

ART & MUSEUM



Spring Issue 2019



ART
DUBAI
2019

ART DUBAI
2019



Bonhams

African Art by Giles Peppiatt: Director of Modern and Contemporary African Art at Bonhams



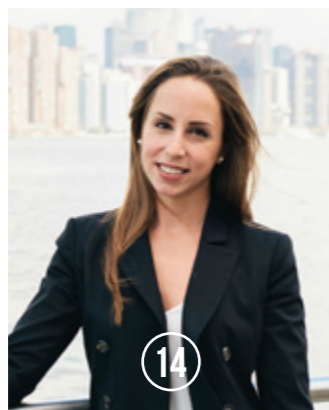
Art Dubai 2019
FULL PROGRAMME



Commissioning Contemporary Art
by Tolla Duke Sloane



Eamon Colman



The Clarion List

Jessica Paindiris
CEO + Co-Founder The Clarion List



Buying Art Through Blockchain
Revolutionising the Art Market

WELCOME

ART & MUSEUM MAGAZINE

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

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

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

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

We recently formed several strategic partnerships with organisations including numerous Art and Finance Conferences, Museum Connections 18, The British Art Fair and Russian Art Week and many more. We also attend and cover many other international art fairs and exhibitions.

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

www.familyofficemag.com
www.art-museum.com



Provenance and the Antiquities Market



The Online Picasso Project
by Enrique Mallen

Art Dubai 2019

Art Dubai Contemporary once again confirms Art Dubai as a platform for discovery of art from across the world

Spread across two gallery halls, the 2019 Contemporary section features a prominent line-up of first-time exhibitors from the region and beyond, including Sprüth Magers (Berlin / London / Los Angeles), ANDERSEN's (Copenhagen), Galerie MAM (Douala) and Akar Prakar (Kolkata / New Delhi). As well as a strong contingent of returning galleries from Europe and Asia, including Victoria Miro (London / Venice), Galleria Continua (San Gimignano / Beijing / Les Moulins / Havana), Experimenter (Kolkata), Ota Fine Arts (Shanghai / Singapore / Tokyo), Galerie Templon (Brussels / Paris), Galleria Franco Noero (Turin), In Situ – Fabienne Leclerc (Paris) and Galerie Krinzinger (Vienna).

ART DUBAI MODERN

Art Dubai Modern is the fair's gallery section presenting museum-quality works by 20th Century masters from the Middle East, South Asia and Africa. This year, Art Dubai Modern has been moved from the halls in Mina A'Salam to the main gallery halls, alongside Art Dubai Contemporary, with an aim to contextualise the historical narrative being played out across the booths. 11 galleries exhibit under Art Dubai Modern this year, ten of which are returning galleries with Dhoomimal Gallery (New Delhi), the oldest gallery in the India, making its Art Dubai debut.

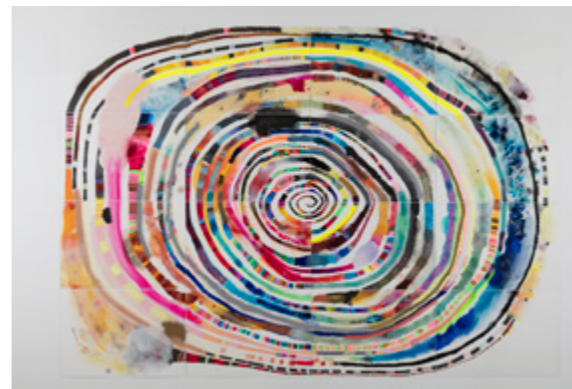
BAWWABA

Curated by French-Cameroonian curator Élie Atangana, Bawwaba is a new gallery section created to shed light on artist interrogations of the notion of the Global South. Taking its title from the Arabic word for 'gateway', Bawwaba features 10 solo presentations by artists from, based in, or focused on the Middle East, Africa, Central and South Asia and Latin America on the Middle East; Africa; Central and South Asia, and Latin America, addressing themes of global migration, socioeconomic structures and identity.

The inaugural edition features works created within the last year or conceived specifically for the fair.



*Luciana Lamothe, Cortina 2017, Iron 270x140x44cm
Courtesy: Ruth Benzacar Galeria de Arte*



*Flora Rebollo Untitled 2017
Medium: graphite, marker, colored pencil, pastel, spray and oil bar on paper. 280 x 400cm
Courtesy: Galeria Pilar*



*Sliman Mansour, Title: THE MARTYR 1993
Mud on wood Dimensions: 60 X 45 CM
Courtesy: Gallery One*

RESIDENTS

Co-curated by São Paulo-based curator and artistic director of art space Pivô, Fernanda Brenner and Abu Dhabi-based Munira Al Sayegh, Residents - Art Dubai's unique annual residency programme and gallery section - focuses on Latin America this year. 12 artists from the continent's leading galleries have arrived in the UAE to take up artists residencies for between 4 and 8 weeks immersing themselves in the life and culture of the Emirates and the local art scene to create new artworks for the fair which merge their distinct artistic practice with their temporary surroundings. Residents is supported by the UAE Ministry of Foreign Affairs and International Cooperation, with residency spaces provided by Bait 15, Dubai Design District, Tashkeel and Warehouse421.

EXHIBITIONS

UAE NOW

Curated by Munira Al Sayegh, UAE NOW is a new segment of Art Dubai exploring the country's independent local artist-run platforms. These collectives and community groups offer a crucial counterpoint to the public and commercial sectors and add an essential layer to the local contemporary art ecosystem. UAE NOW highlights the depth in these organisations and their place in the evolving landscape, bringing to the fore the important contribution of grassroots platforms and the underground in creating new ways of thinking, theory and artistic movements. The participating platforms include, Bait 15, Banat Collective, Jaffat el Aqlam, PAC (Public Art Collective) and Dafter Asfar.

CAMPUS ART DUBAI GROUP SHOW: "Mirror Mirror on the Wall: Contemporary Art in the City"

Campus Art Dubai is the first and only programme of its kind in the UAE: an intensive six-month seminar and residency programme providing Emirati and UAE-based artists with the opportunity to develop their practices under the mentorship of world-renowned tutors and showcase their work during Art Week. Following the educational part of the programme, artists participate in a two-month residency, during which they receive support in transforming and developing their initial research ideas into work, which are exhibited in a group show. This year's CAD 7.0 artists are: Dima Srouji, Augustine Paredes, Jumairy and Mohamed Khalid.

MODERN SYMPOSIUM: 'CULTURAL HUBS OF MODERNISM'

Art Dubai Modern Symposium accompanies Art Dubai Modern, the fair's gallery section presenting museum-quality works by 20th Century masters from the MENASA region. Under the title of 'Cultural Hubs of Modernism',



*Alexandre da Cunha, Title: Real, 2015
Medium: bronze and concrete, 59 x 85 x 56 cm
Courtesy: artist and Galeria Luisa Strina*

this year's Symposium attempts to map out the cultural shifts and trends instigated by modernity in four key cities in the Middle East and South Asia during the 20th century - Baghdad, Beirut, Dakar and Lahore – in a new 60-minute 'masterclass' format.

Renowned curators, scholars and patrons will each focus on a different city: Dr Nada Shabout, professor and founding president of the Association for Modern and Contemporary Art from the Arab World, Iran and Turkey, presents 'Performing Modernity: Baghdad of the Mid-twentieth Century'; Dr Iftikhar Dadi, professor and co-director of the Institute for Comparative Modernities, presents 'Modern Art in Lahore'; Elvira Dyangani Ose, Director of The Showroom, London, will lecture on Dakar; and, Catherine David, deputy director of the National Museum of Modern Art at the Centre Georges Pompidou, delivers a masterclass session on Beirut.

THE SHEIKHA MANAL LITTLE ARTISTS PROGRAM

Sheikha Manal Little Artists Programme is a partnership between Art Dubai and The Cultural Office of Her Highness Sheikha Manal bint Mohammed bin Rashid Al Maktoum aimed at encouraging young people to get involved and excel in the arts, returns for its seventh edition. This year's theme is "Creating New Worlds" and is led by American artist Sally Curcio. Highlights include on-site workshops inviting children and teenagers to create their own cityscapes and imaginative utopias using found and recycled materials; Discovery Tours through the fair; and the Artists-in-Schools Initiative, giving exclusive opportunity to selected schools to experience the workshops on campus.



Artist: Rodolpho Parigi Title: Olive Blanka Volumen, 2018, oil on linen Dimensions: 140 x 283 cm
Courtesy: Casa Triângulo

COMMISSIONS AND PERFORMANCE ART

PERFORMANCE ART

Developed by contemporary art institution, Kunsthalle Lissabon, this year's performance programme is a celebration of togetherness and explores the unifying aspects of communal celebrations - dances, processions and festivities – as powerful tools to think about the world around us.

The programme revolves around two main performances, the first being Marlon Griffith, an artist from Trinidad and Tobago, who has developed a version of his A Walk into the Night, specifically for Art Dubai. Taking the aesthetics of Trinidadian carnivals and West African shadow puppets as a starting point, the piece stages both a large-scale celebratory procession and a magical play of light and shadow. The performance is a collaboration with the Filipino community in Dubai, involving 150 performers as well as music composed by a local musician and invites the fair's visitors to join in the performance, which will pass through the fair.

Samson Young's Muted Situation #2: Muted Lion Dance is a reimagining of the traditional Chinese lion dance, where performers mimic a lion's movements to bring luck and fortune. In place of the usual percussive music, the dancers will perform to a soundtrack made of unusual sounds such as the intense breathing of the performers, rattling of the lion costume, and the stomping of the feet. With this, the audience is forced to reimagine the aural experience of watching this dance.

ART DUBAI COMMISSIONS

Art Dubai Commissions, as part of the fair's extensive not-for-profit programme, gives artists from across the world the opportunity to develop dynamic site-specific works for the grounds of the fair.

For its 2019 edition, Art Dubai has commissioned renowned Brazilian artist collective OPAVIVARÁ! to create an interactive, site-specific work at the heart of the fair on Fort Island. OPAVIVARÁ!'s installation, entitled 'SOLAROCA', will consist of a beach-like environment under the shade of an oca (a Brazilian indigenous house) and combine a typical Brazilian beach-setting with traditional Middle Eastern elements. The work will serve as a backdrop for visitors to mingle and invite an intercultural dialogue.

PARTNER ACTIVATIONS

HIPA 'TOLERANCE, HAS HISTORY'

From the Private Collection of His Highness Sheikh Hamdan bin Mohammed bin Rashid Al Maktoum, Crown Prince of Dubai, Chairman of the Executive Council and Patron of the Hamdan bin Mohammed bin Rashid Al Maktoum International Photography Award (HIPA), 'Tolerance, has history' is an exhibition which presents a compelling visual narrative of the tolerant and cooperative nature of the region's social fabric in the 1960s and 1970s; the values on which the United Arab Emirates was built. The photographs are part of a rare collection belonging to His Highness the Crown Prince of Dubai and take visitors on a journey through time.

ITHRA ART PRIZE 2019

Launched in 2017 by the King Abdulaziz Center for World Culture (Ithra) in partnership with Art Dubai, the aim of the Ithra Art Prize is to support and promote emerging Saudi contemporary artists on a truly global platform. Daniah Alsaleh's winning commission of the Ithra Art Prize, Sawtam, will be exhibited for the first time at Art Dubai before joining Ithra's permanent art collection. The large-scale audiovisual artwork comprising 28 screens explores the structure and complexities of language, deconstructing it to its smallest unit of sound, Sawtam, the Arabic translation of "phoneme".

JULIUS BAER 'A JOURNEY DRAWN THROUGH AN ARCHEOLOGY OF THE PRESENT'

Swiss Private Banking Group, Julius Baer has commissioned Chourouk Hriech, a French emerging artist of Moroccan origin, to create and curate 'A Journey Drawn Through an Archaeology of the Present', an exhibition with a focus on

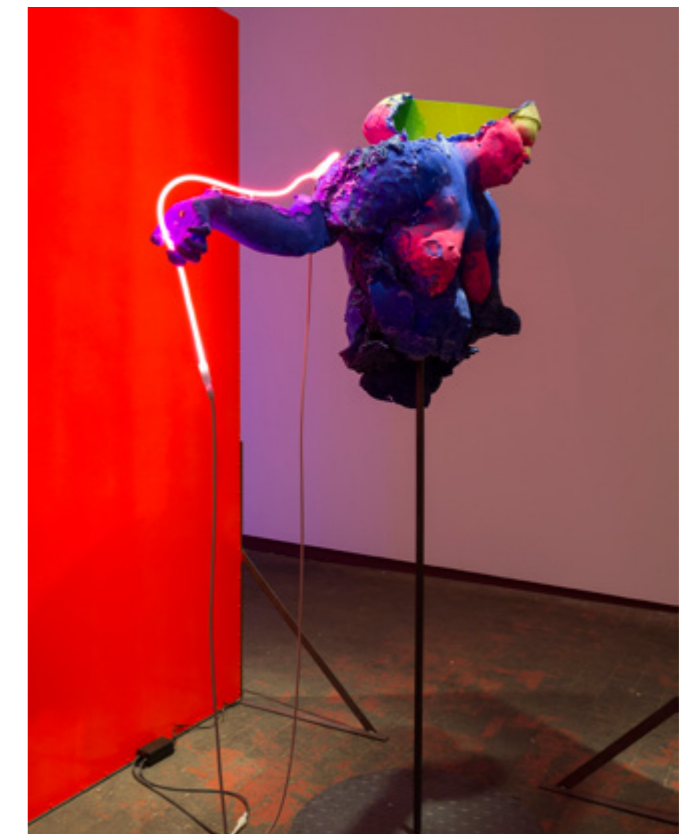
creating a bridge between Switzerland and Dubai and charting the bank's growth story. The artist is known to draw exclusively in black and white. For 'A Journey Drawn Through an Archeology of the Present', she presents contemporary yet almost fable-like artworks, which are sometimes retro-futuristic sometimes timeless, and will transport the audience through the unexpected strata of an archaeology of the present.

PIAGET 'THE ART OF GOLD'

Returning to Art Dubai for its fourth year, Piaget presents 'L'Art de L'Or' ('The Art of Gold'): an exhibition dedicated to the work of gold, the ultimate expression of the Maison's craftsmanship. The curated selection of high jewellery and watches will be complemented by an installation by French Maître d'Art Pierre Bonnefille.

BMW ART CAR

BMW Group Middle East brings one of its BMW Art Cars to Art Dubai for the very first time: the 1989 BMW M3 Group A racing version. It was created by Ken Done, a significant painter on the Australian continent. In his signature lively colors and brush strokes he reflects the vitality of his homeland. Alongside the car is an exhibition in miniature form of all Art Car commissions allowing guests to discover the heritage and history of the BMW Art Car project which, since 1975, has involved renowned artists including Alexander Calder, David Hockney, Roy Lichtenstein, Frank Stella and Andy Warhol.



Artist: Nicanor Araoz, Title: Untitled
Medium: Sheet metal, polyurethane foam, laser printing
Dimensions: 244 x 122 x 126 cm, Courtesy of Barro

ACREW INSIGHTS



14.00 - 17.30 9th APRIL 2019
YACHT CLUB DE MONACO

FAMILY OFFICES - MANAGEMENT COMPANIES
- CAPTAINS - PURSERS - CHIEF STEWS

MOVING RARE AND PRECIOUS ART ONBOARD SUPERYACHTS ACROSS BORDERS

The art on a superyacht is often highly treasured and incredibly valuable. Carrying, moving and displaying fine art on a yacht comes with many risks including care, security and increasingly, the risk of prosecution when taking these pieces into new territories. In a groundbreaking seminar, fine art expert Pandora Mather-Lees assembles an incredible panel to discuss how moving art pieces across borders can lead to significant legal and moral issues, from endangering rare species to supporting terrorism.

