

# ART & MUSEUM



Winter Issue 2019



**SPECTRUM  
MIAMI  
&  
RED DOT  
MIAMI**



# PRIVATE ART MUSEUM REPORT



LARRY'S LIST



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SPECTRUM MIAMI & RED DOT MIAMI

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ART DUE DILIGENCE PANEL

The Ritossa Family Office Summit Dubai under the patronage of Sheikh Ahmed Al Maktoum



ART ON BOARD

Art on board Superyachts



Modigliani and His Muses

Modigliani Institute in Korea



JAMES HEATHCORE

Artwork, trusts and UK tax:



WELCOME

ART & MUSEUM MAGAZINE

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

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

Art & Museum is distributed with Family Office

Magazine and will also appear at many of the largest finance, banking and Family Office Events around the World. Media Kit. - [www.ourmediakit.co.uk](http://www.ourmediakit.co.uk)

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

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

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The Validation Procedure:

Criteria to Predict Greatness



DELIOTTE ART CONFERENCE

REPORT by Pandora Mather-Lees



Samuel Walsh

"A line is a force"

P. 30



EUROPEAN DESIGN & ART-Philippe Timmermans



RENSENEN ART GALLERY



GALLERY EDEL

## FIVE MUST SEE EXHIBITS AT SPECTRUM MIAMI AND RED DOT MIAMI

Miami, FL, December 6th, 2019: Spectrum Miami and Red Dot Miami, two of the longest running and most progressive contemporary art fairs for the fine art industry that offers "Two Shows Under One Roof," has already seen a record attendance for its first two days, due to a number of astounding exhibits that are virally reverberating throughout the art world during this year's Miami Art Week.

Spectrum Miami and Red Dot Miami return to Wynwood Arts District this year, December 4-8, 2019. with its permanent location at Mana Wynwood, with both shows inside the convention center for the first year ever, offering an exceptional and elevated world-class experience for both exhibitors and art enthusiasts alike. Spectrum Miami and Red Dot Miami covers more than 100,000 square feet of exhibition space and is even more accessible for visitors on foot and by car, as the only fair of its kind to offer on-site parking for attendees. Mana Wynwood is located at 2217 NW 5th Ave. (at NW 22nd Street). Complete information on this year's shows can be found by visiting the following websites. [www.spectrum-miami.com](http://www.spectrum-miami.com) and [www.reddotmiamicom](http://www.reddotmiamicom)

Reinforced by the hoards of followers and attendees, with viral comments by traditional media outlets and the art world's leading influencers, these resounding exhibits are proving to be the most talked about.

**BULLEIT 3D PRINTED FRONTIER EXPERIENCE** (Main lounge area)

Bulleit Frontier Whiskey establishes its latest cultural Frontier Works project, the Bulleit 3D Printed Frontier Experience at Red Dot Miami. Art, mixology, technology and design converge at the Bulleit 3D Printed Bar, bringing guests 21+ together for an immersive and innovative 3D printed experience. At the center of the experience is the debut of the new Bulleit Art in a Bottle Collection, a multimedia art project inspired by the frontier and pushing boundaries in culture. Created in collaboration with Miami-based contemporary and urban artists Elidea and Jason Skeldon, the art comes to life inside of multiple 1.75L bottles of Bulleit Bourbon. This modern spin on the classic "ship in a bottle" merges various mediums and both artist's unique flare to create something new and different. Guests in attendance are treated to live mural paintings, cocktails mixed by



Art on OLED-2



leading Miami's best bartenders and some of the world's first 3D printed cocktails, created in partnership with robotics pioneer from Print A Drink, Benjamin Greimel and more.

The Bulleit 3D Printed Frontier Experience previously made stops in Oakland, CA at the city's historic Sixteenth Street Station; Austin, TX; New York City during the 18th annual Tribeca Film Festival; and most recently, Dallas, TX at the city's historic Ervay Theater.



DOUG POWELL (Artblend Booth 720)

Where do old computer keyboards go? If they are lucky, they wind up in one of mosaic artist Doug Powell's masterpieces. This unusual art form incorporates mosaic portraits and murals created with cast-off computer keys. Powell, who has been studying and perfecting his method for many years, uses "upcycled" computer keys from tens of thousands of computer keyboards and arranges the retired CAPS using their individual character and color to complete the artwork. Stop and gander at what keyboards can become and see the unique "Rubiks Cube" and giant "Route 66" sign at the Artblend exhibit.



ROBERT LEONE DRAWINGS (Spectrum Miami Booth S619)

Robert Leone is a self-taught artist who blends multiple artistic styles to create hyper-realistic drawings of contemporary cultural icons. Born in Queens, NY in

1972 and raised on Long Island, Leone discovered his innate artistic talents early on from the ages of 4-6 while homebound with a medical condition. With the gift of patience, his precision for detail, and just a #2 pencil, Leone filled his days drawing faces and figures with exacting detail from the magazines, books, and posters around him. After graduating from Binghamton University (NY) in 1994 with a BA in Economics and Graphic Design, Leone put his artistic ambitions aside to focus on a more "stable" corporate career. It was around this time while living in NYC that he was first introduced to the world of Hyper-realism after seeing Chuck Close's Big Self-Portrait on a promotional piece for his 1998 MoMA exhibit. Fascinated by the level of detail, as well as the process in which it was created, he aspired to someday go back to his roots and create drawings in that style. In 2018, over twenty years after his last drawing, Leone finally picked up where he left off, this time armed with the knowledge and tools he lacked early on. What resulted was his first piece in years, Clarence. Inspired by a close friend and fellow music fan, Clarence would become the first of several drawings for the hyper-realist artist.



ILAN NEUWIRTH (Red Dot Miami Booth 01)

His first work of this Miami-based pop artist came from the Israeli sculptor Yakov Agam, who traded his art to Ilan for windsurfing equipment. Agam's experiments with kinetic and optical art were Ilan's first inspirations to create art of his own. Later, a friend opened an Italian restaurant next to the Romero Britto gallery, and Ilan was able to spend time at Britto's gallery. Britto's message of happiness, and pop art's messages of hope, dreams and happiness still resonate with Ilan. For his art, Ilan finds objects, or, just as often, they find him. Antique, vintage, and modern objects are made new, vibrant, and repurposed. Each object is unique, and calls out to him, and asks to be

made into something fresh. They call out to be seen, if not for the first time then from an angle that's been hidden. They call for light and shadows. They call out to be celebrated. Ilan's art sometimes uses powder coating, metal, fiberglass or epoxy, but he always bends neon to highlight these objects and create art that we can't look away from. This brightness reflects the joy he finds in creating his art. The effect of neon is immediate, warm, euphoric. It's a century-old tool that harnesses some of the same energy found in stars to create a sharpness which our current moment yearns for. In that way it's vintage, timeless, and modern in a single moment. From deep bliss to passing euphoria, Ilan's art tries to explore the shades of happiness in the human experience, and to inspire people towards some measure of that happiness.



#### SCIENCE AND HUMANISM

BY YANG YIBIN (Spectrum Miami Booth 800)

Yang Yibin expresses the beauty of science through the study of light and shadow effects and physical expression. The combination of human and science is the application of different thinking about life. The materials of each piece are customized and developed from the perspective of scientific applications. For example, "Photon Fish" is a combination of acrylic and LED lights and machinery. "The Natural Beauty of Dispersive Prism Experiment" is made by the principle of crystal refraction. "H2o+" is a combination of light and glass art, which is about the principle of glass refraction. The soft sculpture art form called "Soul Perception" is a comprehensive expression of light and cotton. The cotton form and the shadows present constitute the entire artwork. All these works hope to use scientific thinking and art to express the differences of each person's thinking and the conflict or coexistence of science and philosophy in the development of human civilization.

Additional outdoor exhibitors at this year's shows LG Display and ART ON OLED are also examples of how the latest, cutting-edge technology is taking over the art world.

Spectrum Miami and Red Dot Miami takes place Dec. 4-8, from 12 to 8 p.m. daily and 12pm to 6pm on Sunday, December 8th at Mana Wynwood. A General Admission 1-day Pass for Spectrum Miami and Red Dot Miami is \$25 by purchasing online or \$30 at the event. Tickets grant access to both shows. For further information on the shows or to purchase tickets.

[www.spectrum-miami.com](http://www.spectrum-miami.com) and [reddotmiami.com](http://reddotmiami.com)



#### About Spectrum Miami

Now in its 9th year, Spectrum Miami, a curated contemporary art fair inside Mana Wynwood, takes place annually in December as part of the popular Miami Art Week. Spectrum Miami is where contemporary meets extraordinary, featuring the works of more than 200 exhibiting galleries and artists from the Florida region and around the globe. The five-day show attracts more than 35,000 visitors and high-net-worth collectors who interact with the specially curated programming, while celebrating the fine art experience with music, entertainment, and other special events. Spectrum Miami has emerged as one of the best-attended cultural events in Miami by highlighting thousands of innovative works among Miami's top talent. For more information about Spectrum Miami.

[www.spectrum-miami.com](http://www.spectrum-miami.com)

#### About Red Dot Miami

Now in its 14th year, Red Dot Miami, a curated gallery-only contemporary art fair located in Mana Wynwood, takes place annually in December as part of the popular Miami Art Week. Red Dot Miami features up to 75 modern and contemporary galleries representing over 500 leading contemporary artists from primary and secondary markets throughout the world. The five-day show attracts more than 35,000 visitors and high-net-worth collectors who interact with the specially curated programming. Red Dot Miami has enriched the city's arts scene beyond measure since its inception in 2006, becoming one of the leading satellite shows during Miami Art Week. For more information about Red Dot Miami.

[www.reddotmiami.com](http://www.reddotmiami.com)

# Planning Considerations for Established Art Collectors



By Tina Milligan, CPA, Managing Director Family Wealth Strategies, BMO Family Office

Whether hitting Art Basel to discover the hottest new artists or bidding on a piece by an Old Master at auction, an experienced art collector probably knows how to navigate the art world.

An experienced collector understands that as his or her collection grows, a more sophisticated approach is necessary when considering the ultimate goals for the care and keeping of their collection. More and more, collectors are looking at art for more than aesthetic qualities. Art can also serve as an important portfolio diversifier beyond traditional asset classes like stocks, bonds and cash. Most importantly, it can be a central component of a legacy, both for family and the public. Documentation is everything

Regardless of a collector's ultimate goals for the collection, steps should be taken now to ensure that the collection has integrity. Proper documentation helps establish authentication and ownership of artwork. It also helps an appraiser determine value, a necessary step for insurance, taxes and sales. Prospective buyers should request a copy of the condition report since condition is an important factor in determining value. Each piece of art purchased should come with a bill of sale, listing the price paid

and the seller. In addition, it should state the date the work was created, the artist and a full list of previous owners, which establishes provenance. Without it, there is a risk that the art isn't what it is believed to be. And, there is also the risk that ownership claims might be called into question.

## A taxing endeavor

As a collection grows, the financial responsibilities of art ownership will also grow and taxes may become a significant consideration. Art and collectibles are considered capital assets. If a painting is received as a gift during the collector's lifetime, the basis is the collector's cost basis in the art acquisition (purchase price plus any associated fees).

If a painting is inherited, the basis is the fair market value of the painting at the time of the collector's death. The capital gain is the difference between the basis and the sale price. To determine the new cost basis of inherited art at the collector's death, an appraisal is needed. Unlike for insurance purposes, this type of appraisal looks only at how much the piece would fetch at auction, not its retail value and any extra needed to cover the true cost of replacing a piece of work. Given the high tax burden on art, it's no wonder that collectors look for ways to alleviate it. In general, expenses related to a hobby are not tax deductible. But highly experienced art collectors can be viewed as art investors or dealers, and have the ability to deduct expenses and losses. Investors, dealers and artists themselves may deduct attorneys' fees, brokers' fees, cost of appraisal, cost of insurance and others.

## Art as charitable donation

Donating artwork can also provide big tax savings, particularly for pieces that have appreciated greatly in value. But it is important to pay close attention to how, to whom and when a donation is made. By donating artwork during a lifetime, two important tax strategies can be employed. First, a tax deduction can be received (how much depends on the type of charity that gets the donation). The other is that the value of the piece will be removed from an estate, helping to reduce the estate tax burden on an estate. The Internal Revenue Services' Art Advisory Panel may review the appraisals submitted for a donation. When art leaves a collection

At some point, a collector may want to sell a piece in their collection either because tastes have changed or a need to raise funds. Among the things to ask for is a concession on the seller's premium, typically 20% to 30% of the sale price. And if a piece of art is particularly hot and likely to generate a high price, dealers may also share the buyer's premium as an added inducement.

## All in the family

Art can be an integral part of a family's legacy, not only because pieces can be passed down from one generation to the next, but also because it can plant the seeds for a lifetime of art collecting in the next generation. Involving children in the collection is an excellent way to educate them about the world of art. It may be a hard sell for the selfie generation to get excited about the Dutch Masters. Some children may turn away from collecting altogether in favor of their own hobbies. Regardless of how much of a collection the next generation keeps, the issue of estate taxes will likely surface. Remember that individuals receive a \$5.49 million exemption from estate tax and married couples have a combined \$10.98 million exemption. The fair market value of the art in the collection is added into the estate and estate taxes will be owed on anything above the thresholds. Give careful thought to how children will pay estate taxes. For public good

Some collectors have grander plans for art after their deaths. Their intention is to provide a public benefit. Up to 90% of art in the public trust comes to them through donations. Donating art can be an exciting opportunity to share the work spent over a lifetime acquiring with the public. Leaving a legacy to an institution requires careful planning. If the intention is to bequeath art, it's important not to leave this task up to the executor of the estate or the trustee to carry out. A better way to do this is by researching and identifying an institution that has an interest in the type of work collected and give wide latitude in how the work can be displayed in the long-term. A formal agreement with the institution helps to spell out all the conditions.

Established collectors are no longer getting their feet in the art world. They are working on bigger goals, like expanding their collections, involving the next generation and planning for a legacy.



# Art Due Diligence Panel

## The Ritossa Family Office Summit Dubai under the patronage of Sheikh Ahmed Al Maktoum



Moderator, Ty Murphy, Panel members Dr Pierre Sig, Fionnuala Rogers, Phoebe Kouvelas, Roberto Alcalde and Philippe Gellman

The art market has very little regulation to speak of, and for the unsuspecting art buyers or investors, it can be a minefield. Would you buy a private jet, a yacht, or property without conducting due diligence or getting reports from the respective experts? The artworld is no different. If you get the right advice and minimise the risk as you would do with any other asset, it makes good business sense.

The state of play in the art world has seen the rise of art advisors who are specialising in due diligence and AML. Conferences and summits around the world now include this hot topic at events in the form of speakers, panels, and round tables.

One such panel took place at the 10th Global Ritossa Family Office Summit; it was held in Dubai on the 23-25 of November, under the High Patronage of His Highness Sheikh Ahmed Al Maktoum. This is one of the world's largest and most exclusive gatherings of family wealth, gathering representatives of \$4 trillion investor wealth who convened to discuss investment opportunities for family offices.

Mr Ty Murphy moderated the art due diligence panel. What followed was a very interesting panel discussion on "Due Diligence in Fine Art Transactions." The panel

members included a number of top art professionals and experts from around the world who discussed the legal, commercial, and technological developments that affect the way due diligence in fine art transactions is conducted.

The panel members included Mr. Roberto Alcalde, Control SAM Family Office Monaco, Philippe Gellman, CEO Arteia, specialist art lawyers Phoebe Kouvelas, Founder of ArtSecure, Fionnuala Rogers, Associate at Constantine Cannon LLP, and Dr Pierre Sig, an international businessman and art collector.

Ty Murphy comes from a family of dealers in art and antiques. He is an art advisor to UHNWI clients and specialises in due diligence in fine art transactions. With an investigative background, he advises all his clients that any art under consideration may be fake until he proves it otherwise. Ty is a former investigator and has worked for a number of law firms. He was recommended to private clients by Lloyds of London, and he utilises his investigative experience when conducting "due diligence" in fine art transactions on behalf of his clients.

Mr. Roberto Alcalde is an UHNWI and one of the largest private art collectors in the world. He is the



Phoebe Kouvelas, Roberto Alcalde and Philippe Gellman

founder of the "Control SAM" Family Office in Monaco and created Europe's first art resort, Es Revellar, one of the only high-end fine art resorts in Europe where art is on display to guests.

Philippe Gellman is the CEO Arteia and has worked in the financial sector for nearly 30 years. An entrepreneur at heart, he has taken over companies in industries such as asset management, diet and lifestyle, fashion, and gaming. Having been an art collector for 20 years, he co-founded and has managed Arteia.

Fionnuala Rogers, of Constantine Cannon LLP, is a consultant lawyer in the art and cultural property group, exclusively working in international art and cultural property law. She advises on all aspects of art law, including cultural property and the repatriation, seizure, and export of antiquities, worldwide touring exhibitions, art and technology, auction guarantees, cross border transactions, art funds, and alternative investments.

Phoebe Kouvelas is an international lawyer and founder of ArtSecure, a law firm specialising in art, intellectual property, and cultural property matters. She has expert knowledge of European laws and regulations, but also non-EU countries' cultural heritage laws. She has developed the industry's first Legal Risk Assessment methodology for art collections. It is an innovative risk-based approach for identifying and mitigating art-related legal risks that secures and enhances an art collection's value.

Dr. Pierre Sig outlined the position of art collectors in Saudi Arabia and the issues that arise from collecting art. He later hosted a round table to discuss fine art. He also discussed provenance, authenticity, and the use of an art conservator.

Fionnuala Rogers discussed the EU import regulations for cultural property and the role lawyers play in due diligence process, and that it's a team effort with art experts and provenance researchers.

Mr. Roberto Alcalde discussed the rates of return of investment being grossly inflated. He also outlined that sixty percent of the art trade is concentrated on 25 artists, and the rest is distributed amongst the other remaining 250,000 world artists. As a museum owner, he said that artists need marketing machines in the form of museums, foundations, galleries, etc., to maintain or increase the value of their work, much like consumer products.

Ms. Phoebe Kouvelas discussed the new due diligence obligations imposed on traders of fine art by the 5th Anti-Money Laundering Directive and how they will affect the Middle East. She also explained how the requirement under the directive to adopt a risk-based approach is an opportunity for a much-needed shift in perception on how to conduct business in the art market that can extend to all stakeholders and for all art collecting processes.

Ty Murphy said, "It was a privilege to organise and moderate this panel, and I was delighted to get the line-up of experts to take part. The response from the audience was terrific. We are now looking ahead and organising other panels on art due diligence and bringing awareness on the topic of 'Due Diligence in Fine Art transactions' to a broader audience within the family office and wealth space."



Sir Anthony Ritossa, Chairman, Ritossa Family Office, Host, Ritossa Family Office Investment Summits, said, "Due diligence forms an essential part of art transactions. Investigating and obtaining as much information as possible about the parties to the proposed transaction, the artwork, and the transaction itself protects art businesses and collectors and helps art businesses manage their reputational and financial risks. Thank you Ty Murphy, Founder, DOMOS Art Due diligence, for putting together such a great panel."



# Art on board

by Julia Zaltzman



"A house or a boat without art is like a body without a soul - devoid of that irrational and magical vision that only artists can conceive."

This is the rationale of Italian gallerist Barbara Paci, founder of her namesake gallery in Pietrasanta in Italy, and well-versed in the nuances of artistic requirements aboard superyachts. Paci specialises in contemporary sculpture, embracing the "third dimension" that can be found in the work of artists such as Fernando Botero, Kan Yusada, and Igor Mitoraj. There is a natural synergy between the visionary, hand-crafted world of art that Paci immerses herself in and that of superyacht design and build. Vast, almost monolithic in size, yachts are not often thought of as being hand-built, but the years of painstaking craftsmanship that goes into each vessel is undeniable nonetheless.



And the parallels continue as life on board takes on its own identity. Each yacht reflects the unique personality and lifestyle of its owners, and intrinsic to that is art. "In recent years, architects, designers and owners have come to consider superyachts as second sumptuous homes that need works of art in line with their personalities," she explains, "concepts that make it necessary to curate real contemporary art collections on board."

When it comes to life on land, Paci is no stranger to developing pilot projects in partnership with some of the most important shipyards in the world. One such connection is with Dutch shipyard Heesen Yachts, renowned for its feats of design engineering (creating some of the fastest superyachts in the world) and for its use of skilled artisans. "Our being an Italian gallery translates into creativity and a centuries-old tradition of creating works of art," says Paci. "With Heesen, we have found that the same principles can be interpreted through its Dutch values of rigour, perfect organisation, and a willingness to look to the future."



This synergistic connection was eloquently exemplified in 2017, when Heesen's Project Maia (now Omaha) was unveiled for the first time at an exhibition held at London's Saatchi Gallery. Two young artists represented by Paci created their own visual interpretation of the yacht - a dynamic video installation by Michelangelo Bastiani, and a pictorial representation of the sea and sky created in oxidised iron by Alessandro Busci.



