature by Lavinia Fontana and an exploration of the mysterious histories surrounding three Ottoman daggers, including the long-lost piece once owned by Horace Walpole.

A Serendipitous Return: Lavinia Fontana's Miniature Portrait
25 January - 2 April 2025

A remarkable discovery has brought another lost treasure back to Strawberry Hill House after more than 100 years. Following the recent return of the lost Caligula, another masterpiece from Horace Walpole's celebrated collection has been found - this time through a 19th-century drawing that led to its identification.

The newly discovered artwork, a miniature once believed by Walpole to be by Bronzino depicting Bianca Capello, has now been attributed to the accomplished artist Lavinia Fontana (1552-1614). Whilst the true identity of the portrayed lady remains a mystery, the significance

of Bianca Capello to Strawberry Hill's history cannot be overstated.

Bianca Capello (1548-1587) was one of Walpole's great heroines, her adventurous life inspiring both his Gothic masterpiece novel *The Castle of Otranto* (1764) and his tragedy play *The Mysterious Mother* (1791). Perhaps most famously, it was while researching Capello's coat of arms in a book of Venetian heraldry that Walpole coined the word "serendipity" - a term that has since entered common usage and introduces new generations to Walpole's legacy.

This miniature was discovered in a private collection and will be exhibited in early 2025. It was one of at least three portraits of Capello Walpole displayed in his home.

Its return to Strawberry Hill marks another success in the ongoing treasure hunt for Walpole's dispersed collection, demonstrating how historical documentation continues to help reunite lost pieces with their original home. Whether this exquisite miniature truly depicts Bianca Capello remains to be determined, but its return represents another exciting chapter in Strawberry Hill's ongoing quest to recover its lost treasures.

The exhibition will also explore the fascinating life of Lavinia Fontana. In a Counter-Reformation atmosphere, Fontana produced familial portraits, mythological scenes and self-portraits, while also bearing and raising 11 children with her husband who acted as her agent.

A series of talks will accompany the exhibition, exploring the incredible story of Bianca Capello, the art of miniature painting, the fascinating journey of this artwork's rediscovery, and Lavinia Fontana's remarkable career and her connections with the Medici court.

Henry VIII's Lost Ottoman Dagger

2 October 2025 - 7 January 2026

A remarkable treasure hunt has unveiled an unexpected connection between Renaissance courts and the Ottoman Empire at Strawberry Hill House.

Travelling across continents and through centuries of history Henry VIII's Lost Ottoman Dagger will centre on an extraordinary 16th-century jewelled dagger

from Horace Walpole's collection, which he believed had been in the possession of Henry VIII (1491-1547), and mysteriously disappeared after its purchase by a celebrated Victorian actor.

Now, through meticulous research using Walpole's original drawings, curators have made an astounding discovery. Three nearly identical daggers, crafted in jade, gold and rubies, have been located at Vienna's Kunsthistorisches Museum, Welbeck Abbey in Nottinghamshire, and the Kremlin in Moscow. While Walpole's own dagger remains elusive, recent conservation work on the Vienna and Welbeck Abbey pieces, meticulously examining carving techniques, gold inlay work and gem settings, confirm their 16th-century Ottoman origin.

This posits the questions of whether Walpole was correct about his own dagger's royal connections. It also suggests that these precious weapons could have been part of a diplomatic gift set, and that their paths diverged across Europe's courts. The pressing question remains: who made them, and why?

Through cutting-edge conservation analysis the exhibition will provide potential answers, and reveal the complex craftsmanship and hidden histories of these remarkable daggers.

The missing dagger's journey adds another layer of intrigue to the story. Purchased at the great sale of 1842 by prominent actor-antiquarian Charles Kean (1811-1868), who had an avid interest in Tudor memorabilia, it was reportedly used in his Shakespearean performances. This theatrical connection is explored through significant loans from London's Garrick Club and The Royal Collections, illuminating the fascinating intersection between historical artefacts and dramatic interpretation.

The exhibition presents a unique opportunity to see the Welbeck Abbey and Vienna daggers together for the first time, alongside 18th-century materials related to Walpole's lost dagger from Yale University's Lewis Walpole Library. Original drawings by John Carter (1815-1850) also provide crucial evidence of the lost dagger's appearance.

This ambitious exhibition investigates not only the relationship between the Ottoman Empire and Renaissance courts and the circulation of precious



Lavinia Fontana, *Portrait of a noblewoman*, c. 1580-1590. Collection of Nick Cox *Period Portraits*

materials in the 16th century, but also examines how such objects shaped our collective historical imagination.

Will this exhibition finally help us rediscover Walpole's lost dagger, once a highlight of his renowned collection? Join Strawberry Hill next year in this fascinating journey of discovery and diplomatic intrigue.

Matthew Travers, Director of Piano Nobile, said: "We are very pleased to be holding a retrospective exhibition of work by R.B. Kitaj, one of the most sensational, outrageous, and frankly ambitious painters to live and work in London in the twentieth century. It follows our previous exhibitions of his friends and contemporaries Leon Kossoff and Frank Auerbach, both of whom Kitaj included in his selection for *The Human Clay* at the Hayward Gallery in 1976. We are excited to have taken on the representation of this significant artist's estate.

"Our ambition is for this exhibition to reassess an extraordinary body of work and introduce a new audience to Kitaj, who haven't had the opportunity in recent years to see his career mapped out from the seminal 'collagist' works of the sixties through to the sun-drenched, Cézanne-inspired Los Angeles pictures."



detail original frame miniature from Carter



John Carter (1748-1817) *Henry VIII's Dagger*, c. 1788
courtesy *The Lewis Walpole Library, Yale University*



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