PANEL

Pandora Mather-Lees - Superyacht Art Consultant
John E. Scanlon - Former Secretary General of CITES
Victor Jaques - General Manager of Hedley's
Paul Lindahl - CEO of Arius Technology Inc.
Donald Christiansen - Director of Chelsea Art Group
Simon Gillespie - Director of Simon Gillespie Studio

Michael Pavluk - Vice President of Operations at Frankentek Yacht Security Systems
Dr. Holly Trusted - Honorary Senior Research Fellow at the Victoria and Albert Museum

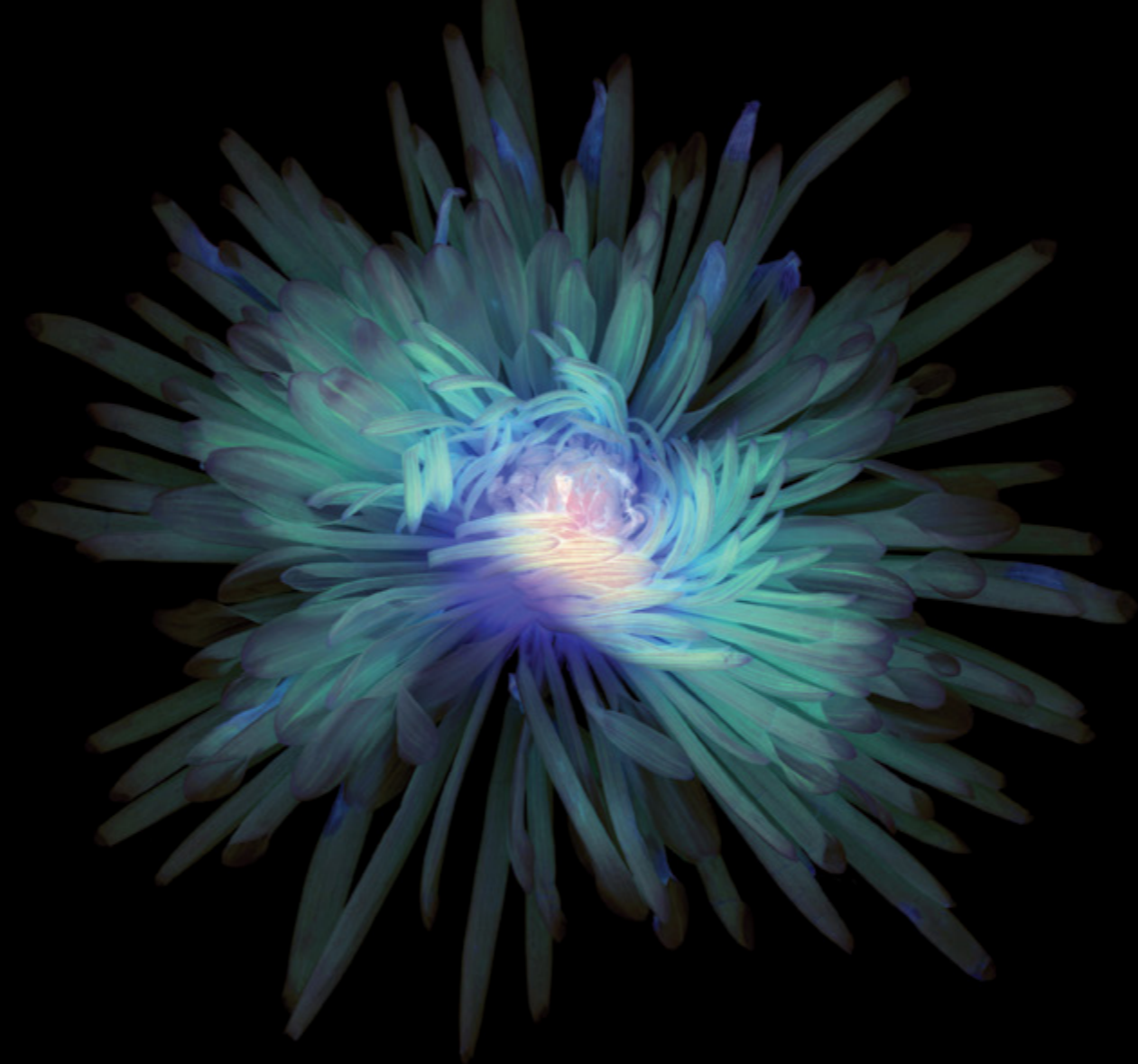


Chelsea Art Group



FRÄNKENTEK
Yacht Security Systems

SIMON GILLESPIE
EST. 1982 STUDIO



"Chrysanthemum" by Yoichiro Nishimura, Fabrik Gallery, Hong Kong, Room 4324

A WORLD OF ART COMES TO HONG KONG IN MARCH

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Contemporary
Art Show

HONG KONG 2019

Mar 30 - Apr 1

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Tickets at special prices available now at www.hkticketing.com



strabens hall...



African Art

by Giles Peppiatt: Director of Modern and Contemporary African Art at Bonhams

Booker Prize-winning novelist Ben Okri, writing in Bonhams Magazine, described Tutu by the Nigerian artist Ben Enwonwu as 'the African Mona Lisa' and its recent discovery as 'a potentially transforming moment in the world of art.' He was not simply paying a compliment to a fine painting. He was summing up the incredible journey of modern African art over the past decade. Tutu—a work of legendary significance in Nigeria - sold for £1,205,000 in February 2018, setting a new world record for the artist, and becoming the most valuable Nigerian painting sold at auction.

Ten years ago, when Bonhams pioneered Modern and Contemporary African Art sales in London achievements of that scale seemed distant prospects. Indeed, it felt for a while like sailing in uncharted waters. Although we always had faith in the quality of the work, it was not until 2013 that we experienced a real breakthrough with collectors. (South African art already had an established following, but its most valuable artists at auction like Irma Stern – whose Arab Priest Bonhams sold for a world record of £3,044,000 in 2011– had their roots firmly in the Western tradition).

In 2013 Tate Modern's held a major exhibition of Contemporary African Art in London. This was the first large-scale international show of its kind, and it introduced leading African contemporary artists to a wider public. Importantly, it led to a change in the gallery's acquisition policy to embrace African art – an acknowledgement that the continent was producing some of the most exciting and dynamic works in the world. So as we prepare to launch our first Africa

Now Sale in New York since 2009 in May, – where we will unveil The Bicyclists, a rediscovered work by Nigerian painter Demas Nwoko – the landscape looks very different from those early years. We now hold two sales a year in London, and their value has soared from £355,00 in 2009 to £3,750,000 in 2018, making Bonhams the world's leading auctioneers in the field. In the wider art community, 1:54, the Contemporary African Art Fair first held in Somerset House in London in 2013, has grown year by year and expanded to take in New York and Marrakesh. In 2017, the Louis Vuitton Foundation in Paris hosted a major exhibition dedicated to contemporary African art; and the opening the same year of the Zeitz Museum of Contemporary African Art (MOCCA) has, for the first time, provided a high-quality showcase in Africa for the world's largest collection of Contemporary African Art.

The market for Contemporary African Art has two main drivers: African collectors both on the continent itself and elsewhere; and international collectors and museums. The burgeoning middle classes in countries like Nigeria give active support to indigenous artists by buying studio work but are also increasingly bidding at auction. The discovery of Tutu created a storm of media interest in Nigeria where Enwonwu's three lost Tutu paintings had holy grail status as symbols of national reconciliation in the wake of the Nigerian-Biafran conflict of the late 1960s. However, significantly it was also a major news story in the rest of the world, where the combination of a rediscovered masterpiece and the powerful beauty of the work itself was a potent attraction for the world's media.



Aboudia Abdoulaye Diarrassouba



Harold Pratt Mansion



Enwonwu Anyanwu

Internationally, significant collectors such as Jean Pigozzi and Charles Saatchi lead a growing group of contemporary art collectors in London, Europe and North America. As the market has matured, key figures have emerged as the bankable stars.

The Ghanaian sculptor El Anatsui, for example, has been exhibited in prestigious galleries and museums all over the world. Best known for his distinctive bottle-top installations, he was awarded the prestigious Golden Lion for lifetime achievement at the 2015 Venice Biennale; and is the only Ghanaian to have been awarded the Japanese Premium Imperiale, an honour he shares with many other distinguished sculptors including Anish Kapoor, Antony Gormley and Louise Bourgeois. In 2012 Bonhams set a then world record for El Anatsui's New World Map which sold for £541,250. Four years later his Peju's Robe sold for £806,500.

Ben Enwonwu's work was, of course, in high demand at auction well before Tutu and it regularly features among the Top Ten lots at Bonhams sales. A sculptor as well as a painter, he was the first important Nigerian artist to reflect the nation's sculptural traditions in his work and his masterpiece Anyanwu sold at Bonhams in 2017 for a world record price of £353,000.

The Nigerian painter and academic Yusuf Grillo is not a prolific artist – his works can take years of painstaking effort to complete – but the results are highly prized and increasing in value at auction. Mother of Twins, for example, sold for £146,500 in 2016; The Blind Beggar made £106,000 in 2017.

Hot on their heels are the stars of tomorrow whose recent prices at auction had been steadily rising. In our October 2018 Africa Now sale, the Malian artist Abdoulaye Konate's work Composition Three Reptiles sold for £31,250, Mozambique's Gonçalo Mabunda's Throne made £13,750, and from Cote d'Ivoire. Aboudia Diarrassouba's Gri Gri III set a world record price for the artist at auction of £32,500.

The reputation of African Contemporary art is now firmly established. As collectors become more international and adventurous in their tastes and keen to seek out the best in cultures from around the world, demand for work from Africa – in my view among the most fascinating, vibrant and engaging to be found anywhere - will continue to grow. Perhaps we should leave the last word to Ben Okri: "There ought to be a new timeline of art, in which Tutu exists alongside Picasso's Seated Woman of 1960, and The Bicyclists dwells alongside Edward Hopper's Nighthawk. These discoveries of African art are poised to alter the artistic landscape of our times."

Bonhams Auctions of Modern & Contemporary Art
New York on 2nd May 2019.

Giles Peppiatt: e-mail giles.peppiatt@bonhams.com

Eamon Colman

The Contemporary Art Market and Aesthetics, your journey

by Derek Culley



Horace there by Homer stands

Born Dublin in 1957 Eamon Colman studied at Trinity Art Workshop and National College of Art and Design, Dublin, beginning a professional career in 1979. Having created over forty solo exhibitions presented nationally and internationally he is considered one of Ireland's most important painters. In recognition of his significant contribution to Irish culture, he was elected a member of Aosdána (Academy of The Arts) in 2007. In 1997, he held a major mid-term retrospective exhibition at The Royal Hibernian Academy, Dublin entitled Post Cards Home, accompanied by a monograph by Brian Mc Avera entitled Dreams from The Lions Head, The Work of Eamon Colman, Four Fields Press. A 25 year retrospective of his work is featured in Profile 25 – Eamon Colman, Gandon Editions (2006). In 1989, he won First Prize Painting Award in EVA International;



Cold earth slept below the valley of the Thrush

2001 First Prize Painting Award in Eigse; in 2002, he was the first Irish artist to be awarded Full Fellowship Award from The Vermont Studio Centre USA.

Question: Derek Culley (Art & Museum – A&M)
"Aesthetics' is a branch of philosophy that examines the nature of art and our experience of it. It emerged during the 18th century in Europe and developed in England as philosophers came together in such fields as poetry, sculpture, music, and dance. They classified all the arts into one category and called them Les beaux arts or the fine arts. Immanuel Kant interpreted aesthetics as a field giving priority to form over function." ("Art and Aesthetics in Action"; commentary by Prof. Severyn T. Bruyn). As a contemporary artist, is your approach to new works intuitive or intellectually determined?



Autocumulus Clouds

Answer: Eamon Colman (EC)
Literature has played a considerable part in my work. Writers such as Seamus Heaney, Dermot Healy and Leland Bardwell sit alongside the 18th-century writer Xavier de Maistre - who wrote A Journey Around My Room. In this, he describes being confined to a small room for 42 days. This becomes a microcosm of his world, enabling him to slow down his observations, allowing him time for contemplation, fantasy and creativity. I adopt the same principles in my work. Rather than attempt to represent (pictorially) what I see, I paint aspects of that encounter with/in nature that stimulated my desire to paint it. I paint what resonates in my memory, this is intuitive. Yet, what I see and feel when I garden, walk or mix paint affects my imagination - engaging thought. I question human/nature relations and our place in the world - this engages philosophy. For me, intuition and intellectual engagement are not exclusive of each other.

Question: A&M
The Contemporary Art market is open to greater "freedoms" in approach and applications than Modern Art of the 20th century. A classically focused approach underpins your practice; both in researching your subject, through to your pigment preparation by hand. Does this approach differentiate you plus highlight an element of your practice which is largely omitted by today's contemporary fine artists?

Answer: EC
The Great Masters have taught us how to mix paint and prepare canvases, about Chiaroscuro (light and shade), composition and the golden rule, the legacy of which remains strong today. Even though, in my work, this may not be clearly depicted through representation - I don't think I

am differentiated in any way, albeit my traditional methods are somewhat invisible. I research my subject directly by engaging with my surrounds; this process is both external and internal – taking place in the landscape and in my studio. While I experience nature through walking and gardening - all the elements are thrown at you as experiencing it through the senses, I do not, however, paint in the outdoors like the 18th Century Plein Air Painters. In my studio, I prepare my paint using raw pigments, I make primer and hone my substrate several times and through this rudimentary 'doing' I am distilling conceptually that 'outdoor' experience. My method of painting is similar to that developed by the old masters - even though I break with that tradition by using collage. However, I am not so 'rigid' in thought or discipline so as not to allow the expressive act of painting to play a part.

Question: A&M
How independent has your practice been? Fashions, styles, cultural movements are amongst the dynamics which the marketplace creates coupled with the descriptors which are driven by the dealers/curators. Please discuss your personal journey regardless of the market dynamics.

Answer: EC
My father Seamus O'Colmáin was a painter and so I was 'exposed' to his influences from an early age. I regard myself as coming from a landscape tradition, mainly influenced by the work by British contemporary 'landscape' painters such as Ivon Hitchens and Howard Hodgkin. When I started, I used spray paints and stencils – depicting stories from Celtic mythology. Later these stories developed from encounters in India when I walked to the source of the River Ganges, in Vermont when the maple trees were tapped for syrup, or when I white water rafted along the Colorado River meeting with a Native American Indian named Talking With Rain. These human/nature encounters fuel my imagination and are expressed through paint.

His work can be viewed in his representative gallery: Solomon Fine Art, Balfe Street, Dublin 2

www.solomonfineart.ie
www.eamoncolman.com

The Clarion List



Jessica Paindiris, CEO + Co-Founder The Clarion List

The Clarion List is the leading online resource to discover top-rated art service companies worldwide. This online resource - completely free to access and search - offers family office advisors and other fiduciary advisors an alternative to relying exclusively on word-of-mouth referrals when seeking art service companies on behalf of their art collector clients.

Users can search and filter through 7,000+ company listings and reviews across 40 art service categories, including art consultants, appraisers, framers, transport firms, installation companies, auction houses, private dealers, e-commerce platforms, art law firms, forensic art analysts and more. Users can refine search results by subcategory, location, years in business, company size and rating.

Launched by Jessica Paindiris in 2016, The Clarion List brings transparency and efficiency to the process of finding art service providers. Frustrated with the opacity and inefficiency of the industry-wide word-of-mouth referral system she saw in place during her tenure at Christie's, Paindiris left an executive role at the auction house to pursue her vision of creating a radically transparent website that would connect collectors, artists, wealth advisors and art market professionals with art appraisers, shippers, consultants, conservators, and other service providers.

"We are committed to adding transparency and access to the global art services market. Even family office advisors who have established local networks need help from time to time when assisting clients in new markets or for unique projects, like paper conservation. By enabling clients to better know available options when sourcing an art service provider, and being able to bid out jobs to the best experts, I believe we are helping cultivate a more efficient, informed market." said Paindiris.

The Clarion List also includes four marketplace categories that lists companies in response to user demand for writing and reading reviews: Art Galleries, Private Art Dealers, E-Commerce Platforms and Auction Houses.

The Clarion List includes a small but growing category of "Art Specialized Family Offices." Family offices who wish to be included may contact The Clarion List through the website for more information about a free business listing.

If you're looking for art service providers on behalf of your art collector clients, start your search with The Clarion List's industry leading comprehensive database, now in 70 global markets. The Clarion List can be searched for free at www.clarionlist.com.

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Buying Art Through Blockchain

Tokenisation of High-Value Assets is Revolutionising the Art Market

By Dr Priscilla Mifsud Parker



In September 2018, Andy Warhol's 14 Small Electric Chairs was the first work of art ever to be sold using blockchain technology. Valued holistically at \$5.6 million, the iconic work allowed for the first time, the 'fractional ownership' of high-value artwork. Interested parties were able to own a part of the painting by buying digital certificates representing their stake in the artwork and paid using cryptocurrency. Eight hundred bidders purchased 31.5% of the painting for \$1.7 million through the use of a Smart Contract using Blockchain technology.

The historical purchase was made possible through the tokenisation of high-value assets. Tokenisation is the process of converting the value of a tangible and physical asset, in this case, a work of art, into a digital token that is recorded, stored and exchanged within a blockchain system. Smart contracts are agreements written in

software code that are programmed and self-execute in a manner akin to (although rather more complex than) a vending machine that will disburse the chosen item if the correct change is inserted. The technology makes it possible to allocate exclusive and irreplaceable assets, such as Warhol's 14 Small Electric Chairs, into shares that represent a fraction of the asset, eliminating the need to sell the entire piece of art. Although specific issues surrounding asset tokenisation are yet to be fully clarified, the unique technology platform makes art ownership accessible to a larger group of people and creates new investment opportunities in art.

Malta's Blockchain Legislation and Asset Tokenisation

The very idea of fragmenting ownership of high-value assets demands that the token representing such an asset must be immutable and indestructible; must permit a trusted audit trail yet the token must remain



Dr Priscilla Mifsud Parker
Senior Partner, Corporate & Trusts
Chetcuti Cauchi Advocates

transferable. Blockchain technology provides all of the above, yet through innovative legislation implemented in 2018, Malta is unique in providing a legal framework for the blockchain platforms underpinning such tokenisation of artwork. The Virtual Financial Assets Act (VFAA) provides a regulatory framework for virtual financial or crypto assets as well as the exchanges on which these are transferred, and other service providers to crypto assets. The Innovative Technology Arrangements and Services Act (ITASA) allows for the certification of Distributed Ledger Technology (DLT) platforms as well as smart contracts.

Challenges of High-Value Asset Tokenisation

The use of Blockchain technology is heralding an evolution of investment in art. Yet, as with all emerging technological phenomena, the tokenisation of artwork and other high-value assets presents certain issues that need to be resolved. One of the main challenges in this regard is the question of how the asset is to be managed and governed. For instance, if a work of art is tokenised into 5,000 tokens with potentially 5,000 owners each having a token, the art needs to be owned through a trust or legal entity, it must be stored and safeguarded, measures must be taken to ensure it remains intact, and clear courses of action must be put in place in case the art is damaged or stolen.

The governance and use of the asset must be clear to all tokenholders including any verification of the provenance of the artwork, whether token holders will be entitled to enjoy the art (perhaps at private viewings) or indeed whether the art will be loaned to a gallery for appreciation by the general public. There must be certainty as to which jurisdiction law would apply if tokenholders wished to seek redress for any impairment. These are all matters that need to be tackled prior to making any work of art, or indeed any asset of value available to multiple owners via tokenisation so as to ensure the smooth running of such an operation.

About the Author

Priscilla heads the Corporate & Trusts practice groups within the firm. She specialises in wealth structuring and preservation for business families and high net worth individuals, corporate structure set up, relocation planning and businesses wishing to enter the FinTech industry.