And few can argue with the experience and foresight of Dickie Bannenberg, partner at the celebrated superyacht design studio Bannenberg & Rowell. Renowned for its creative, contemporary and approachable design, the studio has completed yacht projects at almost every leading shipyard, including seven new builds at Heesen. When it comes to understanding owners' requirements for art on board, Dickie has it down pat. One of his most rewarding experiences so far was co-curating the art for Heesen's 65m Galactica Star, for which he designed the interior.



"Even though the process was done relatively late in the day, the owner was very interested and committed in the art process," he says. "It was a highly considered and impactful art selection that he made."

Galactica Star sports a powerful and contemporary interior with a lot of "dynamic movement," so the art on board is punchy and striking. Shopping at the likes of London's Hamiltons Gallery, Halcyon Gallery and Huff Gallery delivers its own rich rewards, but it was at the latter establishment where Dickie's favourite piece was located - "a fabulous, scrunched up huge leather dollar bill." Additional onboard acquisitions included an Andy Warhol print, a Brits photograph, a life-size image of Naomi Campbell, and a bronze sculpture of a panther. The final pièce de résistance was a neon Tracey Emin sign.



"They were all pieces not for the fainthearted, but which sat pretty happily within the dynamic and strong interior," he says. He makes it sound easy, but of course, placing artwork on board a yacht comes with its own set of criteria, including temperature controlled environments, and onboard weight is a serious factor. That said, Heesen is world-renowned for its meticulous ability to balance the scales, as well as an advanced method for mounting works of art - a system of sliding key plates, which means the framed art is absolutely flush mounted and locked into position.



For some, of course, a superyacht is the ideal space in which to exhibit an existing and much-loved art collection, and for this Dickie will design the interior around the art. "We really welcome it when owners are fully invested in the art," he says. "Despite our enjoyment from having full control over picking or placing art, we much prefer people to be engaged and enthusiastic. That is what it's all about."



# Artwork, trusts and UK tax:

## Key considerations for offshore trustees and non-domiciled beneficiaries

Trusts remain a popular vehicle for holding artwork and other valuable chattels. Such structures can provide a range of benefits, from tax to asset protection and dynastic succession. However, the increasing drive towards international tax transparency and penalties for non-compliance mean it is more important than ever before for trustees and beneficiaries to fully understand their obligations.

Focusing on non-UK trusts and individuals who are non-UK domiciled. This area of tax has undergone significant changes in recent years, and the implications of failing to be fully compliant can be costly!

### What's new?

With effect from 6 April 2017, individuals who are resident but not domiciled in the UK may be treated as ("deemed") domiciled in the UK for tax purposes. This can apply either where someone with a non-UK domicile of origin has been resident in the UK for 15 years ("long-term residents") or where an individual was born in the UK with a UK domicile of origin and they became a resident in the UK again, having acquired a domicile of choice abroad ("formerly-domiciled residents"). This is a complex area, and specialist advice must be sought.

Those becoming deemed domiciled may have significant changes in their UK tax position. This may include where they hold artwork in trust, particularly if they are able to benefit from those assets. However, tax implications may still apply, even if individuals do not directly benefit from the artwork.

From 6 April 2018, further changes were introduced in relation to non-UK trusts. These include, for example, where artwork or other assets are loaned to a trust, or where individuals use artwork held by a trust set up by a family member.

### The remittance basis

To fully appreciate the impact of the above changes, it is worth recapping the application of the remittance basis to non-domiciled individuals.

In brief, the remittance basis means non-UK income and gains may be taxed only if remitted to the UK (noting that the definition of a remittance is very broad). In relation to artwork, this has therefore historically meant that any gain realised on the sale of a piece is not subject to UK tax if the proceeds are kept outside the UK and income from pieces being leased outside the UK is similarly protected from UK tax. "Temporary importation rules" mean that, in broad terms, art could be brought into the UK for up to 275 days without being treated as a taxable remittance, along with exemptions for pieces brought into the UK for restoration, repair, or public display.

### Impact of new tax rules

Individuals becoming deemed UK domiciled will no longer be able to access the remittance basis of taxation. The effect of this will be most pronounced where artwork is owned personally, as income and gains will be subject to UK tax as they arise, regardless of whether or not the funds are brought into the UK. If the individual held the artwork outside the UK for the full period from 16 March 2016 (or the date of acquisition, if later) to 5 April 2017, they may qualify for automatic rebasing of the piece's base cost for Capital Gains Tax purposes to its market value at 5 April 2017. This means only any gain arising from this date onwards will be taxable. However, if the artwork was acquired using non-UK income and gains sheltered by the remittance basis, a tax charge may still arise if either the artwork or the sales proceeds are remitted to the UK.

Deemed UK domiciled individuals are also subject to UK Inheritance Tax on their worldwide assets.

Although artworks may be owned through a trust, it does not necessarily mean the assets are outside the scope of UK tax as a result of the loss of the remittance basis. The use of trust-owned artwork constitutes a benefit, now calculated as the official rate of interest (currently 2.5%) multiplied by the acquisition price. Contributions made by the beneficiary may be deductible, and the resultant benefit may be taxable.

Formerly-domiciled residents may directly be subject to UK income tax, Capital Gains Tax and Inheritance Tax in relation to the artwork held in trust. This can also apply to long-term residents if further contributions in a variety of forms are made to the trust.

### Summary

The impact of the new domicile and trust rules on artwork is potentially wide-ranging. Regardless of the value of the art or other chattels held in trust, specialist advice must be sought. Non-tax matters, such as insurance, commercial agreements and trustees' fiduciary duties, also require due consideration.

### About the Author:

James Heathcote is an Associate Director at Lancaster Knox, advising high net worth individuals and families across the full spectrum of personal taxes. He is a member of the Association of Tax Technicians, the Chartered Institute of Taxation and the Family Firm Institute.

Lancaster Knox is a firm of Chartered Tax Advisors who specialise exclusively in providing tax advice. They employ leading tax professionals and offer advice which is fully compliant with current legislation. Their tax advisory services are tailored to the exacting needs of high net worth individuals, entrepreneurs and their families. By focusing specifically on tax, they offer robust, flexible and practical advice. [www.lancasterknox.com](http://www.lancasterknox.com)



By James Heathcote – Associate Director, Private Client Advisory – Lancaster Knox



# Report from the Deloitte Art & Finance Conference 2019



by Pandora Mather-Lees

75% of wealth managers now wish to include art portfolios as part of their management of clients' assets and 80% of collectors now wish to include their art collection in their overall managed asset portfolio – this was the message delivered by Anders Peterson of Art Tactic at the 12th Deloitte Art & Finance Conference held this year in Monaco in October.

Peterson, an established data expert in the art market has been working with Deloitte's Adriano di Picinati di Torcello for several years now to deliver data sets to be collectively measured over time in what is a very difficult market to gather reliable information. The many different types of players, the amount of art traded privately, the reliance on individual respondents and consistency of results present challenges. However, wealth managers expect to make investment decisions on hard facts and are not comfortable with the idiosyncratic nature of the art market. Deloitte's report along with other art market surveys are therefore important in establishing a basis for



understanding the market and its movements and advising clients accordingly.

Deloitte organisers always attempt to bring fresh subjects and perspectives to the conference especially as delegates tend to return each year. A subject fitting for Monaco was that of art on yachts, the idea of art advisor Karolina Blasiak, the panel being sponsored by her organisation, Rosemont Family Office. Risks to fine art including export rules and regulations to which advisors and yacht management can fall foul along with other logistical problems, gaps in insurance cover and the need for interior designers respond to the potential hazards of a floating home were all aired. Daniela Boutsen an interior designer with experience of delivering some stunning interior programmes explained that all can run smoothly provided you plan and execute well and manage client expectations. Bruno Peretti of Monaco Freeport proposed the special requirements of the Monegasque storage facility which is set to expand and the option for yacht owners to avoid risk by having replicas on board such as those offered by Arius Technology.

Later in the day there were presentations on Artificial Intelligence and examples of how the art world has developed an ecosystem of technology-based art to reflect growing trends, new buyers and upcoming artists looking to push their practice to new dimensions.

As for the impact of virtual reality, Vitomir Jevremovic of VR-All-Art discussed how private museums and indeed all art owners or curators can build their virtual museum to democratise art and an engaging presentation ensued by Allegra Shorto, Art Director with Khora Contemporary, who is similarly influencing institutions to exploit a new way of viewing and interacting with artists and their work. The organisation founded by Collector Jens Faurschou is

working with practitioners to make their work accessible, again with the goal of making art accessible to all. Further collector panellists included Tiqui Atencio, Sylvain Levy, Simon de Pury and David Nahmad who shared the benefits of embracing new technology and their thoughts for the future of the art market and collecting.

Finally, an important topic for art and finance, and particularly wealth management, was that of Estate Planning moderated by Deloitte's Pascal Noel. Panellists included Pietro Ripa of Fideuram Bank and Melanie Damani of Hottinger Family Office, who in this year's Deloitte report campaigns for professional standards for art advisors and an era of greater transparency, independence and respect for conflict of interest. Interestingly, panellists declared that Europe rarely serves as a territory for structuring collections, suggesting that most are established off shore. However, such jurisdictions are now presenting additional challenges in reporting requirements, greater transparency and disclosure by ultimate beneficial owners. According to the panel members citing the art and finance report, estate planning for the art collection is one of the most important aspects of a wealth management service when it comes to handling the portfolio. This is not surprising given that with over 14,000 UHNW individuals (those with assets over US\$30m) are likely to transfer most or all of these assets to their heirs over the next 10 years. Despite this, over a third of private banks and roughly half of family offices have not discussed how to approach the art portfolios as part of the estate plan with their clients. Lack of knowledge of the art world by the sector is probably one of the reasons this has not been addressed.

The conference is thus one that family offices should consider attending each year so as to gain a deeper understanding of the critical aspects of owning art and how their collections can work better for them in years to come.



# The Pendulum Swings

Contemporary figurative painting has commanded much critical attention in recent years, but a spate of abstract

By Eric Sutphin/MutualArt



Ragen Moss, *Senior Lender (with Mezzanine Lender, with Heart)*, 2019, acrylic, polyethylene, aluminum and steel hardware, 53x30x22 inches. Courtesy the artist and Bridget Donahue

The term abstraction is nebulous and shifting; its meaning can differ according to context, experience and time. It can be problematic, too, as labelling a work as abstract immediately pits it against that which is representational. Some might argue that all art is abstract since whatever its subject, the work is always at a remove from the “real world,” hence, an abstraction of reality. For the sake of this article, the term “abstraction” is meant to describe a type of art whose central aim is not to re-present some aspect of the tangible world in pictorial terms. While the artists discussed here may indeed reference perceived phenomena, the people, places and/or things that they reference are altered/synthesized/reduced—abstracted—to the point where the what becomes secondary to the works’ overall formal qualities like color, line, shape, texture, etc.

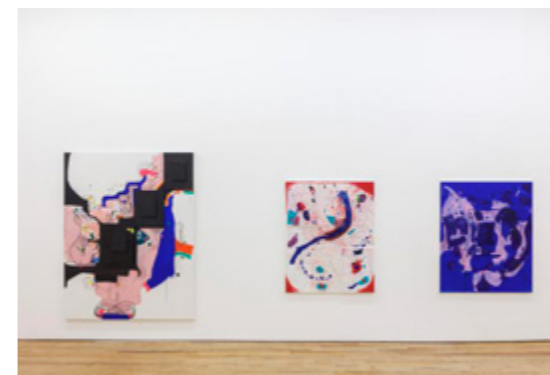
In recent years, there has been tremendous upswell of critical and market attention focused on contemporary figurative painting. This work makes use of the human

form in a direct way, by depicting representations of people ranging from the hyperrealistic to the heavily stylized. The turn to figuration came on the heels of a decade of abstraction that culminated in what some have deemed “zombie formalism:” a mode of abstraction that appears almost mechanical in its systematic or serial approach. But the type of abstraction discussed here is of another sort. This type of abstraction emphasizes the human hand and bears all the signs of the artists’ engagement with their materials. In some ways, this type of abstract painting has its foundations in mid-century abstraction, and the artists discussed here each engage with the history of abstraction directly, if in varying degrees.

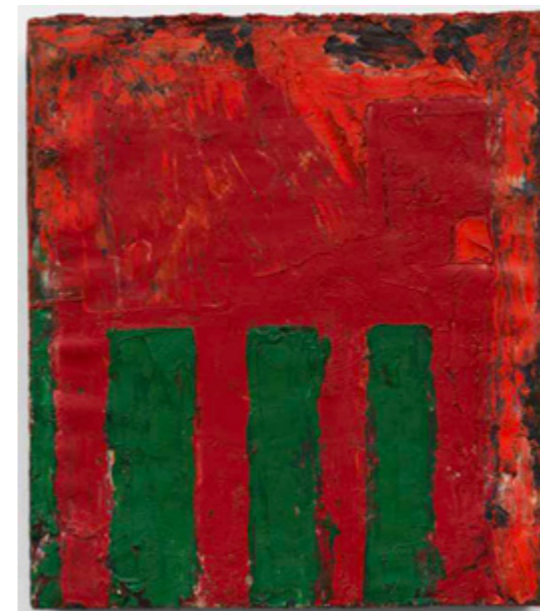
An exemplar of this kind of hard-won, resolutely individualistic abstraction is Chris Martin. For decades, Martin has been a kind of indie hero for painters. His omnivorous brand of inventive abstraction, his intense surfaces and the visionary quality of his paintings have



Joanne Greenbaum, *Untitled*, 2019, kiln-formed glass, 23 1/2 x 20 inches. Courtesy the artist and Rachel Uffner



Joanne Greenbaum: *I'm Doing My Face in Magic Marker* at Rachel Uffner, installation view, 2019. Courtesy the artist and Rachel Uffner



Chris Martin, *Sphinx*, oil on canvas, 16 x 14 3/4 inches. Courtesy the artist and Anton Kern Gallery

made him a ubiquitous staple in the New York art world since the early 1980s. When Martin joined the stable of artists at Anton Kern, it signaled his ascent from underground painting hero to an established artist. The recent exhibition of Martin’s work at Kern highlights small-scale paintings from 1979-94: a formative period for the artist during which he developed his own personal lexicon of forms and his intensely worked yet fresh, refined surfaces. Take *Sphinx* (1986), for example, which suggests a four-legged form evocative of the titular creature. As in much of Martin’s work, the final image has a quality of inevitability and is reduced to its essence.

The term “eccentric abstraction” was coined by art historian and critic Lucy Lippard in 1966 to describe work that “evokes the gendered body through an emphasis on process and materials.” With their breast-like protrusions and cocoon shapes, the transparent, sculptural works of Ragen Moss on view at Bridget Donahue resonate with Lippard’s term, though they complicate what a “gendered body” could mean. Upon entering the gallery’s second floor Bowery space, one is confronted by Moss’ bulbous balloon-like works suspended from the ceiling. These objects, while appearing lightweight, command a sense of gravitas in the room. In some instances, text appears on the surfaces of the objects. In others, flat areas of color are printed on the latex surfaces as in *Senior Lender (with Mezzanine Lender, with Heart)* (2019). Moss’ sculptures straddle the organic and the manufactured as the printed latex recalls commercially printed goods and the heart-shaped forms visible within the structure allude to a human chest cavity. Moss makes use of the most elemental features of sculpture: space, light, the body, and has reconfigured these elements in work that is fresh and new while harkening back to history.

Just as Moss’ works take an unconventional form, Joanne Greenbaum makes her foray into using glass as a medium in her recent solo at Rachel Uffner to expand the parameters of painting. In the first room of the gallery, a selection of kiln-formed glass paintings are displayed on narrow ledges lining the gallery walls. These slick, glittering tablet-like works are paired with a selection of Greenbaum’s large, ebullient abstract paintings in which bright swathes of swiftly applied paint meet child-like scribbles of red and pink. The exhibition’s title, “I’m Doing My Face in Magic Marker,” alludes to a sense of play and mischief which are evident in the freewheeling mark making and joyous color combinations that animate Greenbaum’s work. Like Martin, a sense of levity and experimentation pervades Greenbaum’s practice. Perhaps it is this sense of freedom that can make



abstraction so seductive. Where figuration has the potential to convey direct social, biographical and political commentary, abstract art tends to be more associative in nature. In other words, the works here open up a broad field of possibility for interpretation and give the viewer agency to draw parallels between the work and the world according to their own experience and cultural references. Likewise, abstract painting and sculpture inhabit the world in a different way. With their formal elements taking center stage (compared to say, narrative or the likeness of a figure) abstraction calls attention to itself as an independent thing rather than a depiction, which alters the ways in which one interacts and receives the work.

At Freight + Volume, painter Erika Raneë presents a new body of gestural abstractions in which a cacophony of painterly techniques collide into brilliantly energetic paintings. Central to Raneë's process is the deployment of drips, stains and dense layers of pigment which are

frequently combined with collage and more detailed passages. Despite the myriad colors and textures in Raneë's work, she manages to deftly arrange and choreograph her mark making to create a sense of harmony. Like the aforementioned artists, Raneë's paintings command one's attention primarily through the feeling of energy that seems to radiate forth from the surface. While energy might seem an elusive metric for discussing art, it has something to do with the artists' physical engagement with their materials and the ways in which that relationship is transmitted back to the viewer. Because recognizable images are more or less removed from the equation, the human body is implied through the steps and procedures made manifest in the work itself. In this way, abstraction can lay bare primal aspects of the artist's temperament and experience in ways not generally afforded the figurative artist who needs to contend with the specific needs inherent to representation.

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# Modigliani and His Muses

by Seungyong Chang



**MIK**  
Modigliani Institute Korea

Modigliani was born in Livorno, Italy, in 1884 and moved to Paris in his early twenties. He was loved by many women because of his handsome appearance, charming manner, and sophisticated attire. He was also fluent in poetry and literature.

In this article, I summarize some of Modigliani's muses.

## 1. Anna Akhmatova

She was a Russian poet and the first woman Modigliani met in Paris. When the two first met in 1910, she was on a honeymoon with her husband Nikolai Gumilev in Paris. She returned to Russia but got back to Paris to see Modigliani the next summer. After that summer, however, she again returned to her husband in Russia. After she left him, Modigliani became more addicted to alcohol and drugs due to depression.

Since Anna was a frank critic of Stalin, she was constantly persecuted under the Soviet Union regime. Modigliani created her portraits and nudes, but he also left her as a sculpture. It is almost certain that the sculpture named "Head" was modeled on her.

## 2. Beatrice Hastings

Three years after breaking up with Anna Akhmatova, Beatrice Hastings became a new lover of Modigliani. She was a correspondent for "The New Age", a British magazine, who came from London to Paris in 1914. She hated ordinary things and wore idiosyncratic attire. She also had many lovers and enjoyed her free life. Beatrice was five years older than Modigliani and did not want to be totally attributed to him. She was also a prodigy, but unfortunately, she was frustrated by the public's underestimation of her amazing talent and committed suicide.

The relationship between Modigliani and Beatrice is certainly less romantic compared to those of his other women. During the time he was with Beatrice, Modigliani gave up the sculpture and devoted himself to drawings and paintings. He also painted more than 20 portraits of Beatrice. But their love lasted only two years, and in 1916 she left him.

## 3. Simone Thiroux

There is another woman of Modigliani's who is not well-known to us. She was the French-Canadian Simone Thiroux, who was a lover of Modigliani's from 1916 to 1917. She received her degree from the University of Montreal and came to Paris, where her aunt lived, to study medicine. But she met Modigliani in Paris and gave birth to his son Gérard, whom Modigliani did not

know. When she had a child, she was thrown out by her aunt and then worked as a nurse at a charity hospital and died of tuberculosis in 1921. If she had not met Modigliani, she would have finished her studies and gone the way she wanted. It was unfortunate for her to meet Modigliani.

## 4. Jeanne Hébuterne

Jeanne Hébuterne was the last lover of Modigliani. In the spring of 1917, a year after Beatrice left him, the two met by the introduction of the Russian sculptor Chana Orloff. In 1918, Jeanne gave birth to a daughter in Nice, but her family did not allow their marriage. Modigliani died of tuberculosis on January 24, 1920. The day after Modigliani died, Jeanne committed suicide. Modigliani was buried in the Père Lachaise Cemetery, and Jeanne was buried at the Cimetière de Bagneux, near Paris. Her remains were later moved beside Modigliani. Jeanne is most famous for her love with Modigliani, but she was also an artist with a rich artistic talent. She became the subject of most of Modigliani's work, but the most tragic muse among Modigliani's women as well.

## 5. Nina Hamnett

Nina Hamnett, an artist from Wales, met Modigliani in 1914, at the La Rotonde café at the Bohemian group meeting and became his close friend. She was called "the Queen of Bohemia" and was a bisexual and alcoholic. She enjoyed her life with numerous lovers. She died from complications after falling out of her apartment window in 1956.

