

ART & MUSEUM



Autumn Issue 2024



Fabergé x
Gemfields
Malaika
Egg

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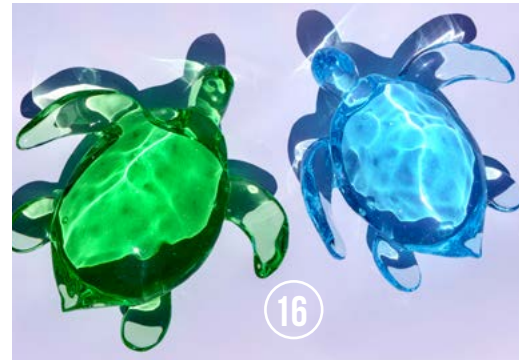
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Fabergé x Gemfields Malaika Egg



Blue Chip Art Investing



Lucite Acrylic Sculptures



Chila Kumari Singh Burman



The Wallace Collection



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.

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.

www.familyofficemag.com

John Macfarlane and the Art of Theatrical Designs



Rediscovered landscape acquired by Leighton House



British Art Fair 2024

LYDIA CORBETT, SYLVETTE DAVID A RETROSPECTIVE



Lydia Corbett, Sylvette David 'Rotterdam Sylvette and the Cat', Acrylic, 66 x 45.5cm.



Lydia Corbett, Sylvette David 'Memory of Provence', Oil, 46 x 66cm.



Lydia Corbett, Sylvette David 'The Companions of Song', Acrylic, 65 x 70cm.

Lydia Corbett, also known as Sylvette David and known to art lovers all over the world as "The Girl with the Ponytail", is Pablo Picasso's last living muse.

Born in Paris in 1934, Sylvette was invited by Picasso to his studio in Vallauris at the age of nineteen after he caught sight of her the previous year through an old pottery window and became fascinated by her. Picasso internalised her as his muse, in drawings and a series of lithographs, and she regularly posed for him from that fateful meeting onwards. The meeting would alter Sylvette's life. Sylvette David was for Picasso, his last, unobtainable love.

For many years Lydia Corbett has divided her time between homes in Devon and Provence. A hugely talented and still prolific artist in her own right, Corbett's works tell the story of a woman who shared Picasso's artistic life for a time and intertwined it with her own, continuing to develop her strong artistic voice.

The exhibition at the Penwith Gallery is one of Corbett's most comprehensive, bringing together early and late works, the watercolours and oils of the past thirty years alongside ceramics which the artist has gathered and repurposed, using them as a blank canvas for her self-portraits and recurring motifs. Many of the works attest to a return to source – memories of Picasso, of the inner life of objects. Corbett recaptures Sylvette as a girl, the subjects of her art through a process of assimilation and reduction – a vase of flowers, an old kettle, a church, the horses, the hammocks, the dappled sunshine of Camaret in Provence and the Mediterranean Sea.

Lydia Corbett is a visionary artist, no less visionary for her failing eyesight, as her subject is focused on inner

vision, inner presence. Lydia Corbett's Retrospective Exhibition at the Penwith Gallery is curated by the artist along with Lucien Berman.

The Penwith Gallery: Formerly an old pilchard packing factory, the Penwith Gallery has a remarkable complex of buildings, including three public galleries, artists' studios, a print workshop, a sculpture courtyard, shop and archive.

The Penwith Gallery is the home of the Penwith Society of Arts founded in 1949 by Barbara Hepworth, Ben Nicholson, Peter Lanyon, Bernard Leach, Sven Berlin and Wilhelmina Barns-Graham, amongst others. This association with so many progressive and influential artists has given the Penwith Society a unique place in British art history.

The Society moved to its present location in 1961 and the site was extended in the early 1970s to include a former underground car park and adjacent buildings. A charitable company – Penwith Galleries Ltd – was created to arrange the programme of exhibitions, execute all gallery business and manage the entire complex.

Today the Penwith offers a year-round programme of exhibitions by Society Members and Associates, as well as those by other artists from Cornwall and further afield. Penwith Gallery, Back Road West, St Ives, Cornwall, TR26 1NL

For more information, including details on all our exhibitions and to join our mailing list, please visit <https://penwithgallery.com>



Fabergé x Gemfields Malaika Egg Open



Fabergé x Gemfields Malaika Egg Closed

Fabergé Unveils New 'Malaika Egg' with Gemfields to Support Mozambican Communities

Fabergé, renowned worldwide for its opulent jewelry and legendary eggs, has joined forces with Gemfields, a leading responsible miner and marketer of colored gemstones, to unveil a breathtaking new creation—the Fabergé x Gemfields Malaika Egg. Set to be revealed this July, which fittingly celebrates ruby as the birthstone of the month, this one-of-a-kind objet d