Chetcuti Cauchi Advocates is an international law firm, with offices in Malta, Cyprus, London, Zurich and Hong Kong, guiding high net worth international families and their businesses on subjects as diverse as residency & citizenship, property, corporate, tax, financial services, fintech, yachts and jets.

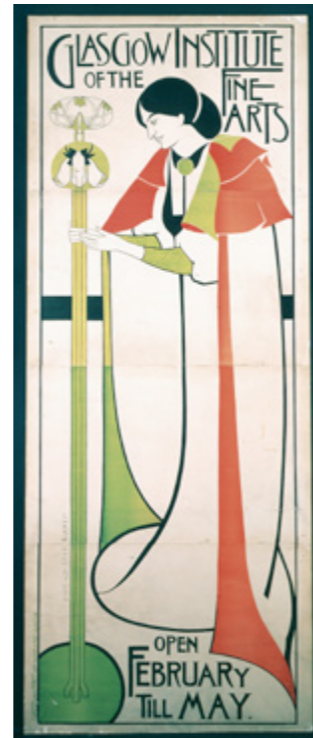
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Poster for the Scottish Musical Review, 1896
Charles Rennie Mackintosh



Poster for the Scottish Musical Review, 1896,
Charles Rennie Mackintosh



Poster for the Glasgow Institute of Fine Art, 1894-95
Charles Rennie Mackintosh

CHARLES RENNIE MACKINTOSH: MAKING THE GLASGOW STYLE

Must-see objects will be displayed outside of Scotland for the first time

The Walker Art Gallery, Liverpool, is set to hold a major exhibition exploring the life and work of Charles Rennie Mackintosh (1868-1928) and his contemporaries, presenting many objects which have never before been displayed outside of Scotland. The Walker will be the only English gallery to host the exhibition.

Charles Rennie Mackintosh: Making the Glasgow Style, a Glasgow Museums touring exhibition, runs from 15 March to 26 August 2019. The exhibition takes place during what would have been Mackintosh's 150th year (b. 7 June 1868) and features more than 250 objects, ranging from ceramics and embroidery to stained glass, metalwork and architectural drawings.

The Glasgow Style, a distinctive variant of Art Nouveau, grew out of the technical studios of the Glasgow School of Art and the radically original work of a group of brilliant

young designers. They embraced the freedoms offered by the Aesthetic Movement and educational reform.

Alyson Pollard, Senior Curator, National Museums Liverpool, said: "The work of Charles Rennie Mackintosh spans many disciplines, from interior design to architecture, and so we're looking forward to showing visitors the impressive breadth of his work, as well as its enduring influence. "As a city, Liverpool shares many similarities with Glasgow, from its industrial heritage as a port city, to its cultural heart and history of producing talented creatives. We've greatly enjoyed working with Glasgow Museums to bring this wonderful show to Liverpool, which we're sure will be extremely popular with visitors."

Specifically, the Glasgow Style developed out of a meeting of minds between Mackintosh and James Herbert McNair, who worked together at an architects practice, and the sisters Frances and Margaret Macdonald. Mackintosh and McNair

attended evening classes at Glasgow School of Art, where the sisters were students. Together, they became known as 'The Four'.

The Four's close relationship and deep understanding of one another developed into romance for McNair and Frances, who married in 1899, and for Mackintosh and Margaret, who married in 1900. The Mackintoshes often worked together harmoniously on different projects, inspiring and supporting one another. Work by all four artists features in the exhibition. A sense of energetic joy, humour and personal expression can be seen in many early works made in the Glasgow Style. Furniture had presence and personality, while walls were stencilled with an abundance of stylised natural forms. Surfaces were frequently inlaid with texture and colour. Mackintosh himself took inspiration from many sources including traditional Scottish forms, Japanese simplicity, geometry and nature. He analysed, drew together and refined ideas to create inventive three-dimensional forms and harmonious design schemes.

From the age of 28, Mackintosh began to undertake the interior decoration for the artistic tearooms run by Glasgow businesswoman Miss Catherine Cranston. These fantastical spaces gave him an important outlet to develop his visual language and imagination.

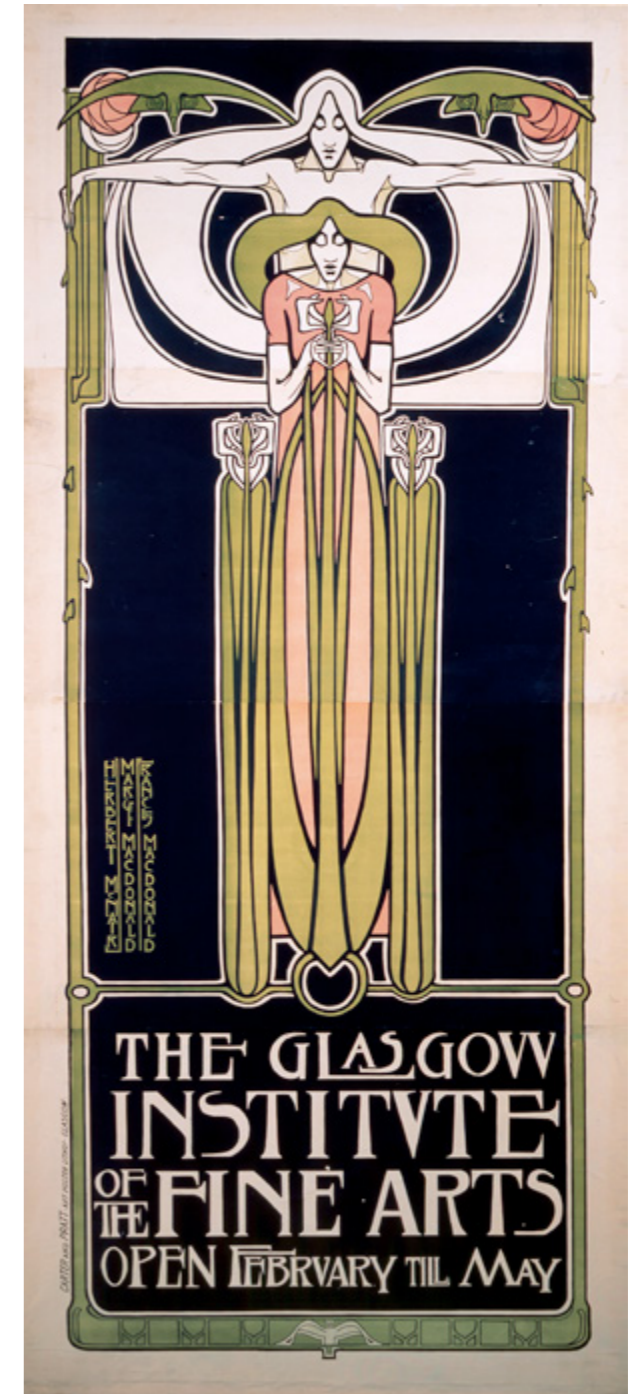
The exhibition showcases panelling, furniture and light fittings from many of these Tearooms, including the Chinese Room of the Ingram Street Tearooms. It is the first time that a presentation of a full cross section of the tearoom will be exhibited outside of Glasgow together with a complete furniture group.

Mackintosh went on to design the new Glasgow School of Art, completed in two phases from 1897-99 and 1907-09. As the building grew, so did the facilities, equipment and the range of subjects taught. The complexity and sophistication of the building design, combined with his determination to push boundaries, created something truly inspirational.

The building, which suffered tragic loss through two fires in 2014 and 2018, would become his masterwork. In displaying a selection of Mackintosh's architectural drawings, combined with archive footage of the School, the exhibition provides a unique insight into the artist's inimitable approach to design.

Charles Rennie Mackintosh: Making the Glasgow Style presents the very best of Glasgow's internationally important civic collections, drawing from those of Glasgow Museums and The Mitchell Special Collections and Glasgow City Archives. It also includes some important loans from The Hunterian, University of Glasgow, Glasgow School of Art and from private collections.

www.liverpoolmuseums.org.uk/mackintosh



Poster for the Glasgow Institute of Fine Art, 1895, Frances Macdonald, Margaret Macdonald and James Herbert McNair

Commissioning Contemporary Art

“I always tell him: it doesn't matter how famous I become, he is the maker.”
Ai Weiwei on Uli Sigg, collector and commissioner.



Arran Gregory works in mirrored glass and is well known for his endangered Amur Leopards.

Commissioning artwork is an exhilarating experience. The commissioner's vision interacts with the artists' practice; together creating something unique. It is more open to individuals than many realise; with an idea, patience and a willingness to invest a little more time, it is an exciting avenue for art collecting and connoisseurship. For artists, commissioners are the heroes of the art world.

There are many models for commissioning, from open calls to detailed briefs to decade-long conversations, with the appropriate model depending on budget and number of stakeholders involved. However, every commission follows the general process outlined below.

Select an artist

The selection process can begin with an idea, a location, a material or a purpose, looking for the right artist. Alternatively, it may come from a desire to work with a particular artist. In the first scenario, an open

call with a well-written brief can be an exciting way to discover new artists. Working with an art consultant helps shortlist artists, bringing along insight into their suitability and trusted working relationships.

Commissioning emerging artists can be incredibly beneficial for artist and commissioner; for the artist, it assures them a buyer and allows experimentation at scale, while the commissioner gains flexibility and modest budgets. It is wise to carpe diem when identifying emerging artists for a private commission, before museum, biennale and public commissions take over. Artists will ask themselves whether a commission suits their artistic practice and/or takes it forward. As artists become more established, they may take the Antony Gormley line which is “Don't do it unless you believe passionately in it”.

Develop a proposal

The commissioner may have a strong vision for the



Gregory's wax carving made during the development phase of a commissioned life-sized Macaw



Arran Gregory / Macaw (2019) / Mirror, bronze and marble, 99 x 25 x 25cm. Unique work 1/1

work or come with an open mind, handing the artist the pencil. A corporate commissioner may have a detailed brief, a committee and brand/marketing input. There are many ways to approach the proposal; however, retaining some flexibility and open dialogue is ideal. Artists have different approaches to commissions, with some more open to client input than others. It is essential to select an artist comfortable with the level of involvement each commissioner is looking for.

Agree an Agreement

As an art consultant with a legal background, I should advise everyone to draw up a formal commissioning agreement; however, this is not always appropriate. The budget may not justify such formality and, in any event, both parties may want to retain fluidity to react to issues as they come up during the process. There is no 'off-the-peg' model for commissioning; each project is viewed through fresh eyes to a particular set of circumstances. I've drafted a wide variety of documents from “Whatsapp agreements” to 20-page contracts, in all cases approaching the commission from a place of trust to allow, the all-important, freedom to create. Institutions, corporations and public bodies have a duty to codify the terms of the commission and they should. Having said all that for private commissioners, costs, payment terms, edition sizes and copyright issues should be recorded in writing (email or WhatsApp is fine) along with a broad timeline. From there on, it is important to keep in touch with regular updates.

Production, Installation and Maintenance

This is the nitty-gritty of the process where you can encounter interesting and unexpected challenges which may lead to a new process or idea. The joy of commissioning is this element of direct involvement in the artistic process. On a practical note, installation and ongoing maintenance are important considerations. The limitations of the site will impact the artist's concept and development so all details relating to the site should be set out in the brief. During this, often lengthy production stage, an art consultant can project manage the day-to-day aspects of the commission dealing with issues as they arise.

Commissioning can be a labour of love, but do keep a record of the agreed parameters.

Tolla Duke Sloane Art Consultancy:
Independent & Expert Advice
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Provenance and the Antiquities Market: Ever Evolving

Spectacular headlines of looted antiquities arriving at Heathrow airport, highly publicised raids of private collections, recent acquisitions by major museums forcibly returned to their countries of origin, and humiliating seizures of property at art fair openings: all these might cause the uninformed public to make grand and quite negative assumptions about the Antiquities market. As a seasoned appraiser and antiquities expert with more than twenty years' experience in the field, I can assuage your fears. I am here to report that despite these alarming stories, a vibrant and healthy international market for ancient works of art abounds.

That is not to say, of course, that provenance and the sale of antiquities do not entail great complexities. Yet, in the past twelve months, the following achievements in the ancient art world may have missed your collective inbox: In March 2019, there was a more significant number of Antiquities dealers presenting at TEFAF Maastricht than in any previous year; in October 2018, Christie's sold an Assyrian relief for a staggering \$31m; in 2018 healthy auctions of antiquities were witnessed not just at Sotheby's, Christie's and Bonhams, but far and wide through large and small auction houses in Paris.

Munich, New York, London, Chicago, Los Angeles, Colorado, and beyond. Popping up in every corner of the globe, new platforms are touting the successful sale of ancient works that encompass all ranges of value, from \$50 trinkets to seven-figure sales.

The real news is that the antiquities market continues to flourish for works of art that are of high quality and beauty, rare and fresh to the market, that possess clear and traceable ownership history. Regardless of any negative press you might have read, new collectors are cultivated every year. These excited new enthusiasts bring to the antiquities realm an intellectual and visceral passion for the ancient world coupled with an interest in responsible collecting. Perhaps most importantly, these new collectors have very deep pockets.

Navigating the choppy and unpredictable waters of antiquities can certainly be intimidating. One of the most complicating factors has been particularly rigid and stringent provenance policies that have been espoused by Christie's and Sotheby's, the two largest international auction houses. The internal policies adopted by the auction leaders have been evolving over the past twenty years, and now extend well



by Molly Morse Limmer
Art Consultant and Appraiser
Founder and Principal, 2050 Art Services



Roman Marble Venus sold at
Leslie Hindman Auctioneers for \$231,000
(image courtesy Leslie Hindman Auctioneers)

above and beyond the requirements of the law. Fearful of any public relations risk whatsoever, Christie's and Sotheby's provenance policies have become ever more myopic, disqualifying pieces that are legal to own and sell. These narrowing policies specify a "red list" of provenance, namely, certain dealers and other sources that the houses deem to be hazards. Alarming, some of these red-listed dealers were the most prolific salesmen of the 1980s and 1990s, to all of the very top collectors and often through the very auction houses that now deem their fingerprints on an antiquity to be verboten. As a result, there is essentially an entire generation of collections that will not be accepted for sale at either major auction house. This time around, at least.

Recently, this provenance problem has manifested itself as these major auction houses attempt to cherry-pick small portions of larger collections, accepting only those pieces within those collections that meet their policies, thereby often losing the entire collection to a smaller auction house. In October 2018, Leslie Hindman Auctioneers in Chicago sold a Roman marble Venus from the Estate of Steve and Peggy Fossett for \$231,000, a sum almost four times its pre-sale estimate. This was a piece rejected by another auction house because the deceased collector had acquired it in 1987 from the disgraced dealer Robin Symes. Hindman's was appropriately thoughtful about bringing this piece to market, seeking legal counsel, and weighing the risks with the reality that only a very small percentage of pieces handled by Symes were compromised. Their gamble paid off, and the trustees of the estate were vindicated.

The rigidity of the major auction houses has had a trickle-down effect on the entire market. Some collectors have new and sometimes-unrealistic expectations of dealers, trying to bind them to these same strict policies. In addition, many museums require provenance back to 1970, therefore denying any new loans or gifts of antiquities that do not meet this prerequisite. With limited options, values of these "orphaned" objects have declined. As an appraiser, I have to consider provenance as important a factor as beauty and rarity. There will always be a likely venue for sale, but the bottom line may likely be diminished.

However, there is no need for your head to be spinning from all of this complexity. Should you enter this still-thriving field, of course you will need to be discerning, to trust your sources, and to ask questions. First and foremost, though, you should follow your heart.

Ben Sams

A Nearly Forgotten Genius in Modern Ceramic Sculpture

by Zig Lambo

The art world presents a complicated and sometimes confusing environment where significant recognition and fame can be as random and elusive as winning a lottery.

While there are thousands of recognised painters and sculptors, internationally, one medium where the number of true geniuses is minimal is that of ceramic sculpture. That may be a result of ceramics perhaps being considered more as a craft than a true art medium. The word 'ceramics' almost immediately brings up mental images of pots and tiles rather than credible works of art. However, the medium of clay provides the true creative artist with an almost unlimited opportunity to express ideas and images in colours and textures that can't be produced in two dimensions or metal, wood or some other media.

One of the most creative, yet unfortunately nearly forgotten, pioneers in this field was Ben Sams. He came upon the scene in the 1960s and almost immediately created a name for himself as an innovative genius. The '60s and '70s were a period of political turmoil and questioning of values among the younger generation. Sams could pull together diverse thoughts and ideas into often whimsical sculptures that could make people laugh and also think about some of the statements he was making on the social issues of the day.

Quoting his own description of his work, Sams wrote: *"The early sculptural images I made did not*

reveal if I was pushing reality towards abstraction or abstraction towards reality, and the resolution of my problems always remained visually exciting."

Sams' heritage had a significant influence on his approach to art. He was born in Texas in 1945, where his father, a Native American from the Walla Walla Tribe, was stationed during WW II. The family then moved to Montana, closer to the roots of his paternal ancestors. Sams began his studies in art at the University of Montana in 1965 under two well-known ceramicists, Rudy Autio and Peter Voulkos. There he learned various techniques and processes which he adapted to his work in ceramics.

One such process used in printmaking is called collagraphy, which employs pieces and textures from various sources built up onto plates that can then be used to print. While typically used to produce prints on paper or canvas, Sams decided to use the technique to create textures and images in clay. These could then be incorporated into larger pieces to provide backgrounds or segments of the larger story being told in a particular work.

1967 was the year Sams married his first wife, Dana Boussard. That year his innovative work began to gain national recognition with numerous exhibitions, including one at the Legion of Honor Museum in San Francisco which was sold out. These resulted in commissions from collectors who began to recognise and appreciate his unique talents and styles. Sams continued to create and



Ben Sams - Inside Your Smile Hatching

display exciting works from 1967 until 1972 when his life changed somewhat dramatically with a divorce and a move from Montana to the Seattle area. There he tried to balance his creative work and exhibitions with teaching at Highline Community College and later Evergreen State College in Olympia.