## 6. Anna Zborowska

Anna, wife of Modigliani's Polish dealer Léopold Zborowski, was from a Polish noble family and married Léopold in 1914. A few years later, Léopold became a dealer of Modigliani's.

She did not tolerate Modigliani's bohemian lifestyle, but she accepted him and became his model, realizing that Modigliani's genius talents and creative works were important to her husband's business success.

She died on September 2, 1978, near Paris at the age of 93 and was buried in the Père Lachaise Cemetery in Paris.

Seungyong Chang is the President of the Art Collage JANG, the President of J Books & Media and President, of the Modigliani Institute in Korea



# Modern Tapestries: the next boom in the art market?

by Douglas Azar

Tapestries (wall hangings defined by pictorial designs formed by mostly vertical warp-and-weft weaving) were for centuries among the most sought after objects by nobles, the wealthy, and elites.

The enigmatic art medium went through many cycles. Tracing back to the Hellenistic time, the medium had a first revival in the 14th century, followed by a setback in the 19th century after witnessing a rebirth in the 1950s in France (Aubusson) with the well-known "cartoonist" Jean Lurcat leading to groundbreaking exhibitions at the various Lausanne Biennials from 1962 and 1969, showcasing tapestries from artists such as Picasso, Calder, Leger, Chagall, Delaunay among others.

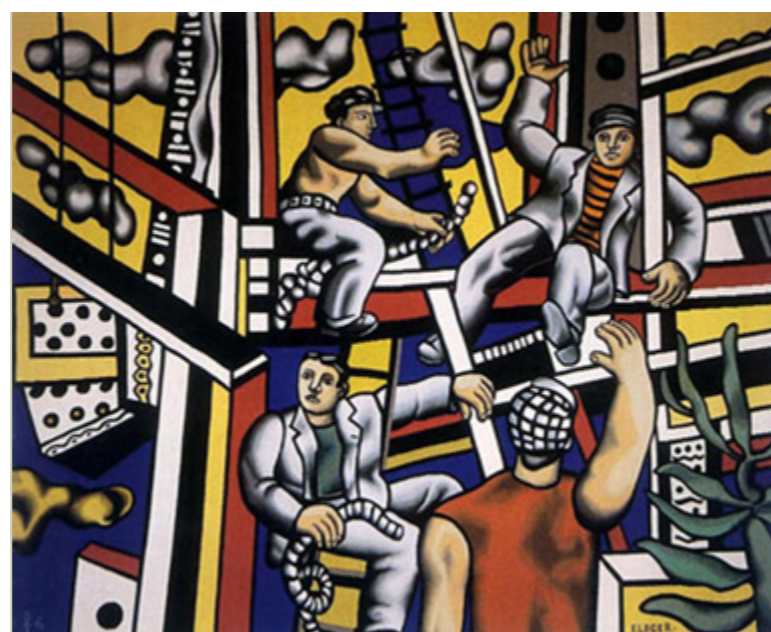
Tapestry weaving has not changed for millennia and is an extremely labor-intensive process. Weavers traditionally work from a design known as a cartoon. This is painted on cloth or paper at full scale and either attached to the loom or hung behind it. Weaving just one square meter of coarse tapestry could be a month's work for one person (as opposed to the Jacquard mechanical process).

Tapestry is the result of well-structured dialogue between artists and artisan weavers, a well-planned concert where

the artist is the conductor and the weavers the first violinists. Their weaving involved close collaboration between artists and craftsmen.

Contemporary artists are increasingly attracted to tapestries due to many factors, some of which are: the individuality of the weaving process, making each piece produced a unique work of art; the interesting feeling between a two and three dimensional art work; the special relationship with the cartoonist and weavers, as well as the sense of warmth belonging to this medium.

The number of established as well as emerging artists who now license their original work for tapestry wall hangings is impressive, and on the rise. Leading contemporary artists, such as the Brooklyn-based artist Erin Riley, colorful abstract Brazilian artist Beatriz Milhazes, Columbian master Fernando Botero, and artists such as Malenda Trick, Elizabeth



Fernand Leger: Les Constructeurs (300x400)



Manufacture

Brandon and Stewart Sherwood, are now being introduced to a whole new group of art lovers.

There has definitely been a shift in the democratization of textile art as a whole.

The market of tapestries is one of a kind. Tapestries were once among the most highly prized of art mediums. As a striking example, Raphael earned five times more for the tapestries he designed for the Sistine Chapel than Michelangelo for his fresco contribution to the ceiling.

Yet tapestry has been overlooked for some time as mere copies of paintings. As a result, art historians neglected one of the most expensive and exhausting crafts for a very long time.

Furthermore, artists who were renowned painters designed some of the best tapestries, so it would appear counterintuitive to deny tapestry's artistic aspects.

Usually a tapestry from an established artist will sell at a

fraction of a painting (between five and ten times lower for modern artists such as Sonia Delaunay, Fernand Leger, etc.) However, it seems that the tide is turning with a growing appreciation of textile art. Prices are beginning to reflect this trend, particularly those for textiles after World War II (Delaunay, Calder, Leger) and contemporary artists.

The price of a tapestry depends on a few parameters; first, the fame of the artists (Fernand Leger will price higher than Victor Vasarely, for instance), the size and complexity of the motifs (a one-color tapestry will be less pricey than a complex work), the number of "exemplaires" (usually in a series of eight, but some have been made in a series of 150 or 250), and finally the manufacturer weaving it (tapestry from Ateliers Pinton will usually yield more than a less prestigious one, for instance).

Invading the most renowned fairs, being showcased in the most sought after galleries, and being collected by forward thinking collectors, there are all the signs of a new trend in the art market, where tapestry is playing a well-deserved growing role.



# Jim Wheat

## On course and all aboard with Dollarsandart



We caught up with Jim Wheat, resident artist aboard The Qe2 and around The Track golf, Meydan Hotel Dubai, with his vibrant money meets sand celebrity art brand, Dollarsandart.

### Why Dollarsandart?

My unstoppable obsession for art started while I was studying civil engineering in California. I was told it was good luck to sign a \$1 bill and to present it to somebody special. I signed one for my mum on 20th August 1994, and ever since, the symbolism of the dollar both intrigues and challenges me daily. On the one hand, it is a global icon of strength, while also being just a piece of paper that has fragility, akin to society today.

Being influenced by the sands of Dubai both in construction around me and on the golf courses I enjoy playing - it felt right to scatter sand on my work. Sand to me represents uniqueness when magnified when we take the time to dig deeper and appreciate the structure, colour, and power of this element.

### Is it Dollar Sand Art or Dollars and Art?

As with much art, I believe it is whatever the viewer wishes it to be. Fortunately, from my perspective, it gives me a start point on projects, which allows me a degree of flexibility. The sand, with every grain, is totally unique,



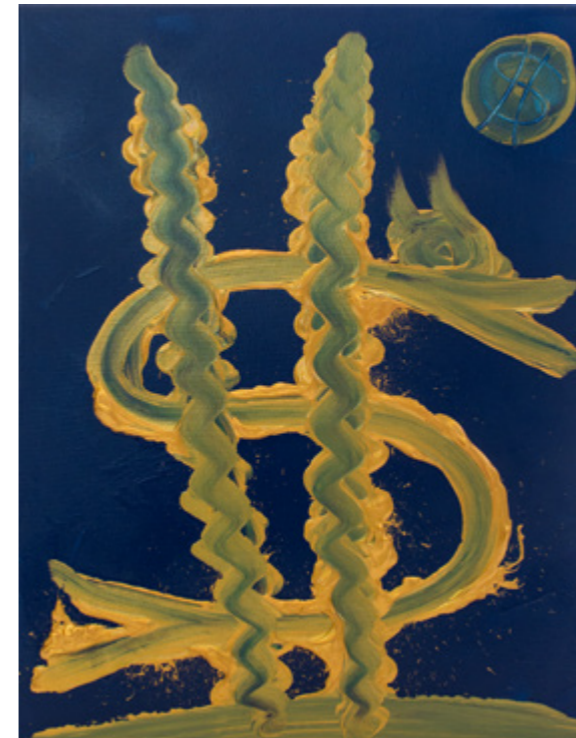
shaped by the winds of time, like every one of us. The dollar is power, its strength, and its iconic- as are many of my subjects. So there is a series of similarities to both elements that serve the creative process at this level, initially.

### So you've worked with sand for that reason?

It was as much about the sand in the bunker on the golf course, a metaphor for where I was in my life, of the lush fairways and greens and in the rough! At this time, I was on the commercial side at Emirates Golf Club by day and working through the night finalising The Money Collection. I would often host celebrities on the course and felt it would be a novel idea to get any celebrities to sign dollar bills for me. The first person to do so was Alice Cooper, who in addition to being a global rock star is also a superb golfer. The concept grew from there, with sand added to The Money Collection that I launched in 2013, then The Intergalactic Collection in 2014.

### Where can we see this work?

These remaining rare and collectable relics, each with a story, are showcased around the casino area and the original theatre aboard the Qe2. A Bowie disruptive Pop Art series takes pride of place around the piano that the great man played when he was on board, alongside collage works featuring the original Atari 2600 and VIC20



*Dollarshot gold Cali summer 18*

computer, reflecting the time in history marking gaming on board and in our homes.

Meydan-wise, it's very much sport meets art with the dollared up installation of a dartboard, pool table, Star Wars relics and, Gary Player's disruptive pop art print that we did together. Each with their story forming part of my regular art tours followed on after a game of golf.

### Any memorable moments or pieces?

Back in 2014, I was considering subject matter for my Heroes & Villains exhibition. I managed to orchestrate a meeting with the current US President, Donald Trump, and asked him to sign the \$1 bill and \$2 bills for the exhibition. I have also met Lewis Hamilton, Jordan Belfort, Piers Morgan and many international sports and entertainment stars and have found them all fascinating. The Trump piece is listed for re-sale in America right now as my first £1,000,000 collaborative artwork that gets better timed and more relevant by the day.

### Dubai and America are your key markets?

Yes, but not forgetting London with works up at L'escargot in Greek Street, Soho, and private collections in Prague and Budapest. America-wise, I took the concept on the road in the summer of 2018, returning to the West Coast some 24 years after that first signed \$1 bill, and toured the West Coast, creating one painting per day for 80 days to produce The California Collection. I love the diversity of the country and painted in places as diverse as Folsom Prison,

Compton, San Diego and San Francisco. It was very interesting, very edgy and also very tiring. Many days I would paint from sunrise to sunset, engaging with people passing and hearing about their lives exploring both sides of the coin from Napa Valley due to the tented village's housing homeless in Sacramento. It was both humbling and inspirational in equal measure. The collection is currently under lock and key, to be released when the time is right.

### What's next for you?

To continue sharing the stories behind each work to explore both sides of the coin – to motivate and inspire people, ideally to engage, facilitate, and create.

While working on a couple of exciting private commissions, I'll be digging deeper with the sand aspect of my work, while flexing my pop art muscles again with the 2020 Olympic games on the horizon, followed by the 2020 Expo in Dubai.

### How do our readers reach out to you?

The quickest way is to follow @dollarsandart on Instagram, where I enjoy digging deeper with stories exploring both sides of the coin. Online: [www.dollarsandart.com](http://www.dollarsandart.com), or @dollarsandart on Instagram. Commissions, collaborations, workshops, and charitable associations and investment enquiries are welcomed. They are dealt with initially by my Dubai-based agent, Steve Major, who can also arrange for potential clients to enjoy golf and an art tour.

Steve Major [enquiries@dollarsandart.com](mailto:enquiries@dollarsandart.com)  
+971 50 1621 475



*#1-Top-trumps-Donald*



# Samuel Walsh

## “A line is a force”

### Talks to Derek Culley

I was born in London but only spent sixteen years of my life there, so I matured as an artist in Ireland. Any artist worth their salt should go to art school and leave as quickly as possible. They are not places where you make art. They are places where you make friends, meet interesting people and get exposed to the strange world of the history of art. I started showing my work professionally in 1977, and it has moved from representational drawing to abstract painting and drawing amidst all the bumps and hollows that take you from one form to another. I see myself as a translator, as my eyes are the only way I see the world, so no one sees it the same as me! My work has become this way through study, knowledge and experience, and that is unique to me. I was elected a member of Aosdána in 1997 and have a diploma in Philosophy and a MFA in Fine Art.

The artist is represented in Ireland by The Oliver Sears Gallery, 33 Fitzwilliam Street Upper, Dublin 2. E: [infor@oliversearsgallery.com](mailto:infor@oliversearsgallery.com) W: [www.oliversearsgallery.com](http://www.oliversearsgallery.com) SO Fine Art Editions, Second Floor, Powerscourt Townhouse Centre, 59 South William Street, Dublin

2. E: [info@sofinearteditions.com](mailto:info@sofinearteditions.com) W: [www.sofinearteditions.com](http://www.sofinearteditions.com) [prints & drawings only]

All exhibitions and events are in Ireland unless otherwise stated:

-‘Youyi’, 13th October - 14th December 2019, Hangzhou Library, Hangzhou, and tour to Shanghai and Beijing, CHINA.

-‘Visible Reminders of Invisible Light’, 2020, tour to Austin, Texas, USA and Hangzhou, CHINA.

Question. The Line.

The line is perhaps the least considered feature / source of energy in a work of Art. An assumption. Please discuss.

Answer

‘A line is a force’, Henry van de Velde (1863-1957).

The vast majority of my art school training was spent in the Life Drawing room. There are two aspects to Life Drawing that attracted me: firstly, the psychological self-analysis that insists you admit that you have made a mistake and go about correcting it; secondly, the sensuality of the drawing line as

applied to the naked human body. As I matured as an artist, that line retained its sensual presence, but it was only in the last ten years or so that I have stopped using line and form in separate ways (e.g., line for drawing, form for painting, and brought the two together). They both now have the same value on the canvas, although my drawings still retain what Aubrey Beasley calls ‘The whiplash line.’ If that is not energetic, what is?

Question. Composition.

Your work is very unique and personal.

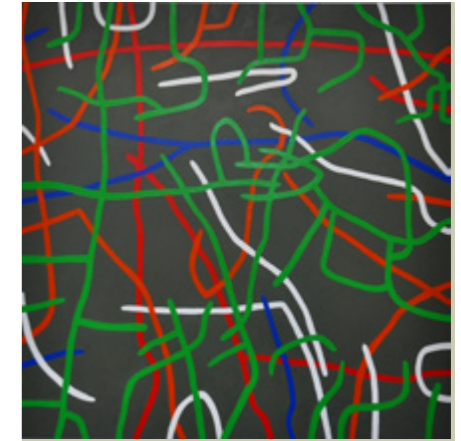
Answer

The search by an artist for the unique is a waste of time and energy. Over a lifetime of what you do, distilled from many experiences, activities, travels, and study, uniqueness should come naturally. I am the only one I know who makes work like mine, but I know of many other artists who have come to similar conclusions. We all manage to express that conclusion differently and undoubtedly from different origins. I arrived in art school with a book on Art Nouveau and another on Art Deco. I don’t think either style has left me, but I do hope I have built on the presence of both styles, although it took a while.

Discuss the dynamics of the titles assigned to finished works and how your journey/ thought process is represented in your works.

Answer

Titles are a way of cataloguing, but my titles come from study. For a long time, I named my work in Latin for the time of the year: Ver = Spring, Hiems = Winter, etc. Latin is useful, as it hints at the specific without being so. There was an element of convenience in this, as it marked the time the art was



Locus XI (Cásca), 2015

made. But subtitles started to intrude, and they were directly applicable to any number of experiences either through reading, observation, travel, musical interpretation, or endless other forms of scrutiny. At present, I am working my way through Homer’s The Odyssey, so the titles of paintings and subtitles of drawings refer to incidents or events in the journey of Odysseus from Troy to his island home of Ithaca.

[www.samuelwalsh.com](http://www.samuelwalsh.com)



Autumnus X (Bénodet), 2014



Drawing 512 (Mountain), 2016



Ithaca, 201



# LGLONDON.ORG AN ALTERNATIVE MODEL FOR A CONTEMPORARY ART GALLERY

How to enable a contemporary art gallery to function and be worthwhile in today's fast changing world at reasonably low costs? With moderate private funding.

Real passion is essential, and it applies to all the arts. A passion is something hard to explain, continually on one's mind, but with an ultimate goal of final discovery and achievement. I feel we all try to accomplish some sort of cultural advancement in our lives, and in the case of a gallery, it is the search for an individual position of research and achievement. From artists to art institutions and those who collect, we all share similar concerns, in a fast-changing and often-mediocre world. How to finance, how to find suitable spaces to exhibit or to work, how to sell and promote and how to choose wisely?

Finding and purchasing a mixed use property, part-commercial and part-residential under the same roof, is key to our success. A rental income from the residential side (a two bedroom flat) provides enough funds to cover most of the gallery costs. But this was twelve years ago, when purchasing a property in the West End was cheaper.

Today, you can achieve the same if you go east or south. Basements are usually better value and offer plenty of wall space. The market price of a rented modest gallery space in the last twelve years would have been equivalent to the price paid for our West End property as a whole. And certainly, opening a gallery is one of the best endeavours to start a small private art collection.

LG London, or Laure Genillard Gallery, was seminal in the late 80s and 90s in showcasing many new talents for the first time in London in solo or group shows, including British artists Martin Creed, Peter Doig, The Wilson Twins, Gavin Brown (before he opened his gallery in NYC), Fiona Banner, Catherine Yass and many European artists, including Maurizio Cattelan (who turned me into a suicidal squirrel) and Sylvie Fleury, amongst others.

Today, LG London is conceived as a project space with no commercial representation of artists. Not having a roster of artists to promote on a regular basis within the gallery or at art fairs allows for more freedoms for both sides, with less of an advisory



Laure Genillard

role (often burdensome) and less artwork production costs. The 'project space' style of the gallery offers more liberty within the programming, either by allowing young artists to experiment with new ideas and installations or extending invitations to art historians and curators, mixing artists of all generations and giving the gallery a respectable 'gravitas.' Much enjoyment is created through the realisation of complex exhibitions, often with an array of interesting archival elements and at times accompanying publications. Events are crucial, as they bring a different crowd; we regularly offer free artists talks with curators, performances, and concerts.

The feasibility of today galleries should be looked at again in the current climate of uncertainty. The innumerable art fairs of today are possibly slowly killing the viability of galleries equivalent to the supermarkets killing the local greengrocers. Much fewer visitors visit galleries today; not even art students attend them unless chaperoned by their art tutors. Art fairs are not as essential for galleries as we think; they could be done on occasional 'outings.' The notion of loyalty between artists and galleries also has changed in the last 25 years.

It is common knowledge within the different institutions that art organisations and galleries that support and encourage young artists have always been integral to a flourishing artistic culture within the UK. The success of this culture is seen in tax revenues, tourism and a general 'opening up' of society to new ideas, a good endeavour for all nations.

There appears to be more of everything in the art world (just like on our phones), but with dwindling funds. More private foundations, museums, charitable art organisations and many more hopeful artists, who wrongly think they will be famous one day. At the same time, existing art institutions are struggling to find extra finance, as I witnessed in the last twelve years as trustee of one of the most generous grants-giving charitable organisations in the UK, The Henry Moore Foundation. This leaves not just artists, but many institutions little room to bring challenging new ideas to the forefront - having instead to choose blockbuster exhibitions with obvious famous names in order to fill the museum with large numbers of the public, footfall being 'king.'

There are, of course, many other ways to support contemporary art - other than opening a gallery. Much enjoyment and benefits can be found by becoming a small or large donor to various museums or institutions. You will be invited at many dinners, meet interesting people of all walks of life, perhaps even find new friends.

[www.lglondon.org](http://www.lglondon.org)



# ARTMYN

**"brings something new to art assets management"**

Thanks to its proprietary hardware and technology, the Swiss artech company is reshaping the way art is experienced, promoted and secured online. Present in Boston, Paris, Lausanne and Geneva's Free Ports, ARTMYN's scanners generate tens of thousands of photographs with different light sources and spectrums, allowing to capture the DNA of an artwork.

Imagine being able to get so close to a painting that you could see every detail, every brushstroke, every little sign of wear and tear. Imagine being able to discover, or rediscover an artwork which you thought you knew well, under completely new lights and an infinity of new angles. Imagine being able to generate a digital fingerprint that makes art impossible to forge.

Thanks to its unique scanners and ground-breaking technology, ARTMYN can produce interactive ultra high resolution views of artworks with over 1.5 billion pixels, and immersive videos browsable with different light orientations and three different light features.

The visible light feature lets you zoom and dezoom, incline, and essentially handle the artwork to appreciate its texture and relief. Ultraviolet light allows you to see restorations and other surface changes not visible to the naked-eye. The recently added infrared feature shows details hidden under the visible top layer, enabling a dive into the under layers of a piece of

art and possibly uncover proof you have in your possession a masterpiece. Details such as date, signature, and preliminary sketches can all be used to prove its authenticity. Infrared analysis used to be reserved to rare works, and upon request only. ARTMYN not only automizes this procedure during the scanning process, but also makes it completely safe, and at no additional cost.

The possibilities and applications of this technology are endless. It is truly a revolutionary advancement for the management of Art assets, notably in the matters of insurance, protection and conservation of the pieces. ARTMYN's scanners allow you to follow the evolution in time of the conservation of your artwork. Thanks to the ultra-high definition pictures, ARTMYN can diagnose possible damage occurred during transportation or after an exhibition, and therefore avoid litigation by proving in an indisputable manner the state of the object before an incident. The images can also help the effort of the conservator, by providing keys to evaluate and identify the necessary restoration work required.

By creating a real biometric passport of a piece of Art, ARTMYN takes a big step in the fight against fraud, such as counterfeiting. With these digital prints, which capture the DNA of an artwork, any scanned object, painting, or photograph, becomes completely impossible to falsify. The data collected by the impressively precise, state



of the art technology would also be a great help in facilitating the research and the identification in the eventuality the item is stolen, or goes missing.

In addition, the images generated by the scanners are an outstanding way to share and promote the Art. Until today, in the absence of the physical artwork itself, buyers, sellers and art lovers relied on 2D images to discover art - a means which does not transmit the entire range of emotion the artwork has to offer, and does not allow appreciation of texture, technique and gesture of an artist. More importantly for art dealers and buyers, a two-dimensional image often makes it difficult to make a purchase decision, as a flat image simply does not convey sufficient information regarding the artwork's condition and authenticity. ARTMYN's technology is designed to fluidify the art market and boost online sales by removing the limitations of plain 2D images.

Thanks to the immersive videos produced by ARTMYN's new age scanners, collectors, museums and auction houses can offer their audiences a vibrant journey into an art piece, an extremely detailed, didactic and interactive condition report, and thereby inform their clients of the state and quality of their asset at any moment, wherever they are. The technology brought by ARTMYN gives an easier access to Art, treating every artwork like a masterpiece. With scanners already strategically placed in Boston, Paris, Lausanne, and within Geneva's Freeport, ARTMYN just raised 4 million dollars in a round co-led by Invaluable, the online marketplace for fine art, antiques and collectables, and original investors. The goal, by the end of the year, is to deploy even more machines, closer and closer to where the Art is.

[www.artmyn.com](http://www.artmyn.com)



# THE JOYS AND TRIBULATIONS OF AN ART COLLECTOR

Interviewed by Marianne Magnin – Collector, Philanthropist, Writer

Philippe Gellman is the co-founder and CEO of Arteia, a leading ArtTech company whose projects and initiatives include Arteia Collect, a state of the art digital collection management system. Arteia aims to develop innovative decentralised peer-to-peer services for artists, collectors, and professionals of the fine art ecosystem, forming a comprehensive platform that serves the needs of all players in the art market.

Gellman's experience in brokering deals, fundraising and mobilising teams of experts is only equaled by his passion for contemporary art.

Philippe Gellman, you have been collecting since your twenties and even if you describe yourself as a modest collector, your collection of more than 500 pieces tells a different story.

Can you describe your journey as a collector.

When it comes to collecting, I am an autodidact, and I go with what I feel. The first piece that I could ever truly call "mine" was a work by Haitian artist Henry-Robert Bresil. It was done in a naïve style: incredibly colourful, raw, and spontaneous. evoking a sensual atmosphere. A very different universe to the one of finance, which is my professional background .

2018 Art Basel and UBS Report ranks aesthetic and decorative considerations as the prime motivation (83%) when purchasing art. What sparks your interest when collecting?

Most importantly, it is an expression of passion and an exploration of personality. I am interested in artists whose works are distant from traditional commercial considerations, for example the work of Senegalese artist Omar Ba.

What feelings do you associate with collecting when scouting, acquiring and hanging a new art piece?

For me, the process of collecting is like a hunt. I enjoy casting my net wide, and finding talents before they become massive blue-chip artists. I collect in a very emotion driven way: if I feel strongly I buy it. I enjoy supporting the galleries I get along with on a personal level. For example, I bought eight pieces by Chiharu Shiota originally from Christophe Gaillard then from Templon, before she became an international sensation. I am glad I bought them when I did, as today it would be unaffordable.

What role does your family plays in your art collection?

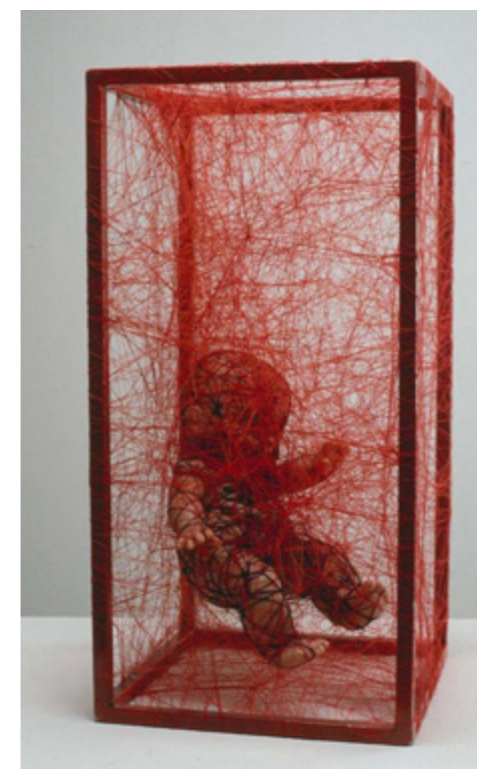
I am very sensitive to the vision of my three daughters: each one of them has a different interest which makes it so enjoyable. I make them participate in the purchasing and hanging decision processes. They always have a strong reaction when something moves around or disappears. they internalise the works: they maybe not always make a comment when it is up but comment immediately when a work is gone. I recently took my daughters to an art fair for them to choose a piece. They were involved directly with the purchase process, selecting a Korean artist Hur Kyung- Ae. Not of my particular taste but the work now hangs near their rooms.

What type of art is your collection made up of?

I have a very eclectic collection; 527 different works by 92 different artists. The only way I have such a precise grip of the inventory is thanks to Arteia!

Where do you buy your works?

I have bought principally from auctions and galleries over the past 15 years. It is important for me to develop close relationships with galleries that share the same



Shiota Chiharu, *State of Beinf (doll) red*

sensibilities and artistic resonances as I have and whose working methods I admire. I do not like ultra commercial galleries. One of the first galleries I started working with was the Christophe Gaillard gallery, which was emerging at the time. I also buy closely with the Templon Gallery.

Are you a keeper or do you resell pieces frequently to refine your collection?

Well, my wife would say that I am just an accumulator! I recently moved houses and realized how little I knew about the organisation of my collection. I mostly acquire pieces; however, I am getting increasingly interested in disseminating my collection. I was recently contacted by the Honfleur Museum, Musée Eugene Boudin, about a series by a painter Paul Elie Gernez for the Caen Museum. I quickly extracted the twenty pieces I had of his from my Arteia database on Friday, and by Monday, the museum confirmed that they wanted to exhibit everything.

I am a practical collector and what I value most is efficiency. It reminds me of the financial market, where decisions are instantaneous. We are still a far distance from art as an asset class, but my belief is that new technologies will increasingly make it possible to access and exchange information on the spot, and smooth loans and sales . This is crucial as it is giving renewed life and vigour to the artworks themselves, so often locked away in a personal vault.

How much interaction do you have with other collectors and the artists you collect?

I have a circle of close friends who I engage with primarily and we compare tips about the mutual artists we all care about. Unfortunately, I do not have much time to engage with artists directly. I am trying to get my works more available publicly; I have created an online public gallery with Arteia, and then was approached by a curator of FRAC Grand Large to show some works by Aran in the "Gigantisme – Art & Industrie" show in Dunkirk in 2020. This kind of public showing really stimulates other processes such as loans.

In conclusion, is collecting art worth the joy?

No doubt at all. To fully enjoy collecting, the practical contingencies should be easily managed. Who wants to spend hours organising shipping, insurance or tracking artworks? This is one of the reasons I value Arteia so much. I cannot live in a house without art, even if it was a tiny studio apartment. Eventually my dream is of an end-to-end experience that fully integrates everything between the art and wealth eco-systems right at my fingertips.



# TM Lighting provides specialist art lighting at Masterpiece London

TM Lighting produce exceptional LED products that transform works of art within private residences, stately homes, galleries and museums. This year, the art lighting specialists collaborated with Masterpiece London 2019 (27th June - 3rd July), the capital's leading cross-collecting fair, to light major installations and a number of exhibiting galleries throughout the fair.

TM Lighting works with some of the world's most prestigious clients to light and preserve their art collections, through vastly superior lighting, combining their products with technical expertise and a highly specialist advisory service. The company designs and manufactures award-winning luminaires, which incorporate advanced LED technology and a unique balance of colour rendition, temperature and consistency. Superior picture and accent lights ensure the colour within each artwork is rich, the canvas evenly lit, and the pigments conserved.

The partnership follows a series of high-profile projects from TM Lighting, including Historic Royal Palaces Hillsborough Castle, The Rothschild Foundation, The Wellington Collection at English Heritage Apsley House, Sotheby's Old Masters Sale at Victoria Beckham's Mayfair store, and Damien Hirst's 24ft crystal encrusted 'Pegasus' at Brasserie of Light, Selfridges, London.

## The Masterpiece London Sculpture Series

Providing an exciting welcome for visitors in 2019, monumental works of art were installed in walkways throughout the fair, which were specially lit by TM Lighting. Curated by Jo Baring, Director of the Ingram Collection of Modern British & Contemporary Art, The Masterpiece London Sculpture Series 2019 showcased dynamic modern and contemporary works by celebrated artists.



'American Tan VII' (2006-7) presented by New Art Centre,



Harry Triggs (left) and Andrew Molyneux (right) pictured at Masterpiece London 2019.



Philip Mould & Co. stand lit by TM Lighting LED

'Bust' (2014) Tony Cragg, presented by Jerome Zodo Gallery, part of Masterpiece London Sculpture Series 2019, specialist art lighting by TM Lighting, photo by Andrew Beasley

TM Lighting illuminated the sculptures using their superior LED products to ensure each piece was showcased in its best light. Selected works included Pangolin London artist Susie MacMurray's 'Medusa' (2014-15), Gary Hume's 'American Tan VII' (2006-7) from the New Art Centre, a work by celebrated British artist, Tony Cragg, 'Bust' (2014) exhibited by Jerome Zodo Gallery, and a large-scale stainless-steel work by Zheng Lu, 'Water in Dripping - Chao' (2016), presented by Sundaram Tagore Gallery, and four large-scale sculptures by Pietro Consagra presented by Robilant+Voena Gallery.

Leading galleries at the fair lit by TM Lighting included Offer Waterman, Philip Mould & Company, Trinity House Paintings, John Mitchell Fine Paintings Carter Marsh & Co, antique clock dealers were also lit by TM Lighting.

In addition, TM Lighting provided specialist art lighting for The Masterpiece Private Dining Room designed by Natalia Miyar, featuring the exquisite hand painted wallcovering

by Fromental and The Savills Lounge at Masterpiece designed by 1508 Interior Design.

For Masterpiece London 2019, TM Lighting utilised their high CRI LED art lighting product developed specifically for Masterpiece; the GalleryOneFifty (G150), a high-performance spotlight with narrow optics and a magnetic, quick change lens ideally suited for lighting in galleries and museums with tall ceilings and rolling collections. Additionally, TM Lighting used their ZeroSixty Accent Lights, suitable for smaller gallery spaces and residential settings, and their superior Slim Light Pro Picture Lights.

## Leading Specialists in Lighting Art

TM Lighting is led by co-founders Harry Triggs and Andrew Molyneux. It is from their combined expertise and backgrounds of over 30 years in lighting and product design, along with a shared passion for art, which has seen the business grow from inception in 2012 to become the UK's leading art lighting specialist today. TM Lighting's clients range from stately homes to high-profile global galleries and auction houses, high-end commercial spaces and a roster of private clients, collectors and residences all over the world.

[www.tmlighting.com](http://www.tmlighting.com)



John Mitchell Fine Paintings stand painting is Antoine Guillemet,



# PICASSO

## Dora Maar:

### Prelude to a Formidable Encounter.

## Part 2



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

The rise of fascism in Europe in these years added a great spur and cohesive force to the French Left. Dora continued to be drawn to the Surrealists for their left-wing politics as well as their artistic ideology. Her curiously enigmatic images of shop window mannequins abandoned in niches of walls or reflected in window panes explored what Breton referred to as the "bewildering strangeness" of the familiar. "Both her street photography and her commercial work provided spaces wherein she would experiment and play and begin to think about Surrealism," according to Amanda Maddox, curator at the J. Paul Getty Museum. "She was thinking about how these kinds of work interrelated and I think that separated her from a lot of other photographers." Her political involvement eventually materialized in her active participation with the publication on April 18 of the tract "Enquête sur l'unité d'action" along with Breton, Jean Cassou, Hugnet, Marcel Jean, and André Malraux, among others.

Her friend Jacqueline, whose artwork had a striking similarity with the surrealist aesthetic, was in thrall with Breton's aura and was eager to meet this dashing group of artists and intellectuals who had been rocking the Parisian art scene since the early 1920s. Dora who already had her foot in the group decided to help. With her guidance, Jacqueline finally met Breton on May 29 at the daily meeting of the Surrealists in the Café de la Place Blanche. The scene of the unspontaneous encounter between Jacqueline and Breton was in fact a repetition of that played out by Dora and Bataille shortly before, and which Dora would play again, towards the end of 1935, face to face with Picasso.

Dora's participation in surrealist activities did not keep her from also contributing to commercial venues. She got involved with several projects for the brand Pétrole Hahn, working with the Ukrainian model Assia Granatouroff. In

May she took part in a group exhibition of this genre of photographs at Galerie Ouvert la nuit in Paris, alongside Laure Albin-Guillot, Paul Balassa and Sougez. The following month, her more political London pictures were featured in an exhibition titled "Kéfer-Dora Maar" at Galerie Van den Berghe. A positive review by Paul Gilson appeared on June 27 in *L'Intransigeant*. Another exhibition featuring her photographs was the "Exposition pour la constitution des artistes photographes" at Galerie Studio Saint-Jacques in Paris where she joined Nora Dumas, Germaine Krull, Ergy Landau, André Kertész, Jean Moral.

On August 21 Éluard married Nusch (Maria Benz). She had barely been making a living as a small-time actress, a traveling acrobat and a "hypnotist's stooge" when he had met her four years earlier on Boulevard Haussmann. She would not only inspire some of Éluard's most tender love poems, but also lead to many dreamlike portraits by Dora. They would become intimate friends. Her nimble "virginal" portrayals of Nusch contrasted with the more brazen, still defiantly feminine, form in photographs she produced for art presses and highbrow erotica such as the 1934 photograph titled *Assia* where the model is shown leaning nude against a white wall, her arms resting behind her hips. The shadow she casts to her right looms twice her size, exaggerating the musculature of her thighs and calves, her breast like a dagger piercing the light. Dora's work during her collaboration with Kéfer, often presented with such mysterious incongruity, were very much appreciated by the Surrealists. In *Sans titre* (1934), for instance, a woman's elegant hand emerges from a conch shell on a beach. The red fingernails suggest that the image—a kind of surreal *Birth of Venus*—is self-referential. Compared with other photographers of her generation representing similar scenes, Dora's pictures always held an essential mystery at their core, through which she tried to show her appreciation

for the strangeness in everyday life. In October, her photograph *Mendiant à Picadilly*, credited "Kéfer-Dora Maar", was published in the prestigious *Revue française de photographie et de cinématographie*, no 355. She also exhibited *Vue de mer*, *Femme aux cheveux avec savon* and *Portrait de femme* in the "XXIXe Salon international d'art photographique" at the Société française de photographie, Paris. They were all again signed "Kéfer-Dora Maar".

Probably due to the mounting success of her photographs, Dora decided to become completely independent. She closed the "Kéfer-Maar" studio in Neuilly and set up her own at 29 rue d'Astorg. The location she found thanks to Bataille's surrealist friend and fellow writer Michel Leiris. It was, by chance, near Picasso's apartment on No. 23 bis, rue de La Boétie and next door to Galerie Simon at 29bis, rue d'Astorg, owned by Leiris's father-in-law and Picasso's dealer, Daniel-Henry Kahnweiler. She later explained: "I told my father I wanted a studio, just for myself". He would oblige, paying the rent for a decent apartment on a second floor at 29, rue d'Astorg.

The positive review she received from the critic Jacques Guenne shows her continued success. It appeared under the title "L'art de l'image: Dora Markovitch" in *L'Art vivant*, n° 189. This same month Claude de Santeul discussed her London photographs in *Revue française de photographie et de cinématographie*. Moreover, in November she participated in two exhibitions: "La publicité par la photographie" at Galerie de La Pléiade, Paris (from the 9th to the 22nd), along with Laure Albin-Guillot, Ilse Bing, Pierre Boucher, Nora Dumas, Florence Henri, Eli Lotar, Man Ray, Daniel Masclat and Sougez; and "Exposition du Groupe annuel des photographes" at Galerie de La Pléiade, on 72, boulevard Saint-Michel, Paris (from the 12th through December 12th).

In January, 1935 Dora traveled to the Alpes d'Huez with members of Groupe Octobre: Baquet, Chavance, Duhamel and Morise. Her assignment consisted in doing a reportage on the work carried out on an open pit coal mine located in the hills. She would photograph the men at work: laborers from the region and seasonal workers from Poland. The following month she would participate in the exhibition "L'Humour et le fantastique par la

photographie" at Galerie de La Pléiade, Paris, along with Brassai, Rémy Duval, Florence Henri, Roger Parry, Sougez and Ylla.

A note she received from Breton, Jacqueline and Éluard sent her from Prague on April 3 shows the closeness she had established with them: "Les surréalistes vous adressent l'hommage de leur admiration et de leur affection (ici très grand succès)" In May Dora she contributed to the book *Formes nues* with four sensual photographs of Assia. Her work in this area would place her in the company of Brassai, Man Ray, and numerous other surrealist photographers who had also focused on the nude female form as an essential conduit of unconscious desires. Dora managed to capitalize on the model's physical gifts through her ceaseless experimentation with shadow and light. As Baring notes, her idiosyncratic vision, combined with cropping, close-ups, angled shots, and plunging perspectives, as well as the occasional burning and scratching of her negatives, lent her creative work its distinctive quintessence. This month she would have a monographic exhibition of her Barcelona and London photographs titled "Quelques photographies insolites" at Galerie Van den Berghe, Paris. She also joined the group exhibition "Documents de la vie sociale" organized through June by the photo section of the Association des écrivains et artistes révolutionnaires (AEAR) at Galerie de La Pléiade, Paris, along with photographers such as Yves Allégret, Jacques-André Boiffard, Boucher, Brassai, Cartier-Bresson, Chim, John Heartfield, Germaine Krull, Eli Lotar, Man Ray, Parry, Henri Tracol and René Zuber, and others. Picasso's own involvement with the Surrealists was marked by his participation in the "International Surrealist Exhibition" organized by Gaceta de Arte and held May 11–21 at the Ateneo de Santa Cruz de Tenerife, which included the painting *Femme lisant* and the drawing *Portrait de Breton de trois-quarts*. Dora also contributed with the haunting photomontage *Le Simulator* which evoked a mood of oneiric ambiguity very much appreciated by Breton's followers.

In July, she traveled to Saint-Jean-aux-Bois with members of the surrealist group and photographed Jacqueline pregnant with her and Breton's daughter Aube. On the 2nd, she signed the anti-Stalinist pamphlet written by Breton, *Du temps*



que les surréalistes avaient raison, which dealt with the "International Congress for the Defense of Modern Culture". Known as the Congress of Paris, it had been held in March, and would create some friction between the Surrealists and the Communist Party. The pamphlet was ratified by many members of the surrealist group, including Dalí, Domínguez, Éluard, Ernst, Sylvain Itkine, Heine, Henry, Hugnet, Marcel Jean, Magritte, Mesens, Malet, Mayoux, Nougé, Meret Oppenheim, Parisot, Péret, Man Ray, Singer, Souris, Yves Tanguy and Valençay.

The next month, Dora went with Jacqueline and Breton, as well as the Éluards to Montfort-en-Chalosse to spend their vacation together at Lise Deharme's place. There they met up with Man Ray who was taking pictures for a film project entitled *Essai de simulation du délire cinématographique* that would unfortunately never be released. On October 24 a copy of "Facile", a poem by Éluard, with a photograph by Ray, and published by Guy Lévis Mano, would carry the dedication: "A Dora, Adorable / Adorée de Man Ray' and 'To the exceptional Dora Maar, my earth and my sea unlike all other color of woman easy [facile] against the difficult and colorless world to [his] friend, [your] friend Paul E."