He married Cynthia Tasso in 1975 and moved his studio into a large barn on her property northeast of Seattle. There he began to experiment with the chemistry and physics of glazes he could produce to enhance and dramatise elements of his works. In his own words: *"Glazes and glass represent a very separate discipline that must be united to the finalised clay form by means of extreme heat. The development of a glaze or glaze colours involves continuous experimentation into applied chemistry."*

Sams continued to produce unique and notable works for the next three years until shortly after a well-received exhibit in Bellevue Washington in 1978. He



Ben Sams - Woman With Hat

then decided that he needed to take a break from juggling the creation of art and the commercial activities associated with promoting it. By doing so, he left many unfinished works in his studio and moved on to dealing with real estate and studying common law.

Sams returned to his art in 2001 with a new passion. Unfortunately, the following year he died unexpectedly while on a beach walk with his wife and dog on the Washington coast.

While Sams' long hiatus resulted in his name losing the momentum, reputation and recognition as a significant pioneer in the world of ceramic arts, his legacy still lives on in his many surviving works valued by collectors, internationally.

Zig Lambo is a consultant on sculpture and resource-based investments.

Images courtesy of Robert Dale at: bensamsartist.com



Francisco de Goya, Los Desastres de la Guerra, 1810 © Olbricht Collection



George Condo, The Homeless Butler, 2009 © VG Bild-Kunst, Bonn 2019, George Condo / ARS (Artists Rights Society), New York, 2018, Courtesy of the artist and Sprüth Magers, Photo: Jens Ziehe

BEYOND

Jonas Burgert, Jake & Dinos Chapman, George Condo, Nathalie Djurberg & Hans Berg, FORT, Kris Martin, and Francisco de Goya

On show from 10 April to 18 August 2019, the exhibition 'BEYOND' features works by seven international artists in the Olbricht Collection, who use their respective art forms to explore the subject of the afterlife. Each artist fills a separate space with art in their chosen media, ranging from painting, sculpture, video, installation to printmaking.

As a kind of vague assumption, sinister threat, or blissful reward, the idea of the 'afterlife' has gripped mankind since the beginning of time. Religious promises of salvation, manifested psychosis, and ominous memento mori conjure a nebulous concept of the 'beyond'. While the depiction of agony and death evokes the transience of earthly life, mythical illusory worlds oscillate between the here and the there, catastrophe and dream-like beauty, the material world and the hereafter. The 'other side' is also invariably always much farther removed than that casual phrase may make it sound, something illusively much greater than ourselves that is there to be attained, understood, and discovered.

As early as 1810, Francisco de Goya, the prophet of modernism, captured on paper the Disasters of War – memento mori born of cruel experience. This series subsequently serves as the blueprint for British brothers

Jake & Dinos Chapman's contemporary dystopias, which are populated by dismembered body parts, mutants, and Nazis. In the mystical, theatrical paintings of Berlin artist Jonas Burgert, the figures move in front of a membrane of cultural symbols and archaic patterns that seem to come down to us from another dimension. They lure the viewer in, yet also appear to be seeking a way out for themselves. The installation by the artists' collective FORT brings illusions to life as if from a fever dream, leaving the question of illusion and reality unanswered. In their video works, Swedish artists Nathalie Djurberg & Hans Berg thematises social ills as a kind of nightmare; at once traumatizing and humorous, they question the mental health of both perpetrator and victim.

The portraits by renowned American painter George Condo speak of a completely different afterlife: a mental, psychotic state of inner conflict with grotesquely distorted characters that seem to be crying out to the viewer. Belgian conceptual artist Kris Martin strikes a softer note with his finely tuned memento mori aimed at the collective cultural memory. Serving as an overall counterpoint is his monumental sword, whose deadly message is taken to a point of absurdity through the sculpture's sheer size.

John K. Grande's Art Space Ecology

by Edward Lucie-Smith

No significant movement in art remains independent of social and historical forces. Nor can it remain independent of surrounding related artistic impulses, which may not be pursuing the same ends. These are things that emerge clearly from John K. Grande's fascinating series of interviews with artists working in this field. Ecological art and Land Art have a much longer history than most experts on contemporary culture are willing to suppose. One might cite certain Roman Imperial projects, notably Hadrian's Villa at Tivoli, as the remote ancestors of the kind of art presented in this book. Other parallels can be found in the historical record of non-European cultures, especially in China and Japan, where landscape occupies the central position in art that Europe, since the Greeks, has accorded to the human figure. A similar, but more formal, kind of reshaping can be discovered in the gardens created by the Mogul emperors in northern India.

There are certain points that are worth making when one considers these long historical perspectives. One is that, despite the claims to practicality made by a number of ecological and Land artists, the kind of art chronicled here is essentially a manifestation of the Romantic impulse. Michael Heizer's celebrated Double Negative precisely fits Edmund Burke's definition of the Sublime as "an outrage on the imagination".

Another more unexpected point is that there are links to an antiquarian tradition that preceded the Romantic Movement but that, to some

extent, fed into it. The attempts of 18th century scholars to decipher the mysteries of Stonehenge, and especially those made by William Stukeley (1687-1765) in his *Itinerarium Curiosum Centuria I: An Account of the Antiquities and Remarkable Curiosities in Nature or Art observed in Travels through Great Brittain (1724)*, can be seen as one of the sources for the most celebrated of all Land Art creations – Robert Smithson's *Spiral Jetty*. *Spiral Jetty* is a pseudo-prehistoric monument, a mysterious structure which suggests great age without in fact possessing it.

There is a kind of art which makes a virtue of its own ephemerality. Examples would be many of the creations of Andy Goldsworthy. These – leaves in a stream that are given a particular configuration – last only for a moment. The only enduring aspect of them is the photographic record made by the artist. The links between works of this sort and oriental philosophy, notably Zen, are obvious.

In our own day we have seen an extremely rapid advance in imaging techniques, and this advance seems to be accelerating rather than slowing down. Yet, when compared with the art of the past, contemporary art actually seems to have increased its emphasis on what is ephemeral. Much eco-art and Land Art forms part of this development. It also forms part of an increasing tendency to define works of art as patterns of thought, rather than as visual events.

Paradoxically, that throws the emphasis on books such as John K. Grande's *Art Space Ecology*, just

as it throws the emphasis on visual records, such as video, that are dependent on modern technology. In other words, kinds of art that often seem to be products of a Romantic, anti-technological impulse, are intimately linked, in terms both of their propagation and their survival, to the most sophisticated manifestations of technology.

This is not an entirely new situation. It even manifested itself, in a suitably different form, in pre-technological epochs. Capability Brown's interventions in the English landscape, were sometimes funded by fortunes made in the earliest years of the Industrial Revolution – it must be remembered that this began as early as the mid-18th century. These interventions can plausibly be seen as a reaction to the effects of industrialism.

The actual forms of Brown's constructed landscapes derived very largely from the paintings of Claude. Claude's paintings found their largest group of patrons amongst a wealthy intelligentsia both in Rome and in France who expressed a nostalgia for a mythical Arcadia or Golden Age of rural simplicity.

However, the actual materials from which Claude constructed his Arcadian compositions were views found in the Roman Campagna. And the Campagna itself, far from being a genuine Arcadia, was, in fact, a ruined landscape, haunted by bandits, rendered almost uninhabitable by malaria, which was the product of years of misuse of what had once been ideally fertile soil in the distant days of the Roman Empire. The reader should be alert for paradoxes of this type in John K. Grande's highly enjoyable and informative book.



David Mach Adding Fuel to the Fire

The Online Picasso Project

ON-LINE PICASSO PROJECT

BIOGRAPHY | ARTWORKS | WRITINGS | COLLECTIONS | REFERENCES | ARCHIVES

Online Picasso Project

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

Prof. Dr. Enrique Mallen, ed.

30,741 CATALOGUED ITEMS	17,559 ARTWORK NOTES	7,341 ARTWORK COMMENTARIES	4,432 LISTED COLLECTIONS
14,049 BIOGRAPHICAL ENTRIES	1,035 BIOGRAPHICAL COMMENTARIES	8,266 SELECTED REFERENCES	18,732 ARCHIVED ARTICLES

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

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by Enrique Mallen

The Online Picasso Project (OPP) originated with an emphasis on visual culture, utilising the brand new instruments provided by the internet, and moving away from an understanding of art criticism as predominantly text-based. Originally hosted at Texas A&M University and later transferred to Sam Houston State University, it is the result of a close collaboration between art scholars and computer scientists.

OPP has adopted an innovative architecture with three major objectives: (1) to facilitate access to an extensive collection of artworks along with the associated art historical narratives, (2) to overcome the limitations of printed art catalogues, enabling scholars and students to edit and expand a dynamic collection of artworks by modifying, combining and linking its different components, and (3) to offer new ways for visualizing and

exploring the collection, providing multiple perspectives as opposed to the traditional chronologically-based presentations, allowing users to browse through artworks and their associated descriptions, and commentaries in ways not possible with printed versions.

In short, OPP illustrates how new computer-based techniques and information science can collaborate to enhance learning in the visual arts, creating new ways to interconnect visual and textual data that allows for new discoveries. OPP allows users to implement a creative use of the internet into their experience of visual culture. It consists of a complex system of interrelated databases which include both texts and images pertaining to Pablo Picasso. For each catalogued artwork, the database entry gives title, dimensions, medium, probable date of completion, current location, list of exhibitions in which

the work has been shown, provenance (i.e., the record of ownership), bibliography (i.e., sources that mention the work), plus additional notes and critical commentary.

In 2019 the collection has reached nearly 31,000 artworks with an equally high number of notes, commentaries, bibliographical references and archived articles. To give an idea of the complexity in maintaining the OPP databases, we have to consider the fact that artworks are linked to both a narrative of historical events—divided into time periods—in the artist's life and to critical essays. Within the narrative, references are made to places where the artist lived or worked at any given time, providing maps and photographic images of those places. Additionally, references and photographs of the people with whom the artist was in contact are also given.

Finally, there are two smaller time-constrained chunks of texts which are also associated with the biography narrative and the collection of works: (a) provenance of an artwork, which lists chronologically previous owners of that piece, and (b) past exhibits, listing also chronologically, locations and dates where that piece has been exhibited.

The advantages of such a critical, comprehensive catalogue (i.e., a catalogue raisonné) need no elaboration. It is generally agreed that experts cannot pass judgment on the works of an artist unless they know a large selection of his/her entire artistic production. Catalogue raisonnés, in general, have an essential function to play in providing a centralised itemisation of all the known works. This is due to the fact that works which are not in known permanent public collections tend to be scattered throughout the world, and are seldom if ever, illustrated. Therefore, it becomes quite an arduous task for experts to access these artworks.

Consequently, they often remain unknown even for the most specialised researchers. Once a piece has been identified as an original Picasso, all pertinent specifications need to be recorded: title, date, medium, size, provenance, history, and current location. However, even for paintings that are in well-established private collections, it is often the case that they change ownership as they enter auction houses and art galleries. For this reason, it is again important to keep a record of the latest information concerning the geographical location of a specific work.

In the current version of our catalogue raisonné, we provide easy data input and revision, as well as facilitating the organisation of all additional information that is directly or indirectly related to the artworks. We use an Authoring Portal for all data input and revision. Some of the items we

include are: (1) a detailed catalogue of artworks (correlated with Picasso's biography and his literary writings); (2) a comprehensive catalogue of his writings (correlated with the artworks and the biography); (3) a chronological narrative of his life, including photographs, maps, timeline, calendar, etc. (correlated with the artworks and the writings); (4) a database of archived articles on his life and works; and (5) an extended multilingual bibliography.

Existing books are forced by the nature of the printed page to present a single sequential text out of the many variants that are possible, relegating alternate interpretations to a marginal position at the bottom of each page or in an appendix. This inevitable convention, unfortunately, tends to remove editorial considerations from the purview of the average reader and encourages advanced readers to relinquish all authority of the catalogued records to specialists. In order to nurture a better acquaintance with artworks and to provide them with information that meets their particular needs, OPP provides users with the option of editing their own selections. This level of flexibility is practically and economically unattainable via the printed books.

The current model of OPP includes interfaces that allow scholars and users, in general, to browse through the artworks, biographical events, lists of museums and collections, etc. The available information can be overwhelming due to its magnitude and detail; also because of the complex relationships among objects, especially when comparing distant time periods. The visualisation tools of OPP enable the viewer to relate works from distant periods forwards and backwards. As all types of media are included in the collections, the tool can help users answer questions such as how do paintings, sculptures, ceramics, etchings, etc. relate to each other. Also, by including texts written by Picasso, we expect to address issues such as the relationship between his literary output and his plastic works, and the influence of his writings in his plastic works or vice versa. In the case of the relationship of different works, one must look at both thematic and formal correlations. For instance, the artist focused on particular topics but is known to jump back and forth in time. This tool helps users find whether or not these jumps are caused by formal associations that supersede the thematic line. We

expect to conduct usability tests in order to evaluate the users response to the tool.

As an instructional and research tool, OPP provides the perfect example of multimedia education at its finest. One important innovation is the possibility it offers users to create multiple, non-linear arrangements of the available information. Current books on Picasso provide a fixed, alphabetically- or chronologically-ordered presentation of his artistic production. Computer technology, on the other hand, offers the possibility of making multiple presentations available to the user simultaneously. In other words, users have the ability to organise the material according to their needs. For example, they might want to study a particular series of related works organised by theme (not necessarily belonging to the same time period), or they could arrange the works by medium, technique, etc. Such a user-dependent, multiple-ordered library is extremely revolutionary. Among the main objectives is the creation of tools such as: (1) complex search engines to integrate the many domains (biography, criticism, artwork entries, etc.); (2) diverse viewing functions (seeing images thematically, chronologically, by medium, etc.); (3) simultaneous viewing of images with corresponding critical text; and (4) coordination of bibliography entries with the corresponding images and critical text. The technical challenges for digital libraries are both to devise methods in which the multiple organisations can be simultaneously coded in the entries and to allow for simultaneous displays of the relevant images on the computer monitor.

Many users still approach OPP in a conventional fashion as they do existing books on the artist. To do so, they simply access introductory pages containing a selection from which they specify what particular artwork they wish to read about or consult. Executing the automatic search produces a file containing the artworks in question and their detailed information and commentary. The commentary includes notes of varying size, complexity, and detail; but among them, there are extensive essays on specific topics that fully situate the artwork in its cultural context. While I anticipate that OPP will in time assume encyclopedic dimensions, its specific goal is more focused: to create a fully functional online digital library to meet the immediate needs of Picasso's scholars in viewing and interpreting his contribution to the art world. The simple visual design of these pages is intended to be familiar to any reader. The appearance is that of a number of cross-linked hypertext pages. In fact, however, this simple appearance belies a rather complex underlying structure. Although OPP seems at first to be built around a single text on the artist, the text

that is displayed is derived from interlinked databases containing thousands of entries and selections from multiple sources. The purpose of these databases is to enable a program to assemble and display, not a single description, but several interconnected versions of that information. This flexibility marks an advance over traditional approaches to cataloguing, and should, as more information is entered, further enrich the diversity of the project.

The greatest thing the internet has to offer the art community is its ability to disseminate art to the general public at a low cost and a fast pace. Additionally, scholars are in a position to educate a large number of people by spreading their knowledge through this incredible tool. When knowledge is dispersed freely, it can be checked, verified, contested, adapted, and - ideally - put to good use. As information is exchanged and networked across space, and ideas can go from "in here" to "out there", local boundaries can be overcome and a wider perspective of the world, its people, and the array of information that abounds can be attained. By presenting information richly laden with visual and interactive elements, a more active audience can be attracted than that of any other media. Part of the widespread success of the internet lies in its visual appeal and free public availability, an important feature formerly found only in television. It is my hope that Picasso scholars and the public, in general, will continue to use OPP as an instrument to explore and comprehend the tremendous contribution Pablo Picasso has made to visual culture

picasso.shsu.edu



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Biennials – the Epitome of Arts' Place in Society



Central Pavilion, courtesy of the Venice Biennale



by Judy Holm

The art world is often a source of mystery and confusion. There is much disparate information in the news with record-breaking sales at auctions; big celebrity splashes at art fairs, gallerists and artists themselves creating a buzz.

At the centre of the perhaps less flashy realms of the non-commercial channels of art, museums play a relatively understood and pivotal purpose to educate the general public. Moreover, since their creation, museums provide a haven for art to be shared with the public.

Biennials and triennials are generally a less understood part of the art world and garner arguably less public attention. However, they serve a fundamental and vital dimension of perhaps what is arts' greatest role of art throughout history – the connection of contemporary times to the society in which we live.

The art on display at biennials is not for sale; rather it is presented as a form of communication for the public to experience and contemplate. Biennials often showcase the most interesting and influential artists from around the world, and always with the intention of addressing societal issues. Two of the longest running biennials are the Biennale de Venezia and the Whitney Biennial. This May marks the 58th Biennale for Venice and the

79th for the Whitney. In addition to their long history, these two biennials also share preeminence in creating a platform for critical thought.

Venice

The Venice Biennial, founded in 1895, is a stage for each country around the world to exhibit a curated exhibition of a solo artist or group of artists to represent their respective country, with an independent theme and curator for each country. This year, 90 countries will be present. In addition to the individual country exhibitions, there is a central, curated exhibition that is displayed in various locations in the city of Venice. The Biennale di Venezia is also perhaps the longest – with a five-month installation (this year, the Biennial open to the public May 11 to November 24, 2019).