Although Breton had by this time drawn closer to the Democratic Communist Society run by Boris Souvarine, editor of *La Critique sociale*, whose contributors included Leiris, Baron, Queneau and Bataille, they were more interested in organizing their own revolutionary movement, independent of the Communist Party and its notion of "socialism in any one country." On October 7 Breton, Bataille, and a broad group of intellectuals, including Dora, founded the anti-fascist group *Contre-Attaque*. The Surrealists' break with the Communist Party would end up being permanent. While targeting Hitler directly, they also claimed they would "use the weapons forged by fascism, which had exploited the fundamental human aspiration for emotional exaltation and fanaticism" against itself. Among the co-signatories of *Contre-Attaque* were Éluard, Chavance, Pierre Klossowski, Yves Tanguy, Marcel Jean and Claude Cahun. In addition to *Contre-Attaque*, Dora's involvement with the Surrealists was marked by her participation in the "Exposition surréaliste" mounted in the commune's exhibition hall at La Louvière in Belgium. Other exhibitors were major artists like Hans Arp, Giorgio De Chirico, Ernst, Paul Klee and Joan Miró. That autumn Dora was invited by Jacques Prévert to do photographic stills of the shoot of Jean Renoir's film based on Jacques Prévert's script *Le Crime de M. Lange* which involved several members of the *Groupe Octobre*.

From October 18 to November 2, she took part in the exhibition "Affiches photos" at Galerie Billiet-Worms,

Paris along with Moral, Zuber and Boucher. Embarked on a close friendship with photographer Raoul Ubac, she continued her experiments of photomontage and superimposition in a surrealist vein. Her closeness to the Surrealists, however, did not prevent her from publishing in acclaimed fashion magazines like *Paris Magazine*, *Beautés* magazine, *Secrets de Paris* and *Le Figaro illustré*. She also illustrated the cover of the German magazine *Hella*. She deftly combined her work in commercial fashion photography with both dreamy and nightmarish Freudian references. *Les années vous guettent*, based on an ad for anti-aging sunscreen, mixed classical portraiture and shocking imagery. As Nusch's softly lit face gazes at the viewer, with her painted nails delicately framing her mouth, a superimposed white spiderweb consumes everything but her eyes, with the spider resting on the bridge of her nose.

The next month, the *Contre-Attaque* agenda was published by *Le Sagittaire* under the title "Position politique du surréalisme" Breton dedicated a copy "to Dora Maar, to the pink star ... to Dora Maar of the tomorrows and yesterdays, of uprisings in a machine gun Luna Park, the tangible image of my friendship". When Jacqueline gave birth to Aube on December 20, Dora offered her friend a photographic portrait she had taken of her at Saint-Jean-des-Bois in September. Picasso also gave a present to the new mother. According to Breton's article "Picasso the Poet", the artist brought "a little guitar to a woman who had just given birth" and was "planning to write a poem that he could pin to the guitar."

At this time many of Picasso's close friends gathered around the cafés in St.-Germain-des-Prés or Montparnasse. Entire evenings spent talking in the noisy, smoky atmosphere were a delight to him after the long months of solitude following her separation from his wife Olga; they let him forget himself. This "café period" took Picasso back to his Bohemian days. He never ordered anything but a glass of Évian mineral water—which he often did not even consume—and around midnight, when the gang broke up, the indefatigable Pablo would take Elft for a walk to the Gare St.-Lazare, to watch the night trains pulling out. During one of these outings, he spotted Dora at *Les Deux Magots*. Baring describes how, in fact, she had intentionally placed herself in Picasso's path. "It was Dora, so often cast as the propitiatory victim of a 'Sadian' and tyrannical Picasso according the vulgate of art history, with its outright partiality and misogynist analysis, who actually spun the threads of a legend to link their two destinies," as Baldassari writes.

She had started by frequenting his favorite café, setting up a distant siege that included deliberate avoidance.

Once, for instance, showing off her knowledge of Spanish by laughing out loud at one of his jokes, thus making her presence felt, though remotely, like an accomplice. Cabannes provides a telling description of her at this point. With black hair and large dark eyes, she was much in demand by members of the opposite sex, although her distant air put off most of her would-be suitors. One day, as Picasso sat next to her in the café, she took off her black gloves embroidered with little pink flowers, and while he spoke played mumblety-peg with a sharp little penknife on the table between her fingers. Sometimes she missed, and a drop of blood formed on her hand. According to his biographer, Michel Surya, Bataille would have been delighted with such acts of automutilation. Picasso, for his part, was as fascinated by Dora's blood and daring game as he was sexually attracted to the idea that Bataille had been Dora's lover. Captivated, Pablo asked her for her gloves and she obliged. He would keep them in a showcase in his studio for years.

On January 7, there was a "corporative" showing at L'Apollo Théâtre of Renoir's film *Le Crime de M. Lange* on which Dora had worked taking on set photos. According to Victoria Combalia this was probably the moment when Éluard introduced Picasso to Dora, as they both attended the movie opening. Éluard had recently gotten quite close with Pablo when he had agreed to help the Spanish association *Amigos de las Artes Nuevas (ADLAN)* organize a Picasso retrospective in Spain which counted with the artist's full support.

After the introduction, Dora asked the artist to pose for her. He agreed and, shortly after, visited her studio at 29 rue d'Astorg. As reported in Michel Leiris's diary, Dora was still with Bataille: "Saw Bataille yesterday, with Dora M. who is very nice and pretty." Picasso, who had recently become a father for the second time with the birth of his mistress's daughter, was ready for another change. He was obviously impressed with the more intellectual Dora. In the poem "donde miles de cables" he expressed the intensity of his feelings for her: "where thousands of lightning rods end at the well that is the bull where acrobats climb a thousand loves that are going to receive the clouds from hands that would like to caress it touch its hair and kiss it on the brow".

As Damarice Amao, curator of the current Dora Maar exhibition at the Parisian Centre Pompidou, states of their encounter: "When he met Dora it was like the starting of a new Picasso." Without her, it is unlikely that he would have created what is now considered one of the greatest works of the 20th-century; certainly not in the form we know it. By March, he had invited her to photograph him also in his studio right before his departure to Juan-les-Pins. The photographs that

resulted are the fruit of experimentation in which literal reproduction of reality was sacrificed for the sake of image transformation, as Baldassari explains. Picasso went over the outline of one of them, *Femme accoudée*, with a burin, covering other areas with fine notches. He then developed the plate, reversing the tonal values of the motif and the background, creating alternately positive and negative prints. Against this background, a feminine figure etched in burin began to appear, of which he produced several positive and negative states. The mesh of the body was traced on one part of the copper plate, which had been re-textured, tinted and increased in graininess through a process of photo-sensitization. His final goal was to subvert the image both through the means of recording reality and through visual innovations. These experiments in collaboration with Dora brought him back to his earlier cubist practices, where the goal was to deceive the mind (*trompe-l'esprit*), rather than deceiving the eye (*trompe-l'oeil*).

Despite Picasso's continued declared love for his young mistress Marie-Thérèse and his one-year old daughter Maya, the conventional home life had never inspired him, and during the year, Dora would become his constant companion. His style changed accordingly, from the sensuous images of Marie-Thérèse to depictions that reflected not only Dora's sophistication, but an entirely different emotional relationship: a sense of sexual passion that no other had inspired before. She was just as enthralled by him. On July 12 she sent him a telegraphic dispatch: "I am so moved from reading what you wrote to me I feel compelled to reply immediately. I am shattered by this thing. What have I dared embark upon by entering into your life?" A couple of weeks later Picasso made the drawing in India ink *Composition: Dora Maar et figure antique*, which constitutes her "official" entrance into his life. In the drawing, she literally opens the door and enters the artist's studio, wearing a coat and scarf. The intimate friendship they had developed is revealed in an intimate message she sent him on August 3: "I won't be going to the Café Flore today, but I beg of you to come tomorrow because I will be there waiting for your good company. Hugs and kisses from your dear little puppy".

Two days later Picasso painted the gouache *Faune, cheval et oiseau* where we see him on a rocky promontory overhanging a raging sea. Interlocked like the elements of a heraldic insignia, the three figures of a faun, a bird and a mare express something of what is otherwise an indescribably tense atmosphere ridden with anxiety. The enraged mare lying beside the Faun tramples with her forelegs the wing of the bird to her side which seems to address its protest to the Faun. Many have read the bird as Marie-Thérèse and the mare as Dora.



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

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

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

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# 友谊视觉 Youyi Visual

19.10.13

爱尔兰当代艺术展 Irish contemporary art exhibition  
 庆祝中国-爱尔兰建交40周年 Celebrating 40 years of diplomatic relations between Ireland and China

- |                   |            |
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| Tom Climent       | 汤姆·克莱门特    |
| Bernadette Doolan | 伯纳黛特·杜兰    |
| Maurice Quillinan | 莫里斯·奎利南    |
| Pauline Flynn     | 宝林·弗林      |
| Robert Ryan       | 罗伯特·瑞恩     |
| Abigail O'Brien   | 阿比盖尔·奥·布莱恩 |
| Donald Teskey     | 唐纳德·特斯基    |
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From a private client, located in the UK  
 by Philip Andreevich Maliavin (Russian, 1869-1940)



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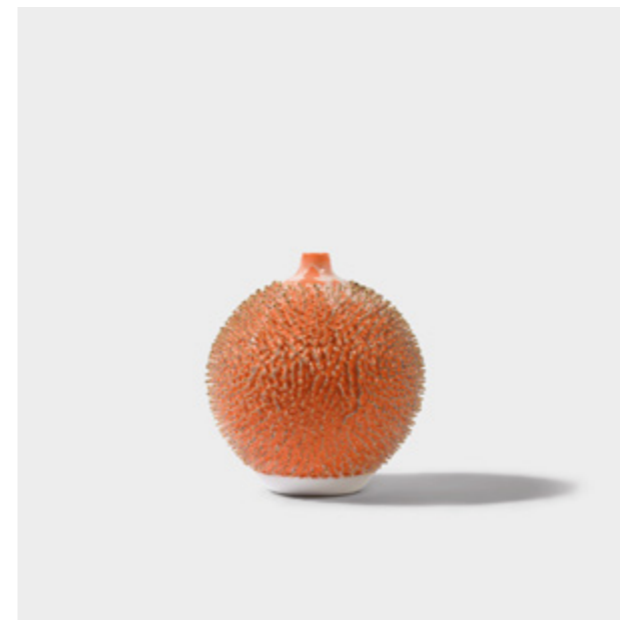
# The International Art Fair for Modern Craft & Design: Collect 2020



The Edmond J. Safra Fountain Court, Somerset House, Image by Kevin Meredith

The International Art Fair for Modern Craft & Design: Collect 2020 will return for its 16th edition on 27th February-1st March 2020, in a striking new home - Somerset House, London. Here, the fair will take over a large number of beautiful rooms, presenting a new environment for Collect's 40 participating international galleries and artists to contextualise and curate their cutting edge work in contemporary craft. Collect will take over Somerset House's largest rooms, overlooking the Edmond J. Safra Fountain Court.

The Crafts Council founded Collect in 2004, with the aim of showcasing exceptional and breakthrough designer making and all its possibilities by international living artists – which also means that as well as being able to purchase one-off pieces, commissions are possible too. Collect has subsequently established itself as the vanguard of growing global appreciation for crafted objects, which are increasingly sought after in galleries and auction rooms. Collect is the only gallery-presented art fair dedicated to



Cheom - Jang Vessel 170316, 2014, Yun Ju-Cheol, Ceramic Gold, 19 x 18 x 18 cm, Lloyd Choi Gallery



Silver Basket, 2019, Nan Nan Liu, Silver, 28 x 22 x 16 cm Goldsmiths Fair



Green Leaf, 2012, Joon-Yong Kim, Blown and Coldworked Glass 29 x 42 x 42 cm, Gallery Sklo

modern craft and design. Galleries from three continents will descend upon London next February, representing over 400 artists, and it is the most exciting platform to experience, purchase and commission innovative, extraordinary contemporary work. Half of the galleries represented at Collect will travel in from outside of the UK, including a record number of artists from South Korea.

Those exhibiting for the first time in February include: The Gallery by SOIL from Hong Kong, Gallery Sklo and London's Han Collection. New gallery launches include Lloyd Choi from South Korea, and Quest – The Queen Elizabeth Scholarship Trust – will utilise Collect to mark the beginning of its 30th anniversary year. Quest will showcase the work of seven talented British creatives, curated by Brian Kennedy.

Expect to see brilliant work from Japan and Africa, too, and overall expect art prices to start at £1,000 and go up to £100,000s.

The fair also includes Collect Open, where 12 ambitious individual makers/duos, selected by an expert panel, will present exceptional and conceptual new work and installations on a larger scale. Installations will cover a range of topics – including social commentary on climate change and dementia. Excitingly, and for the first time, three pairs of makers will collaborate on producing dramatic pieces that challenge, stretch and combine mixed materials in extraordinary ways.

Collect is well-positioned at the start of the international cultural calendar and presents an opportunity to discover and invest in exceptional work, most of which is made especially for the fair. Key trends include intricate and innovative work using glass, paper and natural materials – ranging from lichen on glass to giant wall hangings of recycled paper beads to intricate floral work handcrafted using beeswax.

There is also an exciting talks programme, and there will be countless opportunities to meet with artists and leading experts in the field of craft.

Collect 2020 is sponsored by The LOEWE Foundation and Cox London. Tickets for The International Art Fair for Modern Craft and Design: Collect 2020 can be purchased from Collect 2020.

# A Peek Behind the Canvas: Paintings' Hidden Revelations

By Bill Rau, M.S. Rau (New Orleans, LA)



When considering works of art for acquisition, it is important to do your due diligence. Gathering information from your dealer and during the course of your own personal research regarding the painting's provenance and exhibition history is a significant part of this process. Yet, one vital aspect of researching a painting that is often overlooked is examining the back of the canvas.

The reverse of a painting can be a crucial site of information on a work of art. There is plenty to be learned from the different markings, labels and inscriptions hidden on the back of a canvas, as well as the general condition of the canvas itself. Listed below are some of the most significant clues that will help you uncover hidden information about your next potential acquisition.

## The Artist's Marks

While most artists sign their paintings on the front of the

canvas, some painters also add information to the back of the painting. This can include a second signature, the date of creation, the painting's title, or even the location in which it was painted.

In addition to further authenticating a painting, these markings offer important insight into the history of a work — a date or location helps us place it within the art historical timeline of the artist, lending insight into the development of their style.

## Exhibition Labels

For reasons of inventory management, museums and galleries typically adhere a branded label to the back of a canvas when a work comes through their doors. These labels will include basic information about the work of art, including the artist, title and year of completion. If you are lucky, you might also find the name of a previous owner, which provides an important piece of information



when tracing a painting's provenance.

Of course, some paintings have been exhibited more than others, and not all retain their labels. That being said, the patchwork of stickers makes for a very telling tale. A label can lead you to an exhibition catalog, which can teach you even more about a work of art and can help authenticate a painting.

## Condition

Apart from its provenance, the back of a painting provides important information about a work's overall condition. While elevated spots on the front of a canvas could denote a tear, the back of a canvas will reveal stitching and patches undertaken during the course of restoration.

When looking at the back of a canvas, you can also check to see if it has been relined with another canvas. Sometimes this is done to give structural support to older or larger paintings; otherwise, it can denote that the painting has been conserved. This is not necessarily a bad thing. While dealers and art historians sometimes romanticize the idea of a pristine artwork that is untouched by restorers, the reality is that most works of art exhibit some conservation efforts. Rather than searching for a

pristine work of art, we instead recommend ensuring that touch-ups or in-painting are minimal and do not cover important areas of the work.

## Age

Observing the reverse of a canvas can also give you some idea of its age. An old canvas will never retain a bright white color over time, even if it has been well cared for. Therefore, if you are studying the back of an older canvas, you can expect it to be dark and somewhat yellowed.

Should you have the ability to study the stretcher of a painting, you'll find even more insight to its age. Just like the canvas, the color of the stretcher's wood will darken over time. Also, as a general rule, canvases were attached to stretcher bars by nails prior to the 1940s; after 1940, they were attached by staples.



## A Special Surprise!

Lastly, the reverse of a painting might reveal a surprise. If an artist was low on funds or had difficulty accessing materials (such as during times of war), it was not altogether uncommon to reuse a canvas. In M.S. Rau's collection, a monumental Salon painting by the French Neoclassical painter Auguste-Clément Chrétien has a special surprise on the back — a half-painted portrait that the artist abandoned before completion.

The next time that you are in the market for a new work of art, be sure to inspect the reverse of the canvas before purchasing. While sometimes it will reveal issues with the work itself, more often than not it will only make your experience and appreciation of the work that much richer.



# Hail To The King

## A Watch From Patek Philippe Sells For Over \$31 Million In Charitable Auction



There is a constant struggle between high-end and luxury watch brands as about what is the best, the most complicated, the most costly.

And from last weekend, we have a new winner.

During the auction conducted last Saturday, Patek Philippe broke the record for the world's most expensive wristwatch, with over \$31 million. And it wasn't the only one. Every lot of the auction, featuring exceptional mechanical timepieces, was sold, beating the estimates by a fair amount.

An Audemars Piguet crossed the one-million-dollar threshold for the first time in history. Also, many other



watches by Hermès, Chanel, Louis Vuitton, and other brands ended up doubling the pre-sale estimates.

The Christie's Only Watch auction sale, held at the Four Seasons Hôtel des Bergues, registered a huge success, with sales of \$38 million. And the main star of the event was a Patek Philippe. It was a unique version of the Grandmaster Chime ref. 6300, the most complicated wristwatch the maison has ever made, with its 20 complications displayed on the two dials of the watch, a salmon-colored one and a black one on the back. A distinctive feature of the timepiece is that the two sides can be flipped over so as to display the one or the other dial, thanks to a patented mechanism similar to what is used in Jaeger-LeCoultre's Reverso.

The proudly-shown "The Only One" on its dial made it very clear that this timepiece was a rare bird. So unique that bidders literally raged over it, sending its valuations over the roof and into the stars for a ten-fold increase over its original estimate. The watch reached an astonishing \$31,244,094, offered by an anonymous bidder over the phone.

While it was expected that this watch would have been the "piece de resistance" of the auction, no one really foresaw this kind of result. "We were expecting something around \$15 million, maybe \$20 million in our dreams, but \$31 million? No, I was not expecting that at all." These were the words of Thierry Stern, the President of Patek Philippe. He also added, "I did not think we would surpass the extraordinary Henry Graves."

The Henry Graves cited by Mr. Stern was the patron of the costliest Patek Philippe until now: at an auction in November 2014, his timepiece reached the figure of \$24 million. The "Supercomplication," which was a pocket watch, was built in 1933 on the orders of Henry Graves Jr., a prominent American banker. Its movement of 924 elements includes 24 different complications, including the map of the sky over New York, and required three years of design and five years of labor for its making.

All of this would seem just a gaudy, vain display of uber-wealth. Instead, it goes to a good cause.

The biennial Only Watch auction was founded in 2005 by Luc Pettavino, the President of the Monaco-based Association Monégasque Contre les Myopathies. It aims to raise funds for the research against the Duchenne muscular dystrophy, an illness he, unfortunately, knows quite well: his son Paul was affected by muscular dystrophy, ultimately dying of the disease in 2016, when he was 20 years old.

The auction is possible thanks to the generous contributions of over 50 participating watch brands, which each donate a one-of-a-kind timepiece sold without commission or reserve price. "The brands open their hearts by donating the fruit of their work," Pettavino said at the start of the auction. "Only Watch is about creating beauty to do good."

A critical mission that has become a unifying moment of the industry as a whole and has rendered Pettavino

an important figure of the world of watchmaking. For his efforts, energy, and drive, during the Grand Prix d'Horlogerie de Genève, the Oscars of watchmaking, he received the Special Jury Prize, just four days before the auction.

Between the other lots that have set records, La Montre Hermès, which obtained one of the prizes at the 2019 GPHG, has presented in the auction the winner of the prestigious accolade: the Arceau L'Heure de la Lune Météorite. A poetic watch, displaying an original interpretation of the moon phase complication: two mobile pods that are orbiting over a meteorite dial and revealing the face of the satellite.

A blue-color version of the timepiece quickly rose to over \$200,000 - reaching more than five times the starting price.

"This was a wonderful surprise," commented Philippe Delhot, the artistic director of La Montre Hermès, adding, "we are thrilled to support the work that Luc has put into Only Watch."

An even better result was obtained by Louis Vuitton's Escale Spin Time.

It is a delicate timepiece featuring a dial inspired by tattoo art, which combines miniature hand-painting and Grand Feu champlévé enameling thanks to the craftsmanship of the renowned specialist, Anita Porchet.