"May You Live in Interesting Times" – the 58th Biennale di Venezia

At New York's press conference for the Venice Biennial held at the Italian Consulate in March, the twenty-year President of the Biennale Association, Paolo Baratta, elaborated on his feelings about this year's theme, "...it could simply be an invitation to always see and consider the course of human events in their complexity, an invitation, thus, that appears to be particularly important in times when, too often, oversimplifications



Arsenale Photo by Andrea Avezzi - Courtesy La Biennale di Venezia HD

seems to prevail, generated by conformism or fear." Selected to curate the Biennale is Ralph Rugoff, who has invited 79 artists to participate. In this edition, for the first time, each artist has been tasked with creating two different installations, in two different sections of the exhibition. American born, London-based Rugoff stated, "... (it) will highlight a general approach to making art's social function as embracing both pleasure and critical thinking."

The 2019 Whitney Biennial at The Whitney Museum of American Art

Considered by the majority of critics to be the most important survey of contemporary American art featuring living artists in the United States, the Whitney Biennial will launch its 79th edition May 17 and will run until September 22, 2019.

This year's Biennial features more than 70 artists and artist collectives, and also features extensive curated programming in film and performance adding additional texture to the art installations.

Scott Rothkopf, Senior Deputy Director and Nancy and Steve Crown Family Chief Curator, noted, "... the exhibition's galleries will emphasise groupings of artists, rather than monographic installations, to create poetic and at times pointed-conversations among their works."

Adam D. Weinberg, the Museum's Alice Pratt Brown Director, commented, "The Biennial... is a chance to

reaffirm one of the Whitney's deepest commitments: to support the work of living artists and to engage in a cultural dialogue about what contemporary art is and why it matters."

The Role of the Artists

Every artist invited to produce work for the Biennale di Venezia Biennale and the Whitney Biennale represents the intersection of art and the pressing need to communicate societal issues – and acts as amplification of the messages both domestically and globally.

Many of the artists included in the 2019 Venice Biennale are also part of this year's Whitney Biennial, or have participated in previous editions. These artists include Korakrit Arunanondchai, Darren Bader, Carol Bove, Jimmie Durham, Nicole Eisenman, Christian Marclay, Henry Taylor, Kaari Upson and Anicka Yi.

Nicole Eisenman, a prominently featured artist in the 2019 Whitney Biennial and in the Biennale di Venezia, is highly regarded as one of the most influential artists of our time. Eisenman has recently been selected as the winner of the 2020 Suzanne Deal Booth/FLAG Art Foundation Prize, which includes a \$200,000 cash award, a catalogue and a solo exhibition at the Contemporary Austin and at FLAG in New York. "I would describe her as being one of the most important painters of our generation," said Louis Grachos, the executive director and chief executive of the Contemporary Austin.

Butterfly & Bee

Grace McMurray

by Derek Culley

Grace McMurray lives and works in Belfast and Rathfriland, County Down in Northern Ireland. She studied Fine Art Sculpture (BA) at Wimbledon College of Art and graduated in 2008.

McMurray has exhibited in Hong Kong, London, Canterbury, Cheltenham, Falmouth, Westport, Manorhamilton, Cavan, Portadown, Belfast and Banbridge.

She came second in the David Todd/Landmark fine art prize in 2008. McMurray has been selected to show in the Jerwood Drawing Prize in 2015 and 2017 and the 250th RA Summer Exhibition in 2018. She has exhibited internationally and nationally. She is a member of QSS studios and an associate of Array Studios Belfast and is a member of the Belfast Beekeeping Association. Her work is craft-based with a fine art context.

Question: Derek Culley for Art & Museum (A&M)

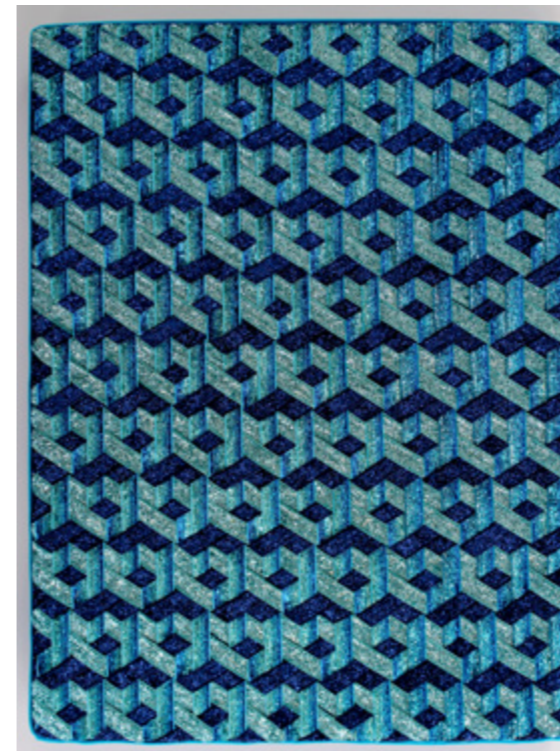
"The scholars mentioned above surely share what William Morris long ago called "hopes and fears for art." My fear today is that we are moving toward an art dominated by commerce, stripped of great ideas and aesthetic subtlety. My hope is for art and architecture with deep roots in the nature of things – a wise art in touch with Nature and the depths of human nature, gratefully aware of tradition yet vertiginously free to invent." Roger Lipsey "An Art of our own". In view of Lipsey's observation, please discuss your practice and theory.

Answer: Grace McMurray (G McM)

Craft processes such as weaving and sewing explore a self-reflexive subject, expanding an understanding of experience, drawing and tactility, through form and content. The materials chosen, such as fabric and pencil, confront mathematical beauty where geometric enquiry rests between conceptualism and a discourse around two and three-dimensional space. Paper, ribbon or fabrics are able to endow illusionary graphics, akin to brutalist architecture or science fiction. The implication of the human within cosmic is also traversed in the reincarnation of familiar objects such as headboards or stools, where the aggregation of geometric form encompasses their surface and being. While the works aim to hold a quiet, glaring energy, they embrace a celestial contradiction through the drawing's ability to contain essences of perception

Question: A&M

"McMurray's work is craft-based with a fine art context. She interprets and reconstructs images from books, magazines and more recently, personally composed geometric digital patterns. The process of the work is very important to the artist, with the use of patchwork, weaving, etching, embroidery, mosaic and delicate drawings, these labour intensive processes allow an intimate, fragile relationship to form between the art, and the artist and viewer. Throughout this process, McMurray creates associations between geometric and organic patterns and emotional landscapes. She draws upon her personal experiences and literary sources, in particular, Sylvia Plath's poetry on bees and



Grace McMurray 'George Michael' 2019
Glitter and Velvet Ribbon, Frame 31x41cm



Grace McMurray 'Cutcomb Polaroid' 2015
Coloured Pencil on Graph Paper, Pins 51x61cm.
Photograph by Simon Mills

its mirroring of a father/daughter relationship. In her most recent work, she has been creating patterns, as a form of processing fear and personal loss into a sense of structure." Gallery 545 - Francesca Biondi. Please discuss.

Answer: G McM

I reconstitute ideas of drawing and traditional craft methods through the relationship between digital and handmade, uncovering an abstract completeness. Ink stains, tremors of line and thread, ask the viewer to look closely. Mathematical Beauty is imbued to these pictorial planes, due to the complexity and via exceptionally labour intensive drawings and making processes. It may evoke a state of being or emotional landscape, but I leave the sources of these aesthetic pleasures unexplained.

Question: A&M

Anni Albers (1899 - 1994), born in Germany, was one of the most influential textile artists of the twentieth century. Admired for her pioneering wall hangings and textiles, Albers was also a prolific printmaker. Albers recent UK exhibition in the TATE Modern highlight her significance as a major Artist in the 20th century. Please discuss her relevance and influence on your practice/work.

Answer: G McM

Anni Albers was a figure in the Bauhaus movement, which was created as a community to combine art forms, merging fine art and function. Like Albers, I use lines, thread and fabrics to create objects that seem familiar, whose surface and tessellation sit somewhere between process and concept. I allow the viewer to be aware of only the indistinct warp and weft that a woven image grants, a rhythmic unanimity emerges to inform the physicality of materials vs aesthetics. Anni Albers integrated abstract modernism into woven textiles where thread explored the interplay of geometry and colour. This has influenced my wall works and sculptural investigations, combining the sublime effect of geometry, pattern and repetition, creating a cerebral totality that is broken only by marks on paper and ribbon, denoting time laboured with rigid intensity.

www.gallery545.com/grace-mcmurray

www.gracemcmurray.com

Provenance Matters to both Artists and Collectors

by Carolyn Edlund

Provenance is defined as documentation that verifies the authenticity of a work of art, including its ownership history, the location of the work, and its track record over time. Historically used as a standard in the art market, it not only protects the security of transactions but can also be valuable in determining and setting the selling price.

Elizabeth Hulings, the founder of The Clark Hulings Fund for Visual Artists, works with artists to help them understand pricing and tracking of their work. As the daughter of famed American artist Clark Hulings, she is also the managing director of her father's estate and deals with provenance issues regularly. "Tracking artwork is smart business," she said. "I know the pain that artists

feel, or their heirs will feel if they don't track the movement of their works. My father had a 60-year career and was a shrewd businessman who kept excellent records, but there are still things that come out of the woodwork and require major investigation to authenticate."

Hulings observes that although younger artists may not take provenance seriously because it "feels like ego" to them, this is an erroneous approach. "Reputation is everything, and provenance is reputation management," she said. "If the artwork is to maintain or increase its value over time, its reputation must be safeguarded and documented."

Jack Morris, a gallery owner and art dealer who represented



Carolyn Edlund

Clark Hulings for more than 30 years, concurs. He explains three methods of authenticating fine art. "The first is provenance, including documented exhibition history and published references that show an observation of the art at a set place and time," he said. "Second, stylistic connoisseurship helps to determine authenticity and often comes into play after the artist is deceased. A comparison of the artwork in question with other known works by the artist can be made to determine whether it is true to the artist's evolution of style over their career.

Third, scientific analysis may be employed to evaluate the condition of the work, and the materials, tools, and techniques used to create it. Using these three aspects, experts arrive at a consensus of opinion on the evidence to authenticate the work."

Collectors must be diligent about the provenance of the art they acquire and store these records carefully. Purchases made in the primary market (the first sale of the work) offer the most straightforward documentation; the purchase can be verified by an invoice from the artist or gallery. Additionally, a Certificate of Authenticity should be produced, bearing the artist's original signature or seal, and possibly bearing a gallery signature as well.

Provenance is most secure during the primary purchase, but many works of fine art have changed hands more than once, inviting scrutiny on purchases made in the secondary market. The collector's care in producing verifiable documentation and detailed information on the work, its condition, and its history of ownership greatly affects the ability to sell works of art smoothly and at the maximum price. Collectors who wish to realise the maximum value of art in their collection at resale should be aware that details matter, such as whether the work has been illustrated in publications, featured in a museum show, or belonged to a prominent collection.

Thus, provenance provides several functions, helping to avoid forgeries and fraud, while establishing the condition, price, and chain of ownership of a work of art. As an artist's entire catalogue of works is inventoried, tracked, and published, those records enable price comparisons to determine the value of a new piece coming up in the secondary market so that a realistic reserve price may be set. Art dealers (or auction-house staff) may review similar works from the artist's record to determine if the art in question is an iconic work or an outlier relative to the rest of their portfolio. This enables the owner to realise the best possible price when selling in the secondary art market.

So, where has your painting been? If you don't know its background, value, or even whether it is authentic, start with an online search for the artist to determine who trades their work and use that as your primary lead. Engaging the services of an art appraiser or a trusted art dealer who is familiar with researching and establishing provenance may also prove worthwhile. What you learn about the art in your collection may assist in establishing provenance, which increases the value of your investment.



Clark Hulings, Aix en Provence Flower Market, oil on canvas, 27 x 44" 1985

The Golden Spiral of Existence

Flemish-Congolese contemporary artist Kito Mbiango on evolutionary impulses and his new Climate Change Collection

by Jill Van den Brule



Climate Change Collection No. 2 Digital sublimated print.

The Microcosm of the Mind

Glenn Gould's '81 rendition of the Goldberg Variations entices the viewer to enter the artist's world. His studio is a microcosm of his mind with Mbiango finding inspiration in esoteric concepts, vintage photographs and scientific illustrations. He transforms this material into a new visual language in which colours, textures and geometry are used to reflect the eternal dance between man, woman and nature. The artist is relentless in his quest, believing that awareness through art is a key medium for instigating change and for building bold partnerships needed to accelerate climate action.

Mbiango's work speaks nostalgically to our primal intelligence, engaging us in a conscious reflection about our collective evolution. His "Climate Change

Collection" is a response to the accelerating environmental degradation we are facing and have imposed upon nature and all wildlife. Mbiango finds resonance through a focused meditation on a particular theme. He transfers and blends symbols and images onto fabric, canvas, wood or metal, creating transcendent and luminescent works of art. Mbiango has mastered his own technique utilising multiple production methods, including image transfer and mixed media assemblage, applied meticulously by hand. His body of work explores themes encompassing memory, history and socio-political realities. Reflecting a collective yearning for transcendence, his universal tapestries excite the imagination by crossing and blurring cultural borders between Eastern and Western spheres of influence. The sensitivity of his work stems from Mbiango's

African roots -- his father was President of the Supreme Court of Congo while his mother was a nurse. His grandmother, a master in ikebana, the Japanese art of flower arranging was a major influence. This rich cultural exposure led to a deep veneration for the land, indigenous wisdom and how it should inform our collective future. He pays tribute to timelessness - where imagination and reality intersect.

Why the Climate Change Collection?

Mbiango's goal with this collection is to shift the traditional climate change narrative of impending doom, to a more positive one of reverence and deeper reflection through 'embodied cognition.' In this series, he invites viewers to experience these awe-inspiring feelings of interconnectedness with nature through his vivid, interposed imagery. In doing so, he seeks to spark conversations across generations and geographies to spur collective action and draw attention to the dire need for restoring balance with nature.

The Artist as Futurist – accelerating human connection

Mbiango's work is informed by philosophers and futurists like Elon Musk, Buckminster Fuller and theologian Teilhard de Chardin who set down the philosophical framework for planetary, net-based consciousness over 50 years ago. Chardin foresaw the development of the internet, but described it as a "noosphere" - literally, "mind-sphere" or a thinking layer containing the collective consciousness of humanity which will envelop the earth. He realised that everything was connected in one vast, pulsating web of divine life. He likened this global infrastructure to "a generalised nervous system" that was giving the human species an "organic unity." Mbiango's artistic practice reflects these rich notions of human connection emerging.

On Art imitating life & mirrors neurons

Mirrors – are the means through which we see ourselves. However, mirrors, Mbiango argues exist in our minds as well. 'Mirror neurons' fire in our brains when we observe another person's actions. This act



Climate Change Collection No. 50 Digital sublimated print

is connected to our own human evolution. Modelling the behaviour of others is how we learn. Studies have shown that similar physiological changes occur when we are observing art. When one looks at a profound piece of art, neuroscientists have demonstrated that we are firing similar neurons as the artist when they created it – thus paving new neural pathways and stimulating a state of inspiration which the artist experienced while making the work. This sense of being drawn into a work of art is called "embodied cognition." This is why he creates as he does.

Towards a new culture of sustainability...

While our humanity grapples with new models of sustainable consumption, Mbiango considers quantum leaps in understanding through art. It begins with creating a culture for our climate, which is evolving and dying as we are. As he and Anjali Pandit, Primary Sustainability Manager at BNP Paribas have observed, climate change is missing from mainstream culture. It's not reflected in art, fashion, music or in museums and public spaces. It's a subject matter, missing from culture altogether, although the materials used to create everything we consume, including art, all come from natural sources -- all of which are also dying. "The beauty of Mbiango's pieces are that they mix the social with the environmental conversation on climate change. It evokes heritage and tradition as well as natural beauty," says Pandit. Art emotionally, socially and biologically brings us together to fuse a spark of empathetic connection that drives us to unite to create social change. Mbiango's mission, first and foremost, is one of creation – driving us to connect to the essence of what makes us human.

Mbiango's work has served to support global advocacy across the private and public sectors including with: BNP Paribas, Women Deliver, The World Bank's Climate Investment Fund (CIF), UNICEF, UN Women, Leonardo DiCaprio Foundation, the David Lynch Foundation and the World Economic Forum. His artwork has also been acquired by various corporate and private collections.

Ray Besserdin

Paper Sculpture Artist

By Rick Wilson



Ray Besserdin Paper Sculpture Artist - Federation 6.9 metre Filled Lizard

Innovative Australian artist, Ray Besserdin, calls his signature style of art "Impressionistic Sculptured Paper", intriguing audiences with his unique, self-taught techniques. He sculpts in sheet formed papers - mostly handmade or moulded from cotton, mulberry or hemp fibres from Europe and Asia.

He has been recognised, both in Australia and internationally, with 24 awards to date including Gold from the Dimensional Awards Show in New York for a Macquarie Bank corporate commission and the People's Choice Award, National Works on Paper 2018, Mornington Peninsula Regional Gallery, Victoria, Australia. His corporate clients include Macquarie Bank Australia, Amcor, Ford Motor Company and Northern Territory Government of Australia. He has private commissions hanging in London, Munich, Manhattan, New Zealand and throughout Australia. Born to artist parents, he was encouraged to draw and paint from an early age, so visual art has been an intricate part of

his life since he could hold a pencil, scissors and brush. An early love of nature attracted him to graduate in Biological Sciences from La Trobe University. Over the ensuing decades, this science foundations helped Ray develop unique techniques allowing him to create extremes, from miniatures to massive corporate statements. Styles have ranged from abstract to ultra-realistic, but Ray's stated impressionistic approach is only loosely representative, meaning he is concerned more with capturing emotion, movement and feel, not realism. While he loves incorporating works with faces and hands because of their human expressiveness, nature is still his most beloved subject matter.

He is inspired by people who push boundaries and curiously much of this comes from musicians like Pink Floyd. Of course, there are painters and sculptors who inspire Ray too, though he doesn't necessarily love all their work, he is more inspired by their innovation, courage and philosophy like Picasso and contemporary



Ray Besserdin
Paper Sculpture Artist - The Path to Gondwana



Ray Besserdin
Paper Sculpture Artist - Little Girl Torn



Ray Besserdin
Paper Sculpture Artist - Dionysian Green Man

artist, David Wolfe for example. Monet inspires as one of the impressionists and his love of beauty in nature. Fellow Australian artists Brett Whiteley and Pro Hart showed the way and to follow his heart and keep innovating. Being very critical of himself, Ray turns to Whiteley's work whenever he feels he is getting caught in a rut and soaks in that radical detachment from reality that so freely runs through Whiteley's work, then returns to the piece in hand charged with refreshed energy and inspiration. The work "Dionysian Green Man", commissioned privately gave Ray free rein by the client with the result that it is one of his favourite pieces, and he fully acknowledges the inspiration drawn from Whiteley for this.

Ray's signature paper sculpture, is fine art built into deeply three-dimensional structures rising from a flat horizontal base or vertical backing panel, created entirely from a variety of sheet formed papers. We live in a three-dimensional universe, so he wants to give his audience a new experience looking at the world in a medium they presume is delicate and ephemeral.

One response that particularly pleased him came in a comment from Kathleen Greco, Professor in Fine Art at Mercer County Community College in New Jersey, USA. "Ray Besserdin's paper sculptures are a creative wonder to behold. Ray breathes life into forms from paper, an everyday banal material, with loving care and technical acumen. His archival oversized paper sculptures are like an eighth wonder of the world - memorable and monumental!"

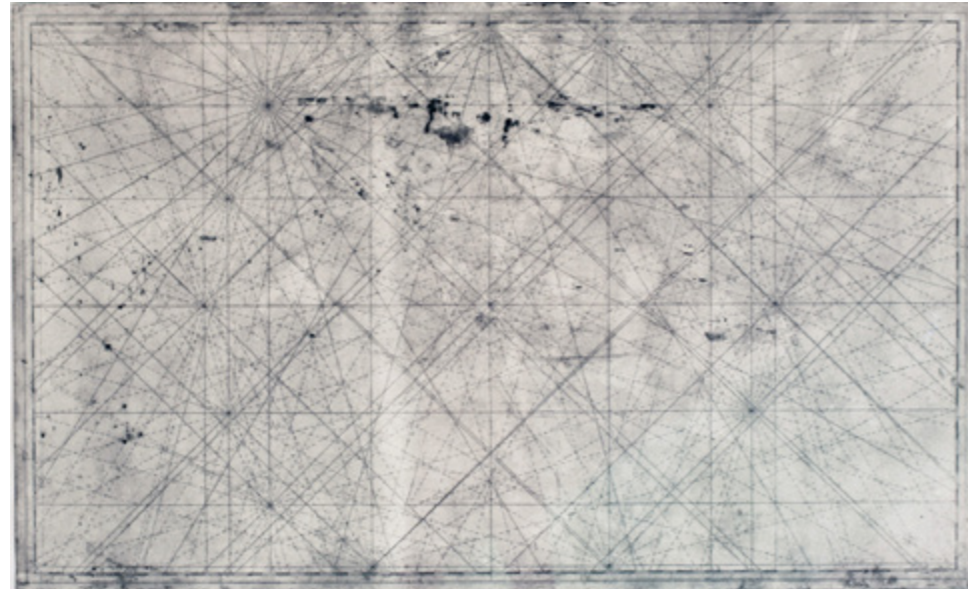
Based in Melbourne, known for its beautiful gardens and appreciation of the arts, there are numerous community botanical areas to enjoy and Ray is currently creating an exhibition of work called "Impressions of Melbourne's Botanic Gardens in Paper Sculpture", the first of its kind for his home city. Scheduled to be shown at the Royal Botanic Gardens' Cranbourne Gallery from 20 July to 4 August 2019, the first two works have already won encouraging recognition with a First and Second in the LightSpaceTime Gallery Nature & Botanicals competitions in Florida, USA, and a coveted Gold Medal for Creativity from the Mondial Art Academie, France.

Ray will also be exhibiting at the Carrousel du Louvre, 99, rue de Rivoli, 75001 Paris, 18-20 October 2019.

www.papersculptureartist.com

One Quadrillion

by Pinto Rai Dhir



Theodore Ereira-Guyer, *Chart i*

Most people underestimate the reality of a disaster, thinking life will go on as usual, and thus suffer accordingly. To overcome the normalcy bias, we need to be well informed, after all: "Knowledge is power" (Sir Francis Bacon, 1597).

With global (consumer, corporate and government) debt at over \$244 trillion, more than three times the size of the worldwide economy (Institute of International Finance, 2019), with total government obligations, we have total indebtedness of one quadrillion and a real danger of a wave of sovereign defaults.

The prudent, especially since we are moving from a period of quantitative easing to quantitative failure, see the danger and general malaise and will prepare by seeking an effective, safe haven against any financial maelstrom: assets with a deep intrinsic value (substance). The extraordinary realise that historical problems lead to historical opportunities.

We are experiencing a paradigm positive shift in the demand curve for art. With the growth of the plutocracy; globalisation of museums and galleries; corporate collecting is booming; the

proliferation of art foundations; the profusion of art market indices; the rise of private museums (South Korea leads the way); countries' immense purchasing power (UAE's Louvre and Qatar's spending); top universities heavily investing in art museums (Harvard-Stanford-Yale-Tsinghua) and the surge in private collecting resulting in a market with more depth, liquidity and transparency. In the current wealth boom, HNWI's turn to museum-quality art (deep intrinsic artistic value and abiding substance) as a safer, less volatile store of wealth.

As Noah Horowitz writes in 'The Art of the Deal': "The net effect is that more money, from more places, has poured into the art market than ever before, inspiring ever more creative ways to put this capital to work".

The Deloitte Art & Finance Report estimates that \$1.62 trillion of HNWI wealth is allocated to art and collectables. Barclays Wealth Management (2013) reports that HNWI's hold these assets in the following order: 36% fine art, 25% classic cars, 17% rare coins, 10% wine and 6% stamps. It is estimated that \$3.6 trillion will be spent on art by 2025 (The Economist, 2017).



Theodore Ereira-Guyer, *Somewhere in Africa (blue)* 80x122 cm

Museum-quality art is attractive because it operates outside of the financial markets as research by J.P. Morgan (2013) outlines: "The volatility of art was lower than equities as well as commodities during the last 25 years...art had almost no correlation with US equities and was negatively correlated with fixed income and real estate investment trusts". This non-correlation contributes to the potential for superior returns over a period of time; an insurance policy and hedge in times of stress to diversify exposure.

"Art has been my best-performing asset by far; better than private equity, stocks, bonds or property"- Lito Camacho, Vice Chairman of Credit Suisse Asia and art collector (Bloomberg, 2018)

The global art market reached a total of over \$63.7 billion in 2017 (Art Basel and UBS Global Art Market Report). Art topped Knight Frank's Luxury Investment Index and has overtaken wine as the best-performing asset class. In the first half of 2018, the global growth rate of the fine art market was 19% (Artnet Intelligence Report).

Leonardo da Vinci's 'Salvator Mundi' sold for a record \$450,312,500 and David Hockney's 'Portrait of an Artist (Pool with Two Figures)' sold for \$90.3 million, the record for a living artist at auction. With the proceeds from 'Charlie and the Chocolate Factory', Roald Dahl bought a painting by Francis Bacon for £2,850. Dahl's

loved ones sold it for £11.5 million at Christie's in 2014.

"The allure of art is its marrying the qualities of luxury goods with promises of high investment returns and unrivalled social prestige" (Noah Horowitz)

Elizabeth Xi Bauer is a globally recognised art platform. Primarily, we encourage cultural ambition; Dr Richard Rush (former investment banker and art collector) explains that art collecting is: "One of the most thrilling and rewarding activities of all time", but he also notes: "It is doubtful whether collectors have ever been unmindful of the investment value of art". Furthermore, certain non-financial force multipliers have been quantified by economists at an annual return rate of up to 28% (Economics Bulletin, 2007).

Fortunately, for the collector, because art is highly selective, artistic achievement is also extremely predictable: there is a clear and consistent progression towards artistic success. Our passionate award-winning international team of art world experts, who work within the cultural network, validate through rigorous, tried and tested methods to help clients build collections of the highest artistic value, abiding substance and museum-quality only for equitable pricing.

Pinto Rai Dhir
Managing Director, Elizabeth Xi Bauer
www.lizxib.com

Artist, Julio Cesar Osorio

Being a finalist for the Newcomer category of the Global Arts Awards Dubai, last November for his mesmerising painting "Tree Of Life", the last painting he produced in prison, is the latest achievement for Julio Cesar Osorio, an Anglo/Colombian artist who discovered his talent at the lowest point of his life. His story emphasises the importance of art, the power it has to heal and transform people's lives. Prior to this, his passion for documentary photography inspired him to return to education at the age of 27 and then pursue a career in the industry. A visit to his place of birth, Colombia in the late 1990s, led to his first big project "Work, Play, and No Rest" which was part of a university assignment. This developed into a five-year project that produced a book of 150 photographs reflecting the lives of disadvantaged children in Third World countries. Twenty per cent of the sales went to two orphanages, one in South Africa and Peru. Several copies are now located in the British Library.

During the next two decades, Julio worked as a freelance photojournalist. Always a self-starter, in 2009 he created JC's Studio, located in London's Soho district, where he began to build a thriving business and client base. But in September 2012, Julio realised it would be two and a half years before he'd be able to walk through the front door of his apartment again, after receiving a prison sentence following an altercation with a nightclub doorman near his studio. The first month he spent locked up for 23 hours a day and he fell into a deep depression while awaiting trial. It wasn't until the camera, was taken away that he found himself at the lowest point of his life.



Miniscule Beauty

One day he was allowed out of his cell to attend the induction day for education. It was in a small art room where he found the spark that changed his life. There were basic materials available, paper, pencils, brushes and acrylic paints and he was instructed to paint or draw whatever he wanted and encouraged to look through the art books available for inspiration. He chose to copy a painting of a seaside view from a book. He describes how he started to paint and as if by magic his mind was transported to the seaside he was painting, he was struck by the feeling of escapism.

He became a compulsive, prolific painter from that day forward.

He asked his art tutor if it was possible to borrow a small easel to take back to his cell. After permission was sought from the Governor, he resourcefully used small toiletry containers to smuggle the acrylic paint to his cell, fire blankets and an old set of stretcher bars he found to set up his studio. "This was the turning point," he says. He very rapidly embraced his newfound passion and became obsessed with all the art literature available.

During this time, others took notice of his talent, which he considers to be a blend of surrealist and contemporary influences, coupled with vibrant colours, which he attributes to his childhood experience in Colombia. Recognising his potential, one of his tutors offered to present Julio's work in a solo exhibition at the Barristers chambers in Chancery Lane, and here his first painting was sold. The exhibition was subsequently featured in Not Shut Up, a charity and magazine, which celebrates and facilitates creative programming for those in prisons, secure hospitals, refugee centres and children's homes.

He produced 60 paintings during his incarceration. Each painting was stamped with HM PRISON clothing tag that shows the origin of the work.

Since his release, his work has featured at London's renowned Southbank Centre as part of the Koestler Trust's 'Catching Dreams' and the following year his painting Miniscule Beauty was chosen as the main image for the exhibition "We Are All Human" curated by the poet, writer, lyricist and musician, Benjamin Zephaniah.

Julio received a fine art scholarship through The Monument Trust. He has had several solo exhibitions in London as well as group ones.

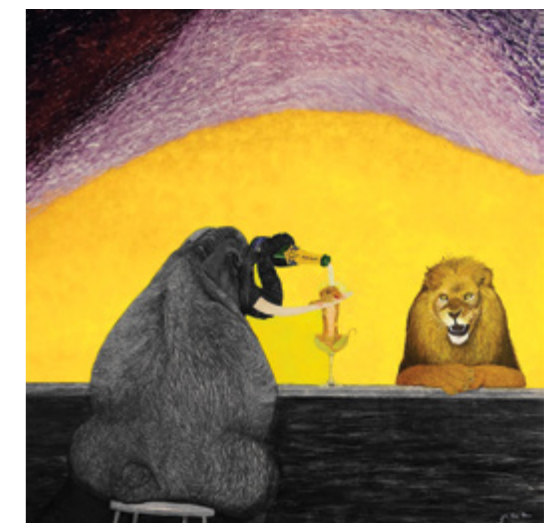
As he continues to paint, the messages behind his work have evolved from nostalgic origins to more politically charged, evocative themes. www.julioesarts.com



A Tramp with no rags



Tree of Life



Class Act.

Fire Peril

A Top Risk for Art Collectors in 2019

by Maddi Henry

Fire poses a threat like no other to the art world. There's a finality to it. No amount of restoration will bring back a piece that's been reduced to ash or scorched by flames.

In 2018, you couldn't escape the headline-making fires impacting the art world. The iconic Paula Cooper Gallery, which helped make New York's Chelsea neighbourhood an art destination, coped with an electrical fire in its storage area that reportedly led to a multi-million loss. Moreover, the 200-year-old Museo Nacional in Brazil was gutted by a fire that consumed tens of thousands of objects of the institution's culturally and historically significant collection. And the Woolsey Fire in California damaged major private collections throughout the region, shuttered galleries and museums, and, as reported in the media, destroyed the home of artist Keegan Gibbs.

In 2019, the signs ominously point to more of the same. According to recent climate change report, "More frequent and intense extreme weather and climate-related events, as well as changes in average climate conditions, are expected to continue to damage infrastructure, ecosystems, and social systems that provide essential benefits to communities." When you couple that with the critical need many organisations face upgrading their facilities and fire prevention and protection systems, you begin to see how profound an impact fire could make on the world's art collection for years to come.

Fire is a wildcard in the true sense of the word, but there are some steps that collectors and organisations can take to minimise their risk of loss from the flames:

Conduct regular fire risk assessments of your property. An evaluation may include checking your electrical infrastructure for potential vulnerabilities, examining current fire detection and suppression systems to ensure they function and are up-to-date, identifying new fire risks, ensuring any on-site staff

know what to do in the event of a fire, and more.

Develop a fire prevention program, update it on a regular basis and follow it. Strong fire prevention programs go deep, tackling everything from responsibilities by title to simple housekeeping procedures.

Conduct regular fire drills to ensure that everyone on your team – from executives to the maintenance staff -- understands their role in the event of a fire, when absolutely every second counts.

Get to know your community's first responders and make sure they get to know you and your facility. Invite them to come over for a walk through and provide them with materials like maps, blueprints and photos to help them learn more about the building and its contents. The more familiar they are with your facility, the faster they will be able to assist in the event of a fire.

Have a plan in place if you need to move your collection because of a looming fire risk, like in the case of the California wildfires. Contract with a professional fine art warehouse to pack and store your valuables if you have time to plan, like in the event of a wildfire. Identify the items that are most important to you and prioritise their removal in case there is limited time to evacuate.

Ensure that your art is inventoried correctly and that inventory is updated regularly with all of the important information about every piece in your collection.

Keep all essential records in a fireproof safe and create a digital back-up of each

Make sure your fine art insurance is up-to-date. As fine art values continue to escalate, a good rule of thumb is to revisit your policy at least every three to five years to ensure you have adequate coverage.



CULLEY
www.derekculley.com

ENKI BILAL, THE COLOURS OF MEMORY

by Xavier Truel

Over the years, Enki Bilal has become one of the most important authors of modern comics. With graphic novels such as *Gods in Chaos* (1980), *The Hunting Party* (1983), *The Woman Trap* (1986) and more recently with the cycle of *the Monster* (1998-2007), his most personal work conceived during the Yugoslav conflict, he has gained public recognition and shown the extent of his talent.

He has also worked (as set and costume designer) on *"Romeo and Juliet"*, a ballet by Sergey Prokofiev choreographed by Angelin Preljocaj (Opéra de Lyon, 1990), and directed several films (*"Bunker Palace Hotel"*, *"Tykho Moon"*, *"Immortal ad vitam"*), thus illustrating his desire not to withdraw into himself: his imagination open to the world and a continued curiosity are at the service of a taciturn fragmentation of reality.

He created his first paintings in 1994: it was the series *"Bleu Sang"* (10 works, acrylic on canvas), which immortalised the tormented romance, full of voluptuousness and tumultuous moments of his most symbolic characters, Jill Bioskop and Alcide Nikopol. In 2012 and 2013, his work (23 prints, acrylic and pastel) was exhibited at the Louvre Museum in the Salle des Sept-Cheminées, the former King's Pavilion. At the suggestion of Eric Leroy, specialist from the Artcurial (auction house) comics department, Enki Bilal presented several installations at the Venice Biennial: *"Inbox"*, in 2015, at the Giorgio Cini Foundation; *"Ve(s)tige/Ve(r)tige"*, in 2017, at the National Archaeological Museum, Saint Mark's Square. On a theme mixing hybridity and sensuality, insisting on body language, he exhibited a series of paintings in 2016 at Chanel Nexus Hall in Tokyo: *"Enki Bilal Inbox - Hybridization [in love]."*

In his universe, a mix of science-fiction and historic stakes, we find reminiscences of his childhood, the atmosphere of the Balkans (he was raised at the heart of Europe,



Swimming above Fuji-Yama (acrylic on canvas, 2015) © Sylvain Rousseau

in the former Yugoslavia, before immigrating to France in 1960), fantastic stories and historical stakes that reflect his sensitivity, his interest in the convulsions of our time and the rigor of his aesthetic approach. His work on colour, tremendously expressive and passionate, highlights a great inner strength, a capacity for seduction and feelings that emerge within a context subjected to antagonistic, even tragic forces, but which reflects an intuitive vision of the world and an intimate journey in which the reader or spectator recognises himself. He loves the silence as much as the musical character of the French language; with him, beauty is never something easy or impassive: it is ambiguous and stormy.