This watch mounts an automatic movement developed by La Fabrique du Temps, the in-house watchmakers of the maison.

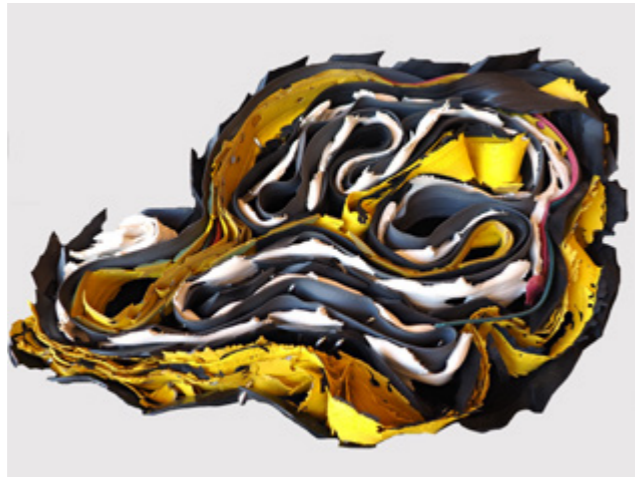
This watch and its accompanying hand-painted canvas trunk have reached \$282,205. And the buyer was none other than Jean-Claude Biver, non-executive head of LVMH's watch division.

Biver stated, "I bought this watch because it was sublime and because I love and collect watches and enamel (...) and this watch combines both."

With this final edition, the Only Watch auction has brought to about \$80 million the sum collected to advance medical research by the association, so as to render our world a better, healthier place. And this result is made possible only through the generosity of luxury watch manufacturers and the support of the buyers.

By: Luxury Bazaar

# Crowd Wisdom versus Art Connoisseurs



Alrie Joubert, Feasting Chimes, Polyurethane and Rubber, 18 x 27 cm, 2019

Public opinion through mass media has always played an important role in shaping political systems and social issues. Crowd wisdom is today solicited in many other fields. For instance, in the United States, individuals from the public are summoned for jury duty, while performing artists use digital media to upload an early version of music to crowdsource inputs from fans in order to vote for their songs.

The Internet has become a sharing platform for direct public engagement in art, either to assess emotional responses, to criticize, or to sell creativity. In the current digital information arena, the role of the art expert is being probed. It is useful to consider the art connoisseurs' historical responsibility and question whether their redundancy would impact the advancement of visual art and its investment potential. Art experts, critics, and advisors have always assisted collectors and art businesses in setting standards. Their knowledge and awareness of art movements have stimulated a general interest in the visual arts.

They have contributed greatly to develop what the art market is today through the construction of knowledge among the global players in the art arena. Their views added value to the art industry and facilitated trading by bridging existing imbalances regarding the understanding of art, and in particular making sense of abstraction and contemporary art. Their knowledge is indispensable for investors, as the art market is known to embrace a fair amount of uncertainty and risk. A poignant aspect is that traditional galleries, in parallel with art experts, always paid attention to art history and aesthetics. They approached their métier by emphasizing an artwork's intrinsic value and its independent nature, which is not necessarily the Internet practice today. On the other hand, these traditional



Fred Scott

Walker Scott Art Advisory

aesthetic gatekeepers could also make or break the reputation of an artist and set trends in tastes amongst buyers and collectors. However, the sharing of culture in today's digital media is defying the past art evaluators and old hierarchies. Research of Internet users and art criticism revealed that untrained voices are making their opinions known. Their outlook marks a departure from the traditional art experts who have viewed and inspected thousands of artworks over the decades in order to develop a trained eye and connoisseurship. The social media crowd is currently dictating wisdom gained through collective thinking and collective endorsements.

The new opinion makers value art more and more, according to fashionable trends. When crowd taste meets high culture, the difference in analyses and opinions of the layperson and the connoisseur is distinctive. While the debate continues regarding the usefulness of art experts, it should be remembered that the key consideration for buyers seeking advice is trust in art advisors. The trust required to instill faith comes with status earned through training and experience in the art market, as well as with affiliation to respected galleries, auction houses, or tertiary institutions. Besides the absence of basic trust and status associated with the crowd, a further challenge is that their wisdom is derived from what is already known. Therefore, depending too heavily on crowd views can limit the construction of knowledge and the dynamics of essential innovation in art. We should guard against creating a situation of 'giving audiences what they want,' which may forgo ground-breaking aesthetic quality.

The changes in art valuation initiated by the crowd actually point to a need for well-trained rational curators, theorists, art historians, university faculty members, as well as diligent art collectors, who can assist and guide art consumers. What is required is complementary new thinking specialists to bridge crowd opinions in order to assist art lovers and investors to improve their comprehension and understanding of the visual art and its market. In addition, one should appreciate that art collecting for wealth preservation is a highly specialized task. It requires knowledge of the dynamics of the art market linked to an in-depth understanding of aesthetic quality. The traditional elite experts and critics are indispensable, and crowd dynamics would be unable to replace such roles. Visiting museums, art fairs, and art galleries, as well as consulting art publications and engaging in conversations with artists, are the recommended approaches to educating oneself. This offers the most efficient way of growing into a knowledgeable and self-confident art lover; a field that carries a great amount of joy and pleasure, as well as one with benefits beyond its emotional, intellectual and cultural values.

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





# The Fine Art of 'EmotiveMedia'

## Light, Ambient Sound and Experiential Intelligence

by Bonnie Hall

Today, our vertiginous society might easily be attributed to our culture, the times we live in, or ascribed to public rhetoric. None of these factors shifts the whirling dizziness of a cultural diaspora occurring in artistic trends, such as virtual reality, augmented reality, and artificial intelligence. These 'thinking feeling' platforms draw upon new technologies that are fascinating, and at the same time terrifying, while encouraging us to communicate with technology on a daily basis. Increased online use evidences the growth of the emotional binding between user and technology.

More and more, Emotive Media is devoted to implicit user interaction with the goal of creating targeted consumerism and refers to marketing affiliations

which respond to human bio-feedback. A more poignant definition of Emotive Media as defined by fine art enthusiasts is an 'artistic movement' that can integrate with Smart City Design. Alongside mediums of light, ambient sound and interactivity, this innovative initiative transforms the action of a live audience into positive engagement, shifts perceptual intelligence, enriches proficiencies and strengthens critical thinking.

Defining Emotive Media as a 'medium of imagination' is to present scenarios that introduce the intersect of multi-disciplinary concepts. A crossover collaboration between science and art where the objective is to frame an action based upon candid human contact and allow an experiential encounter.

Capturing individual participation in this way accomplishes unique 'place identity' and earmarks a direct connect for a contemporary dialog.

A good example of artistic 'Emotive Media' in public art can be seen at the Mint Museum of Art, Charlotte, North Carolina. This unique 2019 platform created by Ben Mason transforms the Museum's grand staircase entrance into an unparalleled immersive experience choreographed by the visiting public. A multisensory landscape making invisible space visible, audible, and tangible. The aim is to increase people's understanding that they can and do shape their own place, perceptions and reality; one of the major messages of 'Emotive Media'.

Lumisonica, 'Emotive Media' light and sound installation at the Mint Museum of Art, Grand Staircase 2019  
A short teaser video can be seen at the following link: (Time: 1:12) sound: Vesna Petresin  
[https://www.dropbox.com/s/tr7s5oklj4lzw6o/lumi\\_teaser\\_RC\\_01.mp4?dl=0](https://www.dropbox.com/s/tr7s5oklj4lzw6o/lumi_teaser_RC_01.mp4?dl=0)

Placing activity sensors discreetly around a defined area makes for a dynamic relationship between the visitor's action and shifting light forms together with other multisensory components, such as ambient sound. Higher-level concepts of aesthetics, language, and emotional well-being resulting from the human-computer interaction and its affective response have the potential to convey core content to enhance visualization and awareness. Encountering 'media' as artifact or as 'object' for communication has a strong effect on the individual's overall assessment of the message, and this process begins a dialog on how to bring the human back 'into the loop' of cultural knowledge.

An artist accomplishing vibrant Emotive Media is Anne Katrine Senstad. A work from her experiential and experimental art practice can be viewed at the link below: Video: Beckoning Blue (Teaser - Time: 1:27) Sound: The Well-Tuned Marimba by C.C. Hennix. <https://www.dropbox.com/s/3ljz9xf7tt28833/Beckoned2BlueVerticalshortclip.mov?dl=0>

Artist Scientist/ Scientist Artist Frederik De Wilde approaches the digital as an object of Point Cloud. His art practice 'focuses on the interstice of art, science

and technology exploring the invisible, inaudible and intangible.'

The effects of these media 'frames' indicate that the cognitions, emotions, and opinions of participants are not sufficiently impacted by learning of the technical input; this is due to content being processed as individual interpretation. Programmed actions of digital platforms complement this 'framing' by changing the artistic landscape in various ways. The ongoing cognitive journey of individual evolution signals successful receipt of content. Once stimulated, these intellections go well beyond the media's artistic depictions to influence corresponding behavioral intentions.

At the heart of any good investigation into the arts is an unrelenting curiosity which asks, is this exploration or exploitation? The arts enrich our communities and represent an important industry contributing to our quality of life.

In conclusion, Emotive Media is an artistic expression that enables an individual to interact with a computer-simulated environment, be it real or an imagined place. It is rooted in the practice of immersion as a genre and develops experiential intelligence. This new form of the narrative encourages viewer participation, delves deeper into blurring lines between fiction and reality, artist and audience, and somewhat alarming, associates entertainment with fine art. The paradigm is aiming to transform social interaction through specific messages and increase perception from synthetic experiences that evoke involvement.

With any new medium, whether virtual, augmented or artificial comes new challenges and new opportunities. The critical intersect of Emotive Media is 'the individual' and their ability to discern the machine-driven vision from the artistic phenomenon. The question is whether the role of rapid technological transformation links an individual in a meaningful way to the new narrative. Pushing the limits of experiential-creative intelligence in positive ways will bond contemporaneity to cultural delineation; reality then becomes the final interpretation of an ideal society, and the assessment of that reality in the real world inspires the ethos to act accordingly.

Bonnie Hall Fine Art Asset Management



# Bringing art collections to life and attracting new audiences

As cultural and exhibition design specialists, most of the work we do is about working with permanent collections within specially-designed spaces, or else creating new dramas for one-off exhibitions. These are usually designed as an experience, with a beginning, a middle, and an end, with visitors led on a carefully-choreographed linear circuit through the works.

It's also possible to cast the net wider and bring new audiences into your space by expanding this vision. Recently, we have been delighted to have worked with some inspired clients, who've taken a fresh approach to their spaces and found new ways to look at their art collections. These exhibitions or installations run through unusual spaces, either as a trail or via broken-up points of focus, creating an opportunity to resonate in a new and different way with their surroundings, an approach that also taps into the idea that people now gather experiences and share on platforms like Instagram.

Our exhibition 'House of Portraits' for the National Trust, for example, created a series of installations through Powis Castle, leading to a larger space centred around a new acquisition: a miniature of Edward Herbert by Isaac Oliver. This became a way in which a new focus could be created for the current collection, making you look again at the exquisite paintings and sculptures there, as well as adding new works within the installations. We used colour and texture (a particularly intense blue that worked as a spotlight onto the works), as well as a concept around framing. Visitors could enjoy the original room itself but also clearly understand the insertion.

The Wallace Collection in London is another example of a visionary gallery, who recently collaborated with footwear design legend Manolo Blahnik to create a fascinating fusion of fashion alongside the art that inspired it.



Manolo Blahnik at the Wallace Collection



Powis Castle



The angle of display of each shoe was also carefully considered



Pippa Nissen

We were lucky enough to be tasked with realising the project and loved the unusual synergy of high-fashion shoes with the Wallace's decorative lushness. The details and materials within the Wallace - full of shapes, colours, textures - all seem to tell stories, and there was something really compelling about this approach, meaning people are looking at a space they might already know and love, but in a completely different way. Like the concept of surrealism, it was about putting two things next to each other and renewing the meaning of each.

Our task at the Wallace Collection was to create something that showed off the shoes and kept them safe, but also put them in the right position - i.e. high enough, in the light, next to a particular detail. The answer was a series of bespoke glass bell jars, at varying heights. The material the structure was made of - industrial, consistent - runs through the whole collection without changing and becomes a cue for the visitor to search for in each room and look at as part of a sequence. With this pared-back solution, the beautifully-crafted shoes seemed to come alive and have a new and fresh reading.

Flexibility was something we needed to bring in from the beginning for this project. We were concerned that the resonances of the shoes themselves, when in the room, might read differently from the visualisations we had prepared. Just like in a fashion show - and part of a vision by Manolo Blahnik himself - we wanted to keep the sequencing of the shoes open until the last minute, to enable high-paced refinement just before opening. For this, we developed a simple system of layers that meant the top part of the bell jar could be adapted right up to the last minute.

We were also keen to create something that could imply movement within the display - almost as if someone was sweeping through the museum. The shoes, too, took on another reading when displayed in such a three-dimensional way. As a visitor, the tilted display angle enabled the shoe to be seen from above, whilst the way they then sat together created a three-dimensional energy. The domes became like mini-theatre sets, each one a composition, inserted into a story that runs through a place that already has its own strong character. The interplay of art, craft, and fashion was both implied and actual. The collection had long been a direct inspiration for the designer, a regular visitor there for many decades, with that creative and inspirational relationship now given new and real form.

By Pippa Nissen, Director, Nissen Richards Studio  
[www.nissenrichardsstudio.com](http://www.nissenrichardsstudio.com)



# History of Perspective A Window into Virtual Reality

by Ina Nettekoven, Art Historian, Bonn (Germany)

An inspiring, comprehensive private collection of early books on the art of perspective has been assembled over a period of many years and has now found its home in Basel, Switzerland. Displayed for the first time at Frieze Masters 2019 in London, it will be shown again in December 2019 by its owner, Dr. Jörn Günther, in his Basel gallery.

Visual perception and spatial arrangement have remained major themes of artistic engagement for centuries and continue to be influential today. Prominent, recent, artistic examples include Giorgio di Chirico, with his mesmerizing, surrealist, perspective paintings, Constructivism, the Bauhaus movement, De Stijl, Art Concrete, and Op-Art.

In antiquity, philosophers had already discovered discrepancies between human perception and reality. In his Optics, Euclid refers to the visual pyramid and explains how we perceive only the angles and sectors of objects, which appear smaller when they are farther away and larger when they are closer. It would not be until

the Renaissance that Filippo Brunelleschi would invent linear perspective. He did not bequeath any notes on his theories, thus his method remains an enigma today. The first artist who wrote down the principles of perspective was Leon Battista Alberti. He characterizes perspective as the subtlest of arts and compares it to a view through an open window; he introduces a frame with a grid as a practical tool to transfer foreshortened forms to paper.

Around 1475, Piero della Francesca accomplished his *De prospectiva pingendi*. This work is chiefly concerned with principles going back to Euclid and aims to demonstrate the same exactitude in art as in mathematics. Many painters and draughtsmen, however, dismissed Piero's methods as too complex. Leonardo da Vinci also contributed perspective surveys, but these remained unpublished until 1651, and therefore were not so much appreciated by his contemporaries.

The first printed treatise on perspective was published in Toul in 1505 by Jean Pélérin (called Viator), who was not an artist, but

rather a canon and a diplomat. His first edition of *De artificiali perspectiva* introduces the method of two distance points and a vanishing point, a technique that had not been written down before Viator's time. He may have either had access to a now lost tract or learned the method from an artist. The brevity of his text and its abundant illustrations led to an early German translation by Jörg Glockendon, from the celebrated Nuremberg dynasty of artists. His 1509 treatise is the earliest book in the Basel collection.

Probably the most renowned Renaissance book on perspective is Albrecht Dürer's *Underweysung der Messung*, which argues that drawing is justified and clarified by the means of measurement. In 1523, Dürer also prepared a publication on the proportions of the human body, which appeared posthumously in 1528. A fascinating *Sammelband* with these Dürer texts, together with a tract on fortification, is a highlight of the collection.

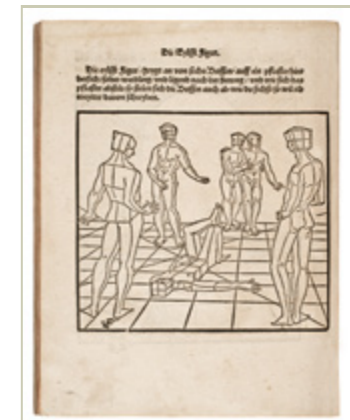
In Dürer's wake, an enthusiasm for perspective arose among Nuremberg artisans; their works are broadly represented in the Basel collection. Erhard Schön, Heinrich Lautensack, and Hans Seald Beham followed Dürer's initial idea to create instructions on drawing, all of which gained extreme popularity. Hieronymus Rodler, who stated that Dürer's methods were too complicated for common use, had a prominent author for his project: Duke Johann II of Simmern, whose name is hidden in the initials of his treatise. Lorenz Stöer, Wenzel Jamnitzer, and Hans Lencker were vitally interested in the presentation of complex geometrical forms that were stunning and highly decorative. Some of their illusionist landscapes, with ruins and fanciful geometric objects, recall the optical illusions and the labyrinth works of Maurits C. Escher. These authors do not explain how to construct geometric, three-dimensional items, though some show a didactic approach by introducing a drawing tool constructed after Dürer's ideas. That implement was modified and improved in later times, as was knowledge about perspective construction in general.

Therefore, our fundamental knowledge about the art of perspective was laid down in the first two centuries of the early modern era. The introduction to and understanding of this fascinating topic were considerable advances for the arts and humanities, changing mankind's aesthetic conception forever. Learn more about the topic from Günther's brochure: *Perspectives. A Special Collection of Artists' Manuals on Perspective and Human Proportion*, available at Dr. Jörn Günther Rare Books AG. The exhibition takes place from December 9-12, 2019.

[www.guenther-rarebooks.com](http://www.guenther-rarebooks.com).



Pelerin.tif: "Jean Pelerin, Von der Kunst Perspectiva, Nuremberg, Jörg Glockendon 1509"



Pelerin.tif: "Jean Pelerin, Von der Kunst Perspectiva, Nuremberg, Jörg Glockendon 1509"



Schoen.tif: "Erhard Schön, Underweysung der Proportion unnd Stellung der Bossen, Nuremberg, Christoph Zell 1543."

# Interactive Art New Opportunities for Museums

By Mara Sfara

In today's world, museums face difficult decisions. To remain relevant in an increasingly multi-dimensional, digital, visual environment and compete with other cultural, social and entertainment institutions and media, museums must adapt and make correct choices. Their livelihood depends on it.

One adaptive strategy is to supplement traditional still art paintings, drawings, photographs, and sculptures with interactive exhibitions. The objectives are to increase audiences, make exhibitions profitable, and create multi-generational memorable experiences. The simple recipe is to create interactive entertainment exhibitions that engage audiences more actively than traditional works of art. Artists can use museum spaces to combine a myriad of



In the Gardens of Mt. Olympus by Mara Sfara, The Springfield Museums  
Springfield, Massachusetts, USA

different media and art forms, using visually stunning artwork, interactive video and audio displays, larger than life replicas, animation, 3D works and kinetic art to create all variety of interactive exhibitions. Interactive exhibitions can enhance the traditional cultural and educational attraction of museums and cause an evolution in public perceptions.

Interactive art capitalizes on the truism that actions speak louder than words. Human relationships are based on communications. Our minds constantly adapt to the nonverbal communications from our surroundings. Visual art is primarily a non-verbal stimulation that can be turbocharged if used interactively. There are companies that design interactive exhibitions to help artists and museums combine culture and entertainment. For example, Stage 9 Exhibits, on its website ([www.stage9exhibits.com](http://www.stage9exhibits.com)) states that "our exhibits are based on a fundamental understanding of popular culture and our ability to leverage it as a basis for memorable, interactive, and educational experiences." Another company in this field is EDG Exhibits Development Group. Its focus is on international cultural

exchanges and traveling exhibitions. Its exhibits have included "Caravaggio: Beyond the Canvas," "The Magical History Tour: A Beatles Memorabilia Exhibition," and "Environmental Graphiti: The Art of Climate Change."

"In the Gardens of Mt. Olympus" is multi-sensory, electric, kinetic artwork by Mara Sfara (the author), in the permanent collection on display at the Springfield Museums in Springfield, Massachusetts. It creates several changing visual scenes with moving figures based on Greek mythology, inviting the viewer's interpretation of what is going on. It uses art as a language, employing visual messaging that may be a tool to help persons with word processing or decoding disabilities create and imagine stories.

The collaboration of artists, museums and companies in supporting roles will be necessary for the museum industry to adapt to present cultural trends and technologies. Museums can continue to be cultural sanctuaries and communities while transitioning to dynamic entertainment venues for an excitement-thirsty public.



# The Thomas Ryan goth Birthday Exhibition Launched With Aplomb in The People's Museum

A wonderful night was had on November 5th last in 2 Pery Square, the location of the new People's Museum of Limerick, when Thomas Ryan PRHA was present for the launch of his goth Birthday Exhibition. Forty works of art, spanning the last seven decades, will be on show in the house for the month of November.

The evening was well-attended by around a hundred friends and supporters of the artist and the museum. Piano music provided by Piani Luimní played in the background on the restored historic grand piano, while Limerick people and visitors mingled and viewed the paintings. David O'Brien, CEO of Limerick Civic Trust, gave a speech on the importance of Thomas Ryan's contribution to art both locally and nationally. Eamonn McQuade of Limerick Art Society also spoke and emphasised Thomas's long-time commitment to encouraging and mentoring younger artists.

Thomas Ryan himself gave a rousing speech on his early life in Limerick, his delight at reaching the age of ninety as a working artist, and he revealed some choice memories about the production of some of the paintings in the room. He was then presented with a birthday cake by Lady Dunraven, while the crowd in attendance sang "Happy Birthday."

Museum manager Dr. Rose Anne White commented, "Thomas Ryan is one of Ireland's most significant artists. We are incredibly grateful to be able to show a selection

of his works in our museum on Pery Square, showing his versatility across portraits, still lifes, and historical scenes. We are delighted to have Thomas tell us the story behind some of his most famous works, and that he is here to celebrate his goth birthday in his home city."

Thomas Ryan PRHA was born in St. Joseph Street in Limerick and trained at Limerick School of Art and at the National College of Art. He served as President of the Royal Hibernian Academy for ten years and is an honorary member of the Royal Academy and the Royal Scottish Academy. He was made a freeman of Limerick in 2007 and holds an honorary doctorate from the University of Limerick.

The People's Museum of Limerick is open Monday - Friday, 11am to 3pm, currently, with extended opening hours coming soon. See [peoplesmuseum.ie](http://peoplesmuseum.ie) for news and updates.

Dr Rose Anne White  
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[www.limerickcivictrust.ie](http://www.limerickcivictrust.ie)

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# AN ARTIST'S CREDO

## How the conceptual evolution of an artist can influence stylistic development

How the conceptual evolution of an artist can influence stylistic development

To explain contemporary abstract painting is a challenge. A helpful approach is often an analogy with something in the real world, and this is how Prokop Igor Eugen a biologist turned teacher at the University of Applied Art Budapest, chooses to explain his practice.

My oeuvre reflects the essence of my personality. I am interested in the Nobel prize-winning scientist Heisenberg who researched the interaction and complexities of atomic particles, finally surrendering to the belief in the existence of God as the creator of a system so complex, no other explanation can suffice.

My work draws on what is happening to the Earth because of human intervention, and I paint these events to signify that at the beginning we had an active, colourful world - a world which is sustainable and must be sustained! As a teacher, I am trying to teach these basic principles of sustainable development. Where scientists have been researching and signalling the changes of the world, the arts can play a significant role, naturally, in positive changes!

How important is philosophy in this ecosystem?

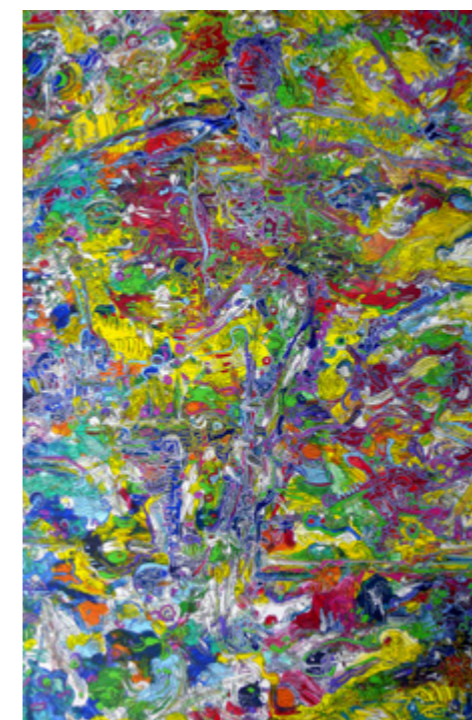
I have studied Greek philosophy. Aristotle and Plato started asking crucial questions, like "Where are we from, where are we going, what are we?" The whole history of philosophy functions along with these principles in the same way as evolution coming into being during milliards of years when life on Earth started to emerge.

How should we unite forces? Well, the best way of communication is the Internet. With this global network, we can transmit a message about our paintings through their content, quickly and efficiently.

According to Heisenberg's "Beyond Physics", his principle "complete-incomplete", says this can be realized by introducing changes locally. Each individual must be aware of his or her environment, his or her soul and thoughts, his or her evolutionary results, he or she must know and sense them to make favourable changes. If everyone on Earth, billiards of people, can accomplish this, then, hopefully, the coexistence with Nature will be solved on Earth. When something suffers a radical change in one direction, there is another factor in trying to balance it. This Entropy aspires to achieve such balance. My works communicate these laws authentic correlations collected during my travels.



Mr. Zuckerberg do you know the secret of eternal life.LOVE THE NATURE.The answer of Mr. Basquiat.



WE ARE TIGHTROPE WALKERS IN THE NATURE

Andy Warhol was Basquiat's childhood friend, and so was Madonna and other famous people. I like his sarcasm; I like his cynicism, I like his youthful coolness, his outrageous, flicking mentality that made him able to attract attention. And I love this "animal instinct" of his coming from great depths of the subconscious. And, the way he depicts in his art the old tribal signs that sometimes show some quite frightening figures, skeletons, heads and roaring wolves. He drew pictures that have a profound, expressive effect on people. The roots originate from street art as he started as a graffiti artist and painted wall paintings on the walls of the New York metro lines.

Keith Haring also did the same as he painted on walls that could talk to millions of people each day and communicate important emotions. The reactions were different. Evidently, for those who were used to painted apples, it was horrible. But his paintings were the results of an intense, psychological process. For me, they represent a connection with Nature. They produce similarly profound psychological results rooted there. You can make an influence on people by the pictures, by the systems rooted in these ancient, tribal signs. They make people deal with it at an ancient, instinctive level, and they even might direct people.

The impressionists have had a significant effect on me, expressing the ancient dreams and desires of people through colours by making them see reality but not so pictorially as with Renaissance painting. Cezanne, Alfred Sisley and my favourite, Seurat, the pointillist, who pieced together Nature as he saw from three colours. This was based on physics (colour theory), that gives a complex picture from a distance, but if you look at it carefully, it is a world consisting of colourful points.

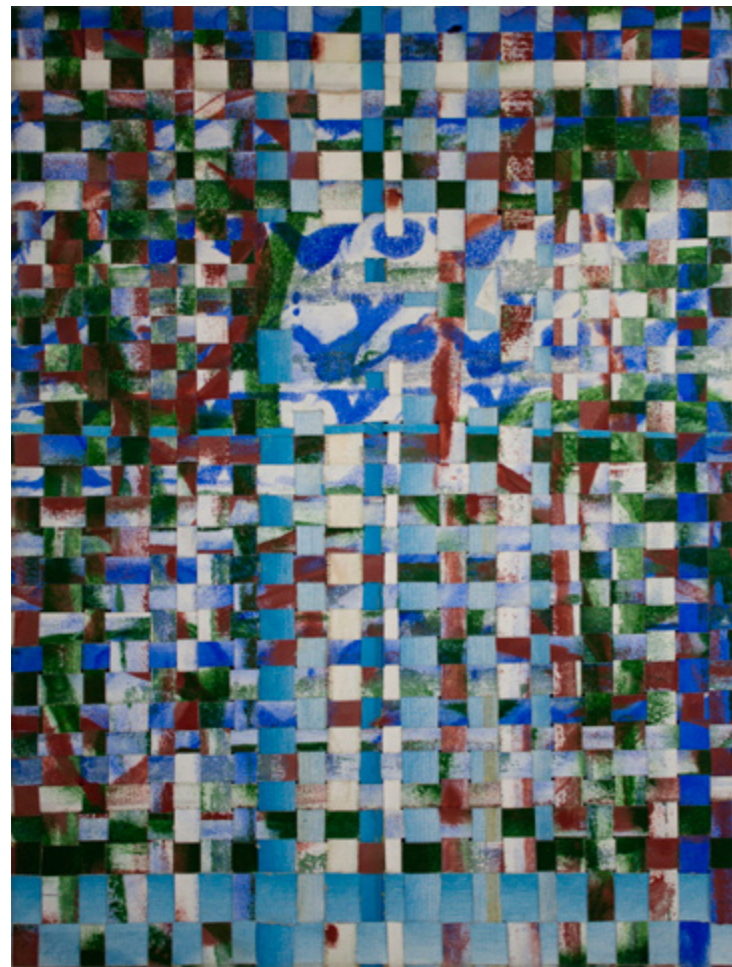
By exaggerating the colours of Nature in my way, I still reflect Nature. Looking through a special set of glasses, with different colours and a filter (let's say I filter out blue), the colour will be different. This is an excellent faculty for human beings.

You must be able to transmit simple signs as I have done in my books: ANATOMY OF THE SOUL. DR. PROKOP ANATOMY, OLD DIARY and ILLITS PROPHECIES BOOK. They contain the genetic family origin, gain experiences from the memories and knowledge of our ancestors.



# The Validation Procedure: Criteria to Predict Greatness

by Elizabeth Xi Bauer



Cătălin Petrișor, *March in May*, Oil on canvas, 2019, 48x36 cm

Artprice's Contemporary Art Price Index increased 40% in the first half of 2019 led by artists such as Peter Doig and Jeff Koons. Here, supply is rapidly decreasing: collectors do not want to sell their prized artworks ('Stronger Demand for Contemporary Art', ArtPrice).

"The results show persistent demand for museum-quality works, but the secondary market's supply has tightened somewhat" - Thierry Ehrmann, Artprice's Founder/CEO

Is there a clear path to artistic greatness, and, if so, how can the collector benefit?

Whether you are collecting art for its artistic value, investment potential, or both, at Elizabeth Xi Bauer, we believe that they are the same thing. The art schools, foundations, and museums, for instance, validate artists and artworks for their artistic value and the art funds, for example, validate for investment.

One method is to look at specific criteria, such as key points in an artist's career, which we shall examine below.

Firstly, an artist's education: winning a place to study (Bachelor's, Master's or even a PhD) at the most prestigious art schools in the

world is extremely difficult; they are only attended by the select few. Furthermore, an artist may have received educational scholarships (e.g. university, governmental, charity) for their studies – another sign of excellence.

"The direction in which education starts a man, will determine his future life" – Plato, *The Republic*, c.380 BC

The Royal College of Art (RCA) was named the best art school (100/100 Academic Reputation) in the world for the fifth consecutive year by the prestigious QS World University Rankings beating 1,376 other institutions. Alumni include Frank Auerbach, Chris Ofili and David Hockney, for instance.

"Centres for studying art have shaped global culture over the past century" – Sam Thorne, Director of Nottingham Contemporary

Acceptance into the top art schools, after stringent and rigorous assessment, is only the beginning. The artist has to constantly show their worth as the art schools have strong reputations to uphold at all times. Professors first admit the artists and then challenge and push their students in the profusion of lectures, seminars, discussions and critiques. Furthermore, some of the greatest artists have also taught.

We can also look to see if an artist has stood out among their peers as the best of the best: have they won scholarships for travel, awards and prizes and who are the art experts who nominated them. Key examples at the RCA include the Villiers David Travel Award, The Work in Progress Award and The Helen Chadwick Award.

One can look to the residencies the artist has undertaken around the world. These allow artists time and space away from their usual environment to create work, such as responding to their new environment and the inspiration they have there, often culminating in an exhibition. This could shape the future direction of their practices. Of course, we look at the artist's exhibitions: national, international and museum exhibitions developing ideas, bodies of work and experimenting with new ideas.

Being invited to exhibit at a biennial is one of the

highest honours in the art world. They are global platforms for an artist to showcase their work to an international audience. An artist may be invited to represent their nation, or in a group exhibition or in special projects. The blue-print is, of course, the Venice Biennale and other important examples include the Bienal de Cerveira in Portugal, the International Biennale of Contemporary Art in Prague, Sao Paulo Biennial, Whitney Biennial.

Who has the artist been collected by? Such as Foundations, Corporations, Museums. Museums are the art world ultimate validation, a place in art history shaping the cultural landscape.

"It is only the museum artists whose works begin to rise to exceptional prices, and, of course, it is the very rarity of such artists in a supply-and-demand market that accounts for the phenomenal prices achieved today in the auction houses" – Sir Alan Bowness CBE, British art historian and former Director of the Tate between 1980 and 1988

"Inevitably, artists of genius are few in number...art, like science, is highly selective" – Sir Alan Bowness CBE

Because art is highly selective, artistic achievement is also extremely predictable: there is a clear and consistent progression towards artistic success.

Elizabeth Xi Bauer helps collectors build in a deterministic way, thus giving them an edge, a collection of proven high artistic value and thus investment potential. Our highly qualified award-winning team of art world experts have sourced artists who have proven track records who are on a clear upward trajectory.

Among them our artists have received scholarships to study at the world's best art schools, such as the RCA, won top awards there, exhibited internationally and in museums, invited to the most renowned biennials, collected by international collections such as corporations and museums: Tate, MoMA, Pompidou Centre, British Museum, Victoria and Albert, and Yale Center for British Art, for example. Elizabeth Xi Bauer was chosen to exhibit at the prestigious London Art Fair in January 2020.

# As fine art values become explainable, perspective shifts on \$2 Trillion of art assets

by Dorit Straus

Art assets in private hands are expected to reach \$2.3 Trillion by 2023 (+35%), according to the latest Deloitte Art & Finance Report. These assets are seen by both insurers and wealth management firms as underserved and a significant business opportunity. Yet the lack of available data and proper analysis prevents these players from further developing their services around art.

The fine art insurance sector is actively looking at how to leverage technology to better serve their clients. Today, most art-related policies are on auto-renewal and don't take into account changes in the value of artworks over time. Current processes involve senior art experts within insurer or broker organizations, tracking changes in value manually and therefore dramatically limiting the scope of their review. At stake are massive discrepancies between insurance coverage and asset values, which impact high net worth clients, as damages never fail to happen.

The demand for proper and scalable art analysis is also driven by an increasing demand for art secured lending and holistic wealth management, as illustrated by the recent survey conducted by Deloitte in 2019, stating that 80% of US private banks would focus on art secured lending over the next 12 months.

For wealth management firms and family offices, connecting with the next generation in anticipation of the transition of assets is one of the top factors for asset retention. As much as \$68 trillion will change hands over the next 25 years, according to Cerulli Associates. As a result, 65% of US private banks are interested in increasing their estate planning services around art over the next 12 months\*.

Addressing the issue of price explainability is essential in bringing the next generation into the collectible market. This is not a new problem and has been cited as a major issue standing between the art market and efficiency for decades. While traditionally the select few art market insiders thrived on opacity, the next generation of collectors requires data-driven advice, documentation and explainability.

As Cathy O'Neil points out in *Weapons of Math Destruction*, scientists have a responsibility in choosing which data to pay attention to—and which to leave out. The market has been heavily relying on auction transaction data for decades, although these data points are known to be volatile, manipulated and only relevant for a tiny fraction of artists selling in the dealer market.

As professionals advising clients in the fine art market, we have a unique opportunity to elevate our clients' experience as art values become explainable through new technology. Artificial intelligence has been a keen interest of mine for years, in as much that it can be used to enhance human expertise and power the work of experts by reducing complexity. What if it was possible for artificial intelligence models to read through artists careers and understand the dynamics of their path to fame, and therefore the underlying mechanisms making an artwork's price evolve from \$5000 to \$100,000 to \$10,000,000 over 40 years?

Art historians have known for a fact that the thousands of museums and galleries that operate on a global level each impact the price of an artist every time they organize a show or add an artist to their collection. They each act as market makers with different degrees of impact on the artist's reputation and price. Understanding these drivers would provide fundamental analysis of artists' trajectories that would inform better decisions for all players in the art market.

In early 2018, I met a team of researchers from MIT and University of Toronto who were doing just that. Their company is called Wondeur and analyses artists' trajectories to define the impact of every gallery and museum on the career and price of 250,000 artists worldwide. It didn't take long until I joined them as an advisor. As the former worldwide fine art speciality manager at Chubb for 20 years, I knew too well the struggles of art professionals when it comes to backing their knowledge or intuition on data. The technology that Wondeur was building seemed like a dream come true.

The Wondeur technology today is able to map the art world globally since the 1950s to understand the interdependencies and the dynamics between museums, galleries, artists and changes in values. Their goal since the start was to identify the dynamics of value creation in the global art market.

They confirmed that the art world is a highly structured organism acting as complex filtering system that defines the value of art overtime. It also comes as no surprise that a wide range of biases plagues it, whether they are based on gender, cultural background, content, ideas and medium. This is currently one of the key aspects of their research that I find fascinating. Bias analysis represents tremendous opportunities to bring fairness to the art world.

A few innovative insurers leverage the Wondeur technology to scan their new and existing policies and automatically identify high growth artists in order to deliver better service to their clients. Risk teams in the art lending business use Wondeur data as an alternative assessment method that allows them to consider as collateral artworks by a wide diversity of artists, beyond the handful of marquee names that show repeat sales at auction. Wealth management firms and family offices are starting to use Wondeur to facilitate estate planning around art assets.

Ai will never in my opinion replace human experts, but it can expand their reach. What is most exciting to me is that this new technology makes fine art values explainable and shifts the perspective we have as insurers, brokers and wealth management firms on the \$2 Trillion of art assets in private hands.

\*Source: Deloitte Art and Finance Report 2019



# In four wheels veritas? (Part I)

The issues pertaining to provenance and authenticity of luxury goods extend beyond fine art, watches and jewellery. Classic cars feature prominently as an alternative investment and a good 'buy' can yield astronomically high dividends. According to the Knight Frank Luxury Investment Index, the 10-year return of investment in this class of assets is estimated at 289% beating art, jewellery and watches.

Conversely, painful issues arise if the beautiful collectible is subject to adverse authenticity issues which may dramatically depreciate its value or worse still, is considered a mere replica of much lesser value than if it were considered authentic. Mistakes can be costly. Authenticity of classic cars is an intimidatingly complex topic and often controversial. The level of technical complexity can be daunting. Moreover, automobiles are meant to be driven; they may crash or burn and get restored and driven again and therefore in their lifetime they inadvertently undergo an enormous amount of modifications.

Classic cars can either be road ready – capable of being driven down beautiful country lanes; or race ready – made to be blasted around the likes of Silverstone circuit or Steve McQueen's favourite, Le Mans. Naturally, the latter category is more likely to require more extensive repairs, engine rebuilds or other major works in its lifetime.

But what exactly do investor-collectors acquire in such passion investments? Stripped down to its key components, a classic car has a chassis (base frame of the car), the bodywork (superstructure), the gearbox and the engine. Depending on the marque, generally each of these parts would have its own unique factory stamped identification number; a VIN plaque would typically be attached to the part of the body and it contains the vehicle identification number registered in the car's birth certificate such as Kardex or a Wagenpass. The chassis will have a number stamped on it and no two cars would have been originally manufactured with the same chassis number. Additionally, the engine and gearbox have their own type and serial factory stampings.



by Agata Becker



*Isn't she lovely? The 1963 Ferrari 250 GTO, chassis number 4153, sold in a private deal for \$70m in 2018. It is amongst the only 36 Ferrari 250 GTOs ever produced between 1962 and 1964.*

*Photo credit: Raphael Dauvergne*

Whether road- or race-ready, each category of classic cars may present different issues pertaining to authenticity. In an ideal scenario a comprehensive and well documented provenance with no gaps (usually contained in what is known as the car's history file) will verify the car's authenticity. In reality however, it is rare to find a classic car with a flawless provenance - paperwork disappears, cars get locked in barns for decades, previous owners or their heirs are either no longer alive or simply not interested. Examples of doctored stamped numbers, 'flamboyant' restoration practices and other dubious actions are aplenty.

Take for example a classic race car from the 1970s which burns down completely. The owner still holds all original paperwork for the car, without any provenance gaps. Let's say one piece of the frame with identification number survives. What if this car had been rebuilt to original specification and marketed for sale? In the first place, it would then be up to the potential buyer to investigate the car's provenance and physically inspect the car. It can be extremely difficult to determine that the car is not the originally manufactured car (i.e. by the marque factory). Is this car considered authentic nonetheless? Expert opinion is split. Some say that as long as the car's history is continuous, it will conclusively be the original, despite being a complete rebuild.

Let's return now to the remaining piece of the chassis. What if it had not been incorporated into the rebuilt car, but was discovered years later by another restorer who decided to rebuild the whole car with that original piece then market it as the same model and chassis number and then sold it as that. As the buyer of this car, do you then have an original car? Let's not forget, we now have two supposedly identical cars in the market.