Born in Belgrade under an authoritarian regime,

Enki Bilal experienced exile and saw his country of origin collapse before his eyes (he stressed that in *The Dormant Beast*); these images, which changed his life and his artistic vision, obviously did not leave him, and will never leave him. Through his drawings and his paintings, he wonders about our destiny, which is too often damaged by the painful whims of history, he is wary of subjugation to ideologies and great promises, he is worried about the threats to our freedom, and above all he preserves in his own way what he considers to be a vital element without which we would be nothing: memory. His work, where a very carnal sweetness and sometimes very harsh words constantly coexist, reflects his apprehensions and hopes, and the *"Bioskop blue"* he invented testifies to the most beautiful way of dealing with his artistic theme.

The Magical Forests of Ellie Davies

Ellie Davies' photographs capture hypnotising British woodland as she strives to recapture the moments and imagined places of her childhood through interventions in the natural landscape.

Ellie Davies grew up in the forest. Her relationship to this unusual space, an environment that has held particular meaning throughout history, comes from a childhood spent gambolling about the woods of the New Forest with her twin sister, Rebecca. Together, they played hide-and-seek, foraged for wild mushrooms and found unfamiliar plants, allowing themselves to get completely lost in the dim light between the trees. Now, as a photographer, Ellie Davies' relationship to the forest continues to deepen, as she explores this eerie and enchanting landscape; a landscape where she still gets lost, but now in her artwork.

Whereas some photographers may choose to work in a bricks-and-mortar studio, Ellie Davies has made the forest her studio. For the past nine years, it has been a place that allows her to explore the relationship between the individual and the landscape, a place that is touched by our human concerns and worries, a place where nature becomes idealised and distant.

The forest is one of the tremendous ever-present symbols in legend, literature and folklore. The immense and impressive size of trees and forests affected preliterate societies; alive like humans and animals, but still like mountains and stones, these imposing forests and trees were impenetrable. In twentieth-century history, in our lifetime, psychoanalysis suggested parallels between the unconscious mind and the forest; both places that obscure reason and devour light. Moreover, we can most of us recall the forest in any number of childhood fairytales as a place of enchantment and magic, but also a place of certain danger and mystery.

Also, UK forests have been constantly shaped by human processes. As civilisation advanced, we cut down trees to clear space for agriculture, animal rearing and urbanisation. We even claimed the woodlands as the hunting grounds of kings only. Alongside this, wildlife reserves and protected Areas of Outstanding Natural Beauty also existed. Here, we can see how the forest as a symbol represents the junction where nature and culture, natural landscape and human activity cross.

It is against this bewitching backdrop that Davies makes her temporary and non-invasive interventions in the forest, which respond to the landscape and so are inextricably linked to the forest space. She creates pools of light, suspends smoke, and weaves wool between the trees in her forest studio. The final images result from these intimate encounters between Davies and the forest. Her own relationship with these places is intensely personal; these interventions represent her attempts to reconnect with the wilder landscapes of her childhood and discover if those remembered and imagined places can ever be found and captured again.

In the gap that Davies creates between reality and fantasy we, the viewers, are gently invited to examine our own relationship with the landscape, think about how that relationship was formed and how it has affected our identity. This question is even more relevant today when the way we experience the natural landscape is often mediated by technology. Living in vast cities, we peer anxiously through iPhones and cameras at scenic views, and our experience of the landscape seems removed from reality. We alienate ourselves from the scene so that the natural scape becomes a mere object, no longer effervescing with quiet vitality. We willingly place ourselves in contention with nature,



The Magical Forests of Ellie Davies, Come with Me 7, 2011

and the distance between us and the landscape grows ever wider until reaching it seems impossible. In each series on this theme, Davies addresses this widening chasm by drawing us directly into the heart of a forest. A silence and sense of solitude permeates Davies' work, nowhere more evident than in Stars. Davies uses the forest to think about the distance between the viewer and the natural landscape. Ancient forest scapes are placed in subtle harmony with images of stars captured by the Hubble telescope: The Milky Way, Omega Centauri, the Norma Galaxy and stars in their nascent phases in the Nebula NGC 346 are all present in the silent forest. With each image the forest is linked with the vast and unknown universe, creating a situation that reflects Davies' own experiences of the forest; its immense physicality is set against a profound feeling of otherness, a natural alienation that separates us from a truly immersive relationship with the natural world.

Her most recent series, Fires, was completed last year and explores the common thread that links modern man to the earliest inhabitants of Britain's woods and forests. Its highly symbolic history spans the human and natural world; fire brings together the themes of life and death, creation and destruction. These small fires cast the forest in a warm light, holding back the darkness and bringing safety and comfort. The fires not only transform the forest

physically, but temporarily alter its being. A man-made fire, which this is, must be built and lit, tended and fed. Its presence implies the existence of humans, and despite their physical absence from the image, their narrative remains. The mysterious forest is inviting us to weave our own experience, to step inside and enter another world.

In 2017, Stars 8 was selected as winner of the Magnum Photo Awards Fine Art Single Image category. She is the recipient of numerous awards, including the People's Choice Award at the Aesthetica Art Prize in 2016, and was given 'Juror's Honourable Mention' at the Centre for Fine Art Photography's Transition Landscapes exhibition. In 2015, Davies was selected for the Royal Photographic Society's 158th Annual Print Exhibition, where she was awarded 'Selector's Choice' by Louise Clements, director of Quad Festival, Derby. Her work is held in private collections across the world, and public collections including The Royal Brompton & Harefield Trust and Great Ormond Street Hospital.

Ellie Davies' Fires (2018) will be on display at Crane Kalman Brighton's booth at Photo London, Somerset House, May 16th-19th.

www.cranekalmanbrighton.com

THE BARILLA HISTORICAL ARCHIVE IS ONLINE: 141 YEARS OF MEMORIES OF A FAMILY COMPANY THAT REFLECTS ITALY'S HISTORY

The Barilla Group's heritage is now accessible to everyone, thanks to the new Historical Archive website (www.archivistoricobarilla.com/en/). A museum portal that showcases the 141 years of the Parma-based company. Thousands of photographs, videos, promotional items, packaging, publications and bibliographical work testify to the journey of a Made in Italy food icon and the changes in Italian society.

We may all remember the advertising spot in which a shivering kitten is saved by the girl in a yellow raincoat. And the one, signed by Federico Fellini, in which an elegant lady, despite the long list of Nouvelle Cuisine options suggested by the waiter, orders "Rigatoni". Two commercials that have made history in Italian advertising and can now be found on the website of the new Barilla Historical Archive.

The Historical Archive project was strongly encouraged by Pietro Barilla – who died 25 years ago – with the objective of conserving and making

the most of the historical documents produced by the company since its foundation in 1877, just a few years after Italian unification.

"We are all made of our history, which is, therefore, our most valuable heritage. Barilla has a long and extraordinary history that dates back more than 140 years, made by thousands of people, to whom we owe a great debt of gratitude. The Historical Archive, wanted by my father, shows how we focus on all aspects of quality and recounts how the tastes and customs of Italian society have evolved." - said Luca Barilla, Vice-Chairman of the Barilla Group - "A project that required years of work and represents not just our memories, but a journey across the cultural and economic changes of our country."

Over 35,000 catalogued materials are now online to show Barilla's history, communication and advertising strategy, including company images taken since 1913 which reveal the traits of the Italian family-run company.

Barilla's story begins in Parma, just a few years

after the unification of Italy when Pietro Barilla senior opens a shop in the centre of Parma. The website shows one of the first invoices, dated 1909, and postcards of the same period, showing Parma during the Belle Époque.

In 1950, Pietro Barilla's trip to America marked the start of a new era for the company when he learns the importance of advertising and product packaging. The first effect of this eye-opening experience is the introduction of cardboard boxes to package pasta, which at the time was sold loose, as shown in the suggestive black and white photos on the website. The Archive reveals the origins of the iconic "Barilla Blue Box", which today is synonymous with pasta in more than 100 countries.

1985 is the year of an unmistakable campaign. The claim: "Dove C'è Barilla C'è Casa" (Where There's Barilla There's Home). The music: Hymn, by Greek composer Vangelis. The little girl in a yellow raincoat coming home from school holding a shivering kitten melts the heart of millions of people.

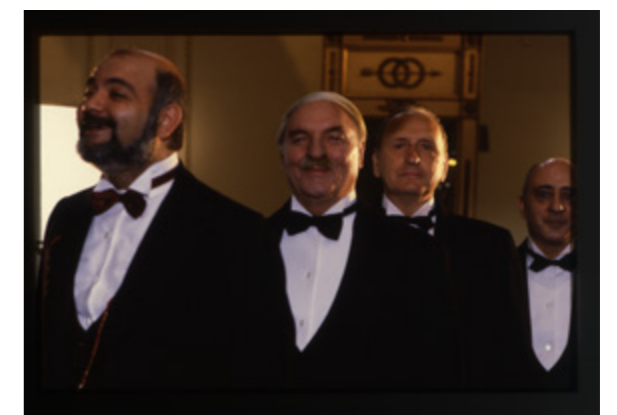
Barilla's unique collaborations continue with great film directors, including Federico Fellini, David Lynch, Nikita Mikalchov, Gabriele Salvatores, Ridley Scott, Giuseppe Tornatore and Wim Wenders. In particular, the Archive showcases the backstage with Fellini on the set of "Rigatoni", which takes place in a luxury restaurant, where a sophisticated couple declines a long list of French-sounding dishes proposed by dressed-up waiters and orders a simple pasta dish.

The fall of the Berlin wall in 1989 set the foundations for an increasingly open and global society. The fourth generation of the Barilla family – Guido, Luca and Paolo – lead the way towards internationalisation and sustainability. Barilla focuses on high-level testimonials, like Gérard Depardieu in France with ads signed by David Lynch and Ridley Scott; in Germany, Steffi Graf serves Barilla pasta in the silver plate she won at Wimbledon. Numerous items in the Barilla Historical Archive show the Group's interest in the world of sport and the collaboration with great athletes, including Stefan Edberg, Alberto Tomba and Alex Zanardi.

Swiss champion Roger Federer, one of the greatest tennis players of all times, is entrusted with representing the Barilla brand and promoting its pasta and sauces around the world. Federer, together with Chef Davide Oldani, representing the good, healthy and sustainable food of the Group from Parma, are the latest additions to the Barilla Historical Archive.



FIRST BARILLA LOGO



FRAME BARILLA SPOT HIGH SOCIETY-RIGATONI
BY FEDERICO FELLINI 1985



JOYFUL CHILDREN WITH BARILLA PASTA
THOMAS WURGEL 1933

I know what I like, so why do I need an art advisor?

Ideally, an art advisor is an independent and knowledgeable expert on art and the art market who can help to shortcut the learning curve, get the most out of collecting, prevent errors, buy the right work at the right price and make a safe investment.

Since “art”, “innovation” and “creativity” have become the new buzzwords in the private and corporate sector, building a collection or creating company art programs is no longer reserved only for an elite few or luxury brands. Because opportunities to buy and engage in art have exploded in the digital age, qualified art advisors are invaluable.

There is generally no job description of an art advisor, and anyone can start an art advisory. Art consulting is multifaceted and art advisors are personalities with various areas of expertise. The basic service is offering support in the acquisition of works of art, but the clientele is varied: seasoned and neophyte art collectors; companies and corporations; developers and architects. Thus, the services of an art advisor must be customised to realise individual goals and the particular vision of the client.

It's all about the Client

An art consultant's job is primarily to be the advocate of the client, to save time and take the client on a meaningful journey through the art world. It is not surprising that people who are interested in art ask themselves, why work with an art advisor if I can buy art in a gallery, at auction or online and have my own opinion? Even

the seasoned art collector Peggy Guggenheim relied on advisors, including the Dadaist Marcel Duchamp and the anarchist poet and critic Herbert Read to build her collection. So, the big question is, how can an art advisor realise my personal collecting concept or company brand vision?

Transparency, Knowledge and Passion

The art world is complex and very opaque and can be intimidating. Working with an art consultant is a relationship with many facets and benefits. There is no rulebook for art advising but creating transparency in the dynamic and fast evolving art world is one of the most important tasks of a consultant. Advisors stay informed not only through reading but go to gallery openings, exhibitions, art fairs, auctions and biennales. Working with many different artists and being familiar with various categories of art allows the advisor to connect the dots and create innovative concepts for collections and art programs. Ideally, the art advisor perceives the passions and needs of the client and helps to realise those intentions. It is not about the taste of the art advisor; rather the advisor helps the client to discover his own tastes and create bespoke projects and personal collections. It is like having four eyes, and training your eyes to see is the most important lesson you take away from looking at art. On that note; anyone can buy art with their ears, but serious art lovers experience art personally. The art advisor can help on all these levels and it is a long mutual journey with service elements which are easily underestimated.



by Dr. Ellen Andrea Seehusen
IAM - International Arts
Management GmbH

Experience, Credibility and Trust

An art consultant's reputation is paramount, in order to navigate the art business, credibility and building trust in the network and keeping the codex of fairness and professionalism high should be the priority of any qualified art consultant. All benefits mentioned above can be worthless, without any personal rapport. Working with an advisor, you enter into a rather intimate relationship. You become part of each other's' lives. Therefore, you not only want to pick an experienced advisor, with references and so forth, but you should choose someone you trust and feel comfortable with. Catherine the Great relied on the great mind of Diderot in building her art collection, but she didn't enjoy being with him; thus the relationship did not last.

To me, as an advisor, a great client is one who doesn't expect to purchase an “instant collection” or a business leader who doesn't need an immediate return on investment. Understanding art and collecting is a journey. The idea of accompanying a client on the building of a collection or a CEO on making art and culture part of his brand, is the most rewarding aspect of my profession as an art consultant. Because this is my passion, the clients benefit.

IAM – International Arts Management was founded in 2007 to provide a new and customized approach to art consulting.

www.iam-munich.com

ARTEXPO NEW YORK RELOCATES TO PIER

Redwood Media Group, the US leader in exhibitions and event production, media, and marketing for the global art community, has announced the relocation of its highly anticipated four-day annual showcase to a newly renovated Pier 90 exhibition space in the heart of Manhattan.

This year's 41st annual Artexpo New York has relocated to Pier 90 at 711 12th Avenue in New York, from its previously announced location, Pier 92, following a city inspection revealing that two of the West Side piers that house event space were determined to be structurally unsound. The dates for Artexpo New York will remain the same, taking place Thursday, April 4th to Sunday, April 7th. Exhibitor or trade registration and purchasing of show passes or general admission tickets are now open at www.artexponeyork.com.

The annual fine art destination will once again offer Three Shows Within One Venue at the heart of Midtown Manhattan, across 80,000

square feet of uninterrupted convention space. The show will host more than 300 innovative exhibiting galleries, art publishers, and artists from across the globe, showcasing original work of 1000+ artists that includes prints, paintings, drawings, sculptures, photography, ceramics, giclee, lithographs and glass works, among other contemporary and fine art.

To celebrate its 41 years of excellence in art, Artexpo New York presents [TRANSFORM] as the curatorial theme for 2019 – examining the power of art, how it challenges the status quo, changes our perceptions, and pushes us to see ourselves and others from a new perspective. Through its power, art transforms. Throughout its four historic decades in contemporary and fine art, Artexpo New York has hosted the likes of Andy Warhol, Robert Rauschenberg, Keith Haring and Leroy Neiman; intensifying the discourse on today's industry challenges and magnifying the very best the fine art world has to offer. In addition to visiting the world's largest fine art trade show, more than 35,000



Artexpo New York

avid art enthusiasts and industry leaders will return to enjoy [SOLO] highlighting established and independent emerging artists and [FOTO SOLO] featuring fine art photography from some of the world's finest abstract, contemporary and realist photographers. This year's Artexpo New York will also feature its annual lineup of interactive and educational programming covering the industry's most progressive topics and trends.

Artexpo New York begins with Thursday's trade-only day, fully devoted to the largest international gathering of more than 5,000 art industry representatives and qualified trade buyers every year—including gallery owners and managers, art dealers, interior designers, architects, corporate art buyers, and art and framing retailers. Attendees will have an opportunity to browse thousands of innovative new works of art and enjoy education seminars, cocktail parties, and other special events. [SOLO] offers established and emerging independent artists the opportunity to showcase

their work on an international stage. Over the decades, [SOLO] has become the ultimate venue for independent artists to be discovered—not only by gallery owners and art publishers, but also by collectors and enthusiasts. [FOTO SOLO] includes collections of fine art photography by some of the world's most acclaimed independent photographers.

Friday, April 5th, the doors open to the public and trade, culminating in the annual Opening Night Reception for Artexpo New York at Pier 90 in Manhattan from 4 p.m. to 8 p.m. Tickets for the Opening Night Reception are priced at \$25. Daily tickets for Artexpo New York are priced at \$20 for general admission. A multi-day pass that includes access to all three shows from Friday, April 5, to Sunday, April 7, is priced at \$40. For further information on Artexpo New York or to purchase tickets, please visit www.artexponeyork.com. For more information on Redwood Media Group, visit www.redwoodmg.com.

Before, During and After Extreme Weather Preparation

by Diane Jackson

Whether a museum is more likely to be struck by a hurricane, a wildfire, or an earthquake, having a plan to appropriately deal with catastrophic disasters is essential for the safety of their collections. No two museums are precisely alike; each plan is different. There are best practices, however, that museums and their personnel should be familiar with before, during and after a catastrophic event to protect their collections.

Before: It is essential to be proactive in preparing an emergency plan for a potential catastrophic weather event, so if you ever find yourself in an emergency, you will know what to do.

Key considerations of an emergency plan should include: Business continuity plan: This

plan should consider all potential threats and illustrates execution when the possibility of a catastrophic event (whether or not) becomes a reality. It should allow your organisation to continue to operate post-event.

Designated safe space: Museums typically have storage locations or galleries where collections can be moved at a moment's notice. These areas tend to be temperature controlled and have no windows.