One owner will have a complete rebuild with all paperwork and the other owner will have a car with no papers, but the original piece of the chassis. In other scenarios, a car might have all its stampings correspond to the ones in the paperwork, but they may have been faked, or doctored. A diligent buyer has the option of conducting technical forensics such as metallurgy date testing (to verify the authenticity of the chassis) or magnetic resonance testing (to scan and compare VIN numbers and check whether they correspond with factory stamping).

But to what lengths should one go before it becomes a hair-splitting exercise? (Part II to follow in the forthcoming Issue of Art & Museum Magazine)

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# ALONE WITH THEIR THOUGHTS

Stuart George, of Mayfair-based Arden Fine Wines



Stuart George, of Mayfair-based Arden Fine Wines, looks at Vermeer's use of wine in six of his canvases and then considers what wines he might have depicted.

There are so few contemporary documents on Vermeer's life that Philip Steadman, a Professor at University College London and author of "Vermeer's Camera: Uncovering the Truth Behind the Masterpieces", calls him "the Sphinx of Delft."

Vermeer's father, Reynier Jansson, was a tavern keeper who also traded paintings. In 1655, Vermeer took over the tavern, so probably he had at least a working knowledge of the wine that is shown in six of his paintings: "The Procuress" (signed and dated on the lower right as "J.V. MEER 1656"); "Sleeping Maid" (unsigned, c.1657); "Officer and Laughing Girl" (unsigned, c.1658-1660); "Girl Interrupted in Her Music" (unsigned, c.1658-1661); "The Girl with a Wineglass" (signed by the wall by

the window "I V MEER", c.1659-1660); and "The Glass of Wine" (unsigned, c.1661). The earliest of Vermeer's "wine" paintings is The Procuress. It is typical of the Dutch "bordeeltje" genre, a brothel scene that usually showed drunken soldiers and busty prostitutes. Certainly, its characters look as though they are enjoying themselves. Prior to this, Vermeer had painted only Biblical themes. The smirking young musician on the left holds what is probably a glass of beer. The young lady holds a glass of white wine.

The glass itself is a "römer," a capacious glass with a knobby stem made from green "waldglas" (forest glass) to stop it from slipping through drunken or otherwise distracted fingers.

The Vermeer expert Jonathan Janson claims that the artist employed a pair of compasses to capture the jug's contours so accurately. The scratches of the compass are apparently still visible.

## Sleeping Maid

"Sleeping Maid" depicts one of Vermeer's women "alone with only her thoughts," as Tracy Chevalier, or rather her protagonist Griet, puts it in the novel "Girl With a Pearl Earring." Most of Vermeer's paintings show one or two figures in a room lit from the viewer's left, engaged in domestic or recreational tasks. The art historian Ernst Gombrich called Vermeer's paintings "still lifes with human beings."

Like Vermeer himself, the young lady painted here is utterly inscrutable. Is she napping after a hard day's work or sleeping off the effects of overindulging in wine, as the half-empty (or half-full) glass implies? There is a key in the door, suggesting that in her drunkenness she has forgotten to lock it. She might not be a maid at all. There is a black patch on the girl's left temple called a "mouche," which was worn to prevent toothaches and headaches but became fashionable for their effect of making skin appear whiter. Her white collar is open, which would have been considered indecent at the time. She wears a striking red dress, not at all typical of a maid's attire.

The still life objects on the table are also ambiguous. There are actually two glasses, one a half-full (or half-empty) "römer" and the other overturned by the wine jug. Possibly, somebody else has just left.

## Live, laugh, love

"Officer and Laughing Girl" prefigures "The Glass of Wine." Their compositions are very similar, both paintings showing a man and a woman in an interior setting with wine to hand.

"Officer and Laughing Girl" is a cheerful and optimistic scene, a complete contrast to the sombre "Sleeping Maid." Here, the girl is bathed in light, her cheeks are flushed (from the wine, perhaps) and she is obviously enjoying the company of the soldier who has made her laugh. They are absorbed in each other, sharing a happy moment with a glass of wine. But as always with Vermeer, there are ambiguities.

Like the central figure in "The Procuress," the female figure here wears a yellow dress and smiles; the man wears a red coat and a large felt hat, like the soldier in the earlier painting. Her hands are open, but the soldier's are bent curiously; we do not see much of his face. She holds a glass of wine, like the central figure of "The Procuress." Is this perhaps another "bordeeltje?"

In "The Glass of Wine," we see the man preparing to

refill the glass of the girl during a silent pause in their dealings with each other. The body language is very different than that of "Officer and Laughing Girl." The girl's left arm is tightly folded against her lap, and we cannot see the man's hands, though his cuff encircles the wine jug at the centre of the composition. A songbook lies on the table, preceding "Girl Interrupted In Her Music."

## Interrupted in their drinks

"The Girl with a Wineglass" anticipates "Girl Interrupted In Her Music." The female figure in both looks out at the viewer, the first gleefully, but the second demurely. The white jug of wine in "The Girl with a Wineglass," typical of the tin-glazed containers then produced in Faenza in Italy, also appears in "Sleeping Maid" and "The Glass of Wine."

The stained glass window through which the light pours into the room is the same in "The Girl with a Wineglass" and "Girl Interrupted In Her Music." In Vermeer's work, light is always shown coming in from a window on the left of the composition. This is because he (and other artists) painted with the light coming from the left so that the shadow cast by their hand did not taint the area on which they were working.

## What are they drinking?

With the exception of the glass of red wine in "Girl Interrupted In Her Music," wine in Vermeer's paintings is always white. In the seventeenth century, the Dutch taste was for sweet white wine. Indeed, so strong was Dutch buying power in France that red grapes were grubbed up and replaced by white in areas such as Sauternes, Bergerac and Anjou.

Just as they liked their white wines as sweet as honey, the Dutch liked their red wines as dark as midnight. They were not interested in Claret, as the English were. But Cahors, the "black wine," was ideal for Dutch palates.

Spanish wine was also drunk in Holland. For more than a century, Holland was an outpost of the Spanish Empire. But at the conclusion of the Eighty Years War in 1648, Spain was forced to accept Dutch independence. Even during the war, Spanish wine was sent to Holland.

Greek wine was shipped with tulips from Turkey, and Cretan Malmsey was bought from the Portuguese, who had already discovered that strong wine benefited from sea travel. The Dutch pioneered the use of sulphur to stabilise (sweet) wines in transit.

www.ArdenFineWines.com





Château de Montsoreau

## Loire Valley goes Contemporary Art

Since its construction, Château de Montsoreau has been a lighthouse, a lighthouse perched on the rock of the same name, proudly anchored in the Loire River. Built in 1450 by John II of Chambes, private Councilor to King Charles VII, it is the very first Renaissance chateau in France, and the only chateau of the Loire built on the bed of the royal river.

In 2016, it was turned into a museum of contemporary art under the impetus of the collector and art patron Philippe Méaille. His mission was to raise public awareness of contemporary creation in all its forms, particularly through its collection, which is the world's largest collection of Art & Language works.

Art & Museum Magazine met Marie-Caroline Chaudruc, Vice-President of the Cultural Association of the Château de Montsoreau. She tells us how the Loire Valley UNESCO World Heritage Site is keeping pace with contemporary art.

A&M: At a time when all the major collectors are calling on contemporary architects to install their foundations, isn't the choice of a castle to found a museum a passéist one?

MCC: Modernity is sometimes where it is not expected: in the paintings of El Greco, in the music of Padre Soler or in the writings of Francesco Colonna...it is

not a question of time, but of attitude. Château de Montsoreau is very modern, although it was built more than 500 years ago.

We are all aware that ecology is a priority. Faced with this urgency, museums must take responsibility and invent new ways of operating, drawing on their own resources. From a thermal point of view, the design of the chateau is perfectly respectful of the environment. We do not use a cooling system, because the place is perfectly self-regulating. It is ideal for the conservation of artworks and was indeed built on this purpose.

A&M: I meant the image that the building reflects.

MCC: I understand. Architecture is an important issue when creating a museum, whether it is a museum of contemporary art or not. Without uniqueness in its architecture, a building is invisible. I think Philippe Méaille has understood this very well, and his choice to set up a museum of contemporary art in such an iconic place of Château de Montsoreau has immediately focused attention on this project.

A&M: Montsoreau is a village of 400 inhabitants. How was the museum opening received, and what was its impact?

MCC: Montsoreau has been one of the most atypical places in France for 2000 years. This tiny urban unit has attracted many talents and established itself as a center for creativity and innovation. It has been a magnet for artists since the Renaissance, with figures like: Auguste Rodin, William Turner, Steven Spielberg, Alexandre Dumas and François Rabelais. This cultural environment attracts yearly hundreds of thousands of tourists worldwide. Strangely enough, no museum of contemporary art had ever been created in this region of the world, whereas the art we know today was partly born here.

Indeed, the opening of the museum was a key

moment. In 2014, MACBA (Barcelona) had already organized a major exhibition of the Philippe Méaille collection Art & Language uncompleted, and Tate Britain was opening a major exhibition, Conceptual Art in Britain 1964-1979, in April 2016. The public expectations were huge during the opening of Château de Montsoreau-Museum of contemporary art, so the first installation of the collection was entirely dedicated to Art & Language early works. The museum last year welcomed 61,000 visitors, and we are planning to double the number of visitors in the next 5 years.

A&M: Carles Guerra highlighted the "archaeological perspective" with which the Philippe Méaille collection was assembled. What do you think of that?

MCC: I think that by "archaeological perspective," we must understand: the meticulousness with which the art works have been collected, the diversity of the supports that compose it (typescripts, installations, paintings, sculptures...), the temporality in which the collection has been assembled, and perhaps a certain archaeology of desire that presides over the insatiable quest of the collector. I understand this archaeological perspective can be seen as a limitation in regard to Art History, but I also deeply understand it is an extraordinary opportunity to discuss contemporary art history.





# Reverse Seal Engraving Stamps its Mark on Modern Signet Rings



Gone are the days when signet rings belonged solely to the aristocracy and landed gentry. These days, signet rings cross castes and are as likely to boast bespoke images as family crests and denote personal style, as well as select group membership.

While they are no longer used to seal all but the most ceremonial of documents and letters, they are high-tone accessories, and the whimsical among us may still press their personal seal on handwritten letters.

## It's art at heart

You could find a jeweller with the right tools to get the job done, but if you want your signet ring to become a treasured heirloom and last through the ages, you need to find a master at hand engraving rings. You want someone who can engrave the most delicate of details and do so in reverse so you can use your crest as a seal if you so choose. In a word, you want an artist.

One such artist is Gary Callaghan, the master engraver at Masters Hand Engravers. He has over 30 years' experience as a hand engraver, starting with a five-year apprenticeship with R.H. Wilkins at Hatton Garden. Callaghan's skill has earned him acclaim as a prize-winner from both the National Association of Goldsmiths and De Beers.



Masters Hand Engravers is a conscientious company with a conscience. It uses only Fairtrade gold from South Africa, and each ring receives the British Hallmark from the London Assay Office.

Hallmarking is important because it assures consumers that the precious metal item they're buying is genuinely gold, platinum, or silver, as advertised. It's an independent mark of quality, and Masters Hand Engravers is proud to have Assay Assured Jewellery Retailer status.

## Reverse goes first

Hand engravers use reverse, or seal engraving, to create a signet ring that stamps the crest or image the right way round in a wax impression. The engraving also has to be deep enough so that the crest is sufficiently prominent to stand out in the wax.

Reputable reverse seal engravers can work with both precious metals and semiprecious gem stones. This is great for those who like a splash of colour, as opposed to understated elegance. In fact, according to some retailers, plain and engraved gem stones are becoming more popular, especially among women.

The growing popularity among women makes a lie of the idea that signet rings are 'gentlemen's rings.' Women, like men, are choosing signet rings to pay homage to their families and family history. However, men and women are also choosing their own designs, from delicate blooms to favourite pets, and the more tattoo-inspired skulls and snakes twining around swords. Designing women (and men)

If you're particularly arty yourself, you can create your own design and go to your engraver with a crystal clear

vision of what you want. If you have a vague idea only, you and your engraver can work together to translate your vision to paper before you commit the design to a ring. You can also discuss reverse engraving if you have visions of signed, sealed, and delivered correspondence. Even if you know exactly what you want, your hand engraver will help you decide which metal and which shape will best show off your design.

There are more shapes than you might realise. There is the classic round shape and the equally classic square shape; these are the ones people most associate with signet rings. Rings with semi-precious stones are usually used with the classic round shape, whereas precious stones are often used with the square shape.

If your style is not even remotely understated and you're all about the bling, then you might want a statement ring. They're bigger than the standard ring and are chock-full diamonds, rubies, and various precious metals, including gold, white gold, and rose gold.

## Traditional or not

Given that tradition is walking on the window ledge, it's no surprise that consumers are less concerned about which finger is the traditional one for a signet ring. If you are a traditionalist, then your little finger is the way to go. You can take a step further and wear it on the little finger of your non-dominant hand. Practically speaking, it keeps the ring out of the way, but it still makes a statement.

Now, you can wear your signet ring on whichever finger you please, from the ring finger to the index finger, and even, if you really want to buck tradition, your thumb.

[www.mastersengravers.co.uk](http://www.mastersengravers.co.uk)



# The Great Merriweather Post and the Hillwood Museum & Gardens Estate

## Philanthropy before it was cool

By Joelle Maslaton Oster

Marjorie Merriweather Post was a prominent figure of American Classicism, an expression of the American Renaissance movement. She was born in Illinois, in the Midwest, its ethos of hard work and neighbourliness helping to set her on her future path as a philanthropist. Her Midwestern ethics were only superseded by her love for the less fortunate and her work as a diligent cultural diplomat as a way of communicating with representatives from different races, nations and religions. This was a trait she inherited, along with her great wealth, from her father, the industrialist, inventor and entrepreneur Charles Williams Post.

She was just 27 when her father's fortune of \$20 million and his cereal food empire came into her possession. She later became the wealthiest woman in America, worth an estimated \$5 billion. Before she was 20, she had wed Edward Bennet Close, a wealthy banker. While married, Post began to passionately furnish her interiors with the latest trends in design.

While her investment skills were gained from her first husband, Edward Bennet Close, it's less well-known that Post's taste in art collecting was due to Sir Joseph Duveen, a world-renowned art dealer. In these early years, she built and designed four lavish estates: a Manhattan townhouse, her Mar-a-Lago winter estate in Florida, a three-story penthouse apartment in New

York, and Camp Topridge, which was her summer estate. Much later, in 1965, Post wrote, 'Each house is an entity, with its own equipment for that particular spot and environment.' In order to fulfil her dedicated household plan, the elegant socialite required a master of taste, and this is where Duveen came into play. Post had already fallen under the allure of French and Russian artistry, but he introduced her to the wider worlds of art and history. He provided her with 18th century furnishings and tapestries of France, and she acquired a taste for Sèvres porcelain and European jewellery.

Post and her first husband separated near the end of the 1910s. She then met the stockbroker Edward Hutton, and the pair began living the famous socialite life of the 20s in its capital, New York.

Post and Hutton divorced in 1935, and in the same year she married her third and last husband, Joseph E. Davies. He soon became the US Ambassador to the Soviet Union. As with each of her paramours, Post was influenced by her husband's activities, and she grew fond of the diplomatic life. She accompanied Hutton on his travels to Moscow, which undoubtedly sparked her passion for the culture and art of Imperial Russia. Post supported the government-enforced policy of selling artworks from the treasury of the royal



Romanovs to fund industrialization plans. She often browsed commission shops and state-run storerooms, building a formidable collection of fine and decorative pieces that were deemed by the communist regime to be of little use. In a way, Post restored and rejuvenated the glory of Russian Imperialistic art from a period when it had simply been gathering dust.

When Post returned to the US, she had amassed the biggest collection of Russian art outside of Russia. She needed a place to put it, so she purchased her famous residence Hillwood, then named Arbremont and still in its original neo-Georgian state. Post renamed the estate and renovated it so she could showcase her collection of Russian imperial art, along with her French works. Together with the renowned landscape architect William Gebhart, she created 25 acres of lush gardens. Inspired by French-style parterre greenery, she called these creations garden rooms.

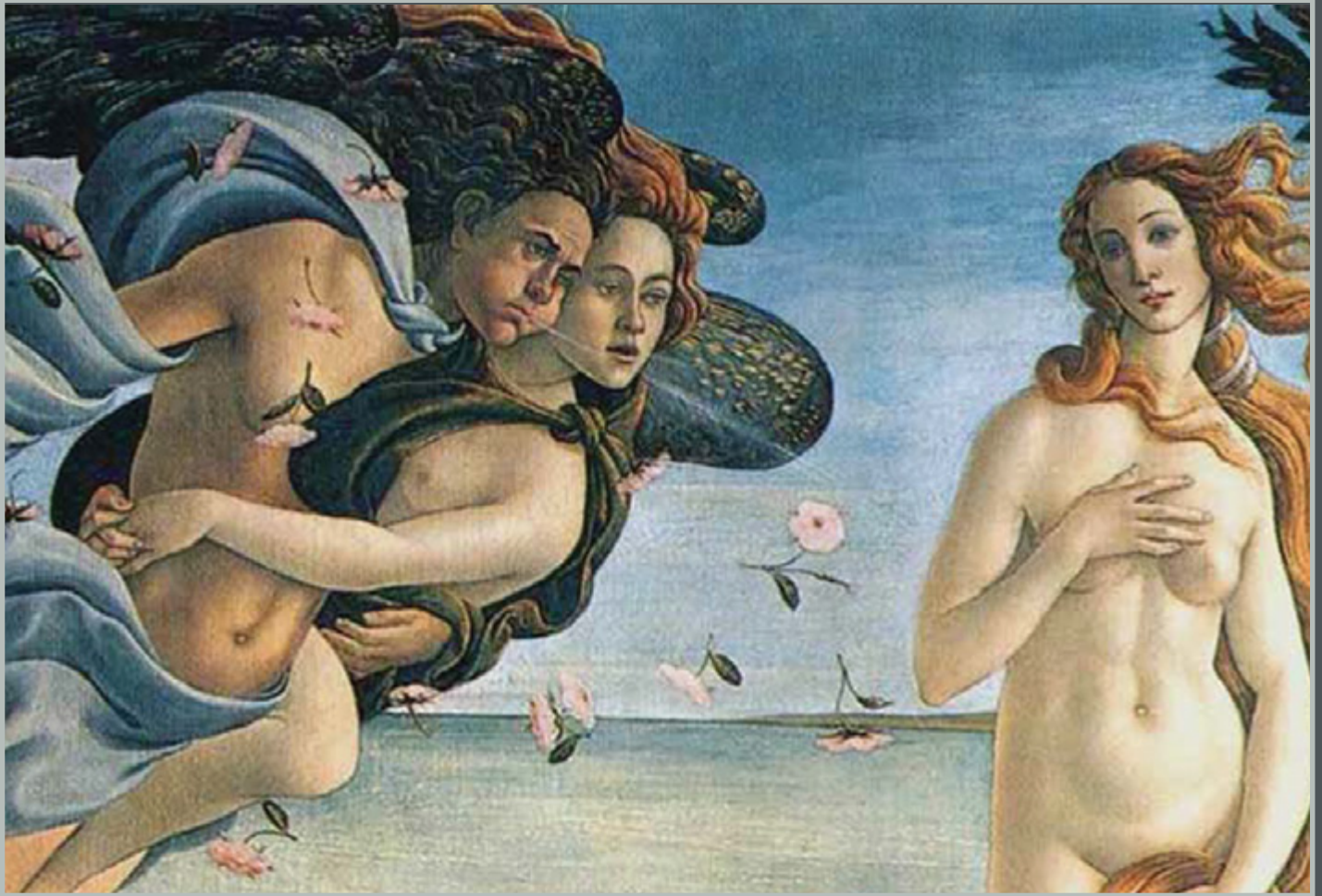
They included a crescent-shaped lunar lawn, a rose garden and an indoor orchid garden that undoubtedly remain a wonder even today. The life of a philanthropist came naturally to Post, and as her collection grew, so did Hillwood and its gardens.

Post opened her home to the public, in an effort to educate and inspire a wider audience. Her many acts of charity and hospitality included hosting public parties and inviting war veterans to live within the residence. She opened the doors and made her collection accessible, writing about how she wanted new generations to witness how someone could live in the 20th century and collect artworks the way she had, expressing her wish for the rest of the world to have the same privileges she had experienced. After her death, Hillwood became a museum – and to this day, her legacy lives on, with so many able to view, and draw inspiration from, what she achieved in her lifetime.

About the author

Joelle Maslaton Oster was born in Milan, Italy. She is an award-winning interior designer and also writes online at joellemagazine.com about travel, food, fashion and design. She lives in Manhattan with her husband.

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