Documentation: Accurate information on items in the museum's collection and where each item is located along with all incoming and long-term loans is important. This will help an insurance company process claims faster.

Emergency training: Practice your emergency evacuation plan with museum staff, so they are



familiar with their roles and responsibilities, safety routes and general emergency procedures ahead of time. Training also helps museums keep emergency plans up-to-date and can reveal when changes are necessary.

During: When it becomes evident that extreme weather is going to impact your museum, your proactively built plan kicks into action. First and foremost, ensure the safety of all museum personnel. This may even mean leaving collections behind to avoid putting employees at risk. Then, if there is time, move the art to your designated areas. Finally, should time allow, alert museum lenders of their collection's status. This can be done via email updates of the location of their collections, the steps the museum is taking to protect the art and what to expect post event.

After: Once the area has been marked as safe by local authorities, an evaluation of damage can be done. Take an inventory of and document damage by taking videos and photographs, trying not to move the pieces unless they are sitting in water. In the case of water damage, move as fast as possible to place wet pieces in special freezers to limit further deterioration and lasting damage such as mould.

Simultaneously, a designated person at the museum should alert lenders of any damage to their collections. You should also call your insurance broker as soon as possible so they can start the claim process. A fine art claims adjuster will be assigned to help with the claim process, including finding a conservator to help repair damaged art.

The time is now to prepare: Last year was notable for the sheer volume of extreme weather that plagued the United States – the number of acres burned by wildfires in 2018 is the eighth-highest in history and more than 1,600 flood events took place. With this in mind, museums should take the time to make sure their emergency plans are current.

Diane Jackson is Chief Operating Officer and Director of Finance at Huntington T. Block Insurance Agency, Inc., a division of Aon, one of the world's leading insurance broker. With more than 1,200 museums, 800 art galleries, and some of the largest universities and Fortune 500 companies' art collections insured, HTB is the world's leading provider of insurance to the fine art community.

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How does light damage fine art?

The importance of maintaining the condition and value of art collections

By Manoj Phatak, CEO of ArtRatio.co.uk

The Art Dealers Association of America cites the key issues behind determining the price of artworks as authenticity, quality, rarity, provenance and condition. Given that normally only the latter two will change over time, it is clear that provenance and condition need to be carefully controlled in order to maintain the value of the collection.

To view art is to damage it. Some light reflects from an object of beauty and reaches our eyes to produce a sensation of awe. Some light on the other hand is absorbed by the object, causing photochemical changes to its molecular structure, resulting in fading, cracking and embrittlement.

Extreme light levels on an ancient stone sculpture would not increase the heart rate of an art conservator, but that same level of light would destroy an antique silk garment within days.

Maintaining Objects in Private Residences

Whereas museums are often designed to avoid the issue of light by obstructing or removing windows entirely and care is taken to maintain environmental conditions, private collectors do not live in museums, but in residences. And private residences are built for people, not art.

The typical light levels found in residences are extremely detrimental to collections of art, antiquities and luxury objects.



Manoj Phatak

As stated in British Standards Institute document "Specification for Managing Environmental Conditions for Cultural Collections" (PAS 198):

"It is time to shift museum policies given to architects to an understanding of the real conservation needs of different categories of objects, which can have widely different requirements".

What is a Green Art Collection?

With the move to greener buildings which respect initiatives in sustainable architecture such as LEED and BREEAM, artefacts, buildings and people have come to a crossroads. We need to find a balance quickly so that we can all cohabit the same space without detriment to the other.

What follows is the chain of events that unfolds when daylight on art collections is not managed:

Sunlight entering the building facade through unfiltered windows contains up to 55% infrared energy (this appears to us as heat).

This heat increases the ambient temperature in the vicinity of the collection and even inside the objects. It accelerates chemical reactions and increases internal temperature gradients which can cause mechanical stresses.

The increased temperature reduces the relative humidity, causing embrittlement and cracking of composite objects. These objects contain hygroscopic materials of differing thermal coefficients of expansion.

The reduced humidity also reduces the electrical conductivity of the air since dry air contains less water. This means electrostatic charges build up on insulative surfaces, e.g. glass / acrylic displays, because the electrical charge has no natural dissipation mechanism to ground.

An increase in electrostatic charge on nearby surfaces attracts (and lifts off) molecules of friable media such as charcoal and graphite, found on drawings, sketches and other works on paper. It also increases the transfer of dust and other pollutants, reducing the air quality inside the display case.

How Much Light is Too Much?

The International Commission on Illumination, based in Austria {"Control of Damage to Museum Objects By Optical Radiation" (CIE 157)} recommends that fragile works of art containing materials such as silk, paper and fugitive pigments should not receive more than 50 Lux at any time and should not be exposed to more than 15,000 Lux-Hours in a year.

Assuming typical museum opening times of 3000 hours per year, even a minimal, but permanent light level of 50 Lux would result in a total exposure of 150,000 Lux-Hours per year, which is ten times the CIE recommended figure for the most sensitive of materials, including textiles, works on paper and photographs.

In Summary

A trade-off is inevitable when exhibiting art collections, both in corporate, institutional and private buildings. What is paramount is that the collection is considered centre-stage, since the objects on display can deteriorate rapidly if the environment is not tailored to the sensitivity and characteristics of the materials.

There is an enormous opportunity for the art world whether private or public to rethink how it manages the condition of fragile collections. Adopting improved practice with careful consideration of the climate and conditions objects enjoy would make for more durable preservation and it would benefit their owner and art collectors in terms of their appreciation of the artefact and their financial investment in their portfolio.

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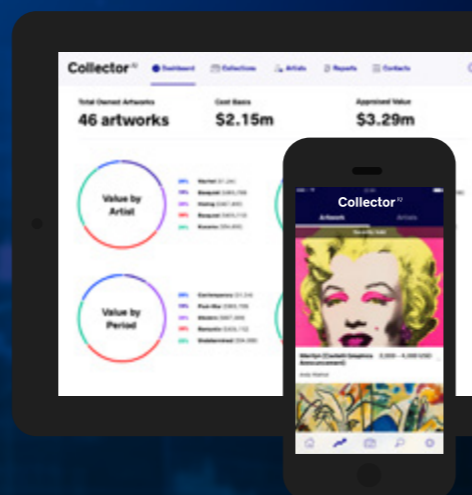
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ART SPACE ECOLOGY

Two Views-Twenty Interviews

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Foreword by Edward Lucie-Smith

Corporate Art Programmes A Business Perspective

by Fabienne Nicholas

The role of art in the workplace has long been understood – from the earliest corporate collections that nobly represented a company's status and values, to recent trends that see an engagement with arts and culture as a strategic brand defining tool. Art gives the business personality and can be central to a company's identity. However, it is increasingly seen as a catalyst to support broader corporate ambitions.

The workplace is evolving, and in an increasingly globalised world, new technologies, mobile workforces and social responsibility agendas mean companies are responding to a wider trend towards making the office a better place to work and improving the quality of experience to bring out the best in people. Corporate engagement is moving away from just hanging art on the walls to a holistic view of creativity and a rich experience of culture in the workplace.

The shifting demographics of the workforce is driving new ways of engaging with the arts. A focus on experiences rather than consumer goods is a hallmark of the millennial workforce, and

companies looking to attract young talent are looking to programmatic approaches – changing art displays, artist residencies, events and education programmes – to provide a platform for social interaction and contribute to expanded cultural experiences.

A diverse workforce is also proving to be an increasingly important factor in business as employees, customers, and shareholders begin to emphasise inclusion. The arts can provide unifying experiences for communities, bridging barriers of gender, cultural identity and difference and helping us understand an increasingly globalised world better.

As an example, Aspen Re's global art programme provides a creative perspective into the world around us. The collection is held in offices across the globe, in each country, the collection represents work from artists living and working in the region. In this way, Aspen creates sustainable connections to the local arts ecology – and reflects the unique character of place within the office environment.

Today's business environment demands innovation and creativity, and creativity is all about making connections between new and diverse experiences and the arts bring these experiences directly into the working environment. Creativity is among the top skills sought by businesses, according to the Conference Board's "CEO Challenge 2017" survey, with 72 per cent of business leader respondents saying creativity is of high importance when hiring.

An art programme that embeds creativity into the office environment fosters collaborative thinking, ideas sharing and new perspectives. Programmes such as the established Facebook Artist in Residence scheme, which invites artists to create work amongst the daily activity of the office environment, understand that the presence of artists in the workplace can be instrumental in promoting empathy, openness, innovation and connectivity.

Companies need to react to what is happening around them and contemporary art as a form of knowledge production engages with the ideas and concerns of our time. Companies are increasingly looking to integrated arts programmes that offer a window into the social, political and economic issues present in our world.

The challenges of doing business in the 21st century require companies to evaluate their values and increase their focus is towards an ethos of social responsibility and demonstrating how they contribute to meaningful social and ethical causes. In this environment, an outward facing arts programme can build networks and support, nurture younger talent and provide avenues and audiences for artists' work. Art can communicate social responsibility by highlighting core values, from diversity to sustainability, ecology and the environment.

An art programme that reflects on ethical and social concerns can provide a visible mechanism for illustrating a commitment to shaping a better world.

With the well-being agenda at the forefront of current business thinking, a holistic approach towards the working environment has seen the development of spaces that enhance physical and mental well-being.

Alongside the dining halls and leisure spaces that characterise the new office, a mix of cultural experience supports the building's community from within and helps people feel valued.

At one of London's newest office developments, 22 Bishopsgate, property developers Lipton Rogers and investors AXA have taken this to heart. Art at Twentytwo is a 'living' programme – where arts and culture are integrated into the DNA of the building. Informed by the evolving needs of the business community, art programmes will animate the building's public facing spaces, offering a vibrant presence in the City and an environment that fosters creativity and innovation. Ultimately, art helps Twentytwo to be understood as a cultural destination in London, designed for a community of un-like-minded people.

Fabienne Nicholas
Head of Art Consultancy
Contemporary Art Society

Armando

by Sigrid Bruijtel

As director of the Armando B.V., I am very pleased to have the occasion to share my love for Armando's art in this article.

Armando is one of the most important Dutch Post-war artists. He was also a writer, poet, journalist, musician and theatre-maker. He was born at 18-9-1929 in Amsterdam and died on 1-7-2018 in Potsdam. During the second World war, he moved with his parents to Amersfoort. Looking through the fence of the Amersfoort concentration camp, he could see the suffering of the prisoners inside, an experience that marked his work intensively. An example of this can be found in "Schuldig Landschaft" (Guilty landscape):

The landscape witnesses the injustice but does not take any action, keeping growing undisturbed.

In 1958 Armando joined the Informele Group and made paintings in black and red with titles: "Peinture criminelle", "Espace criminel" and "Tête noire".

After this expressive period, Armando joined the Dutch "Nul" group in 1960. "Nul" stood for "a new beginning". Together with Henk Peeters, Jan Schoonhoven, Jan Henderikse, Herman de Vries and Stanley Brown they created formal and emotionless art mostly consisting of monochrome works. Armando garnished these works with recycled elements such as bolts, nuts and barbed wire. The Dutch "Nul" group felt closely associated with the

international "ZERO" group: Heinz Mack, Otto Piene and Günter Uecker (Germany). Walter Leblanc, Jef Verheyen and Paul van Hoeydonck (Belgium). Bernard Aubertin, Arman and Yves Klein (France). Christian Megert, Daniel Spoerri and Jean Tinguely (Switzerland). Enrico Castellani, Lucio Fontana and Piero Manzoni (Italy). Yayoi Kusama (Japan).

Armando was a pioneer and he became the first Dutch artist to look for a sponsor for his artworks. Goodyear supplied for free the tires for "The tire wall". This installation was shown for the first time in 1962 during the ZERO=0 exhibition at the Stedelijk Museum in Amsterdam.

The installation "5 Red and five black barrels" (sponsored by Sikkens) was exposed, together with "Blackwater", during the exhibition ZERO-o-Zero at the Gemeentemuseum Den Haag in 1964.

In the 70s Armando moved away from the "Nul" group and focused again on traditional painting. In 1979 he was living in Berlin where he made large black and white paintings like "Fahne", "Preussische" and "Selbst". These works were exposed in 1982 at Documenta 7 in Kassel and at the Venice Biennale. The legendary Armando "Fahne" exhibition at the National Gallery in Berlin took place in the same year. In 1988 Armando created his first bronze sculpture, a 4-meter high flag for in the Concertgebouw in Amsterdam; he continued creating bronze sculptures until the final years of his life.



Armando's black and white period continued in the '60s with "Der Zaun", "Die Leiter", "das Rad". Later in his life, his works became more colourful and less explicit like "Seestück", "Landschaft", "Waldrand" and "Am Fenster".

Forty years after their initial appearance, in the 2000s, several Zero and Nul exhibitions took place. The public acceptance this time was extremely positive, showing that these works are still actual and fascinating.

During his life, Armando was made a Knight for the Order of the Nederlandse Lion, received the Medal of Honor for Arts and Sciences, was a member of the Academy of Arts (an association) in Berlin and received several literary prizes.

Armando's works are part of museum collections as well as private collections.

List of most important past exhibitions:
2006: ZERO, Museum Kunstpalast, Düsseldorf, this exhibition travelled to The Musée d'Art Moderne, Saint - Etienne.
2011: Nul = 0 Nederlandse Avant-Garde in international context 1961-1966, Stedelijk Museum

Schiedam (the Netherlands).
2014 "Zero na America do sul", travelling exhibition: Museu Oscar Niemeyer Fundação Iberê Camargo and Pinacoteca do Estado de São Paulo.
2014: Countdown to Tomorrow, Guggenheim New York

2015: "ZERO, die internationale Kunstbewegung der 50er & 60er Jahre",

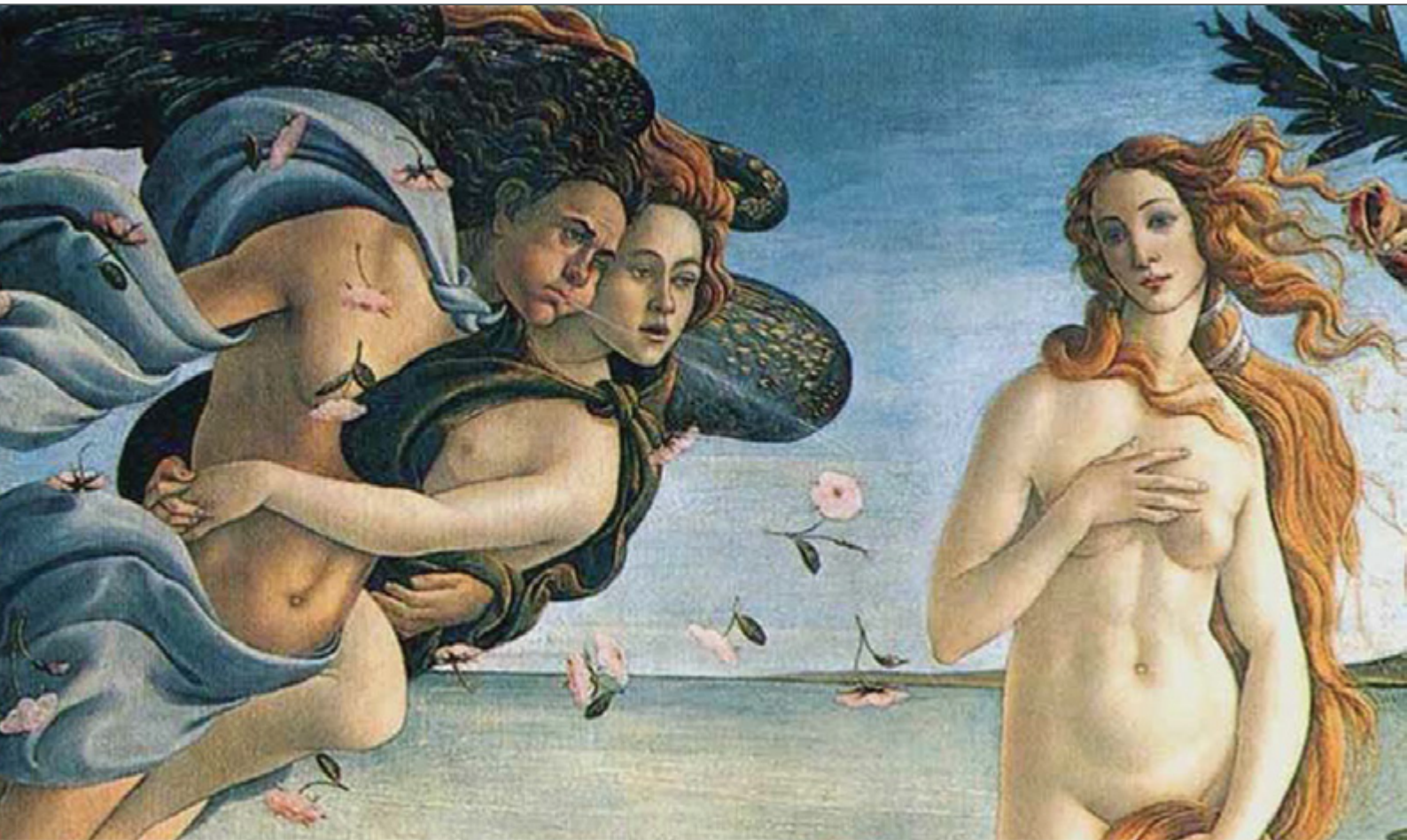
Martin-Gropius-Bau, Berlin
2015 "ZERO: Let Us Explore the Stars", Stedelijk Museum Amsterdam

On 1st July 2018 just before Armando's death, a major retrospective exhibition "Between Abstraction & Reality" took place in the Guangdong Museum, Guangzhou (China)

Present and upcoming:
The Armando Memorial exhibition at the Voorlinden museum in Wassenaar is ongoing until 5 May 2019.
Three important Armando sculptures will be on display in Art Zuid (Amsterdam) 17 May - 17 September 2019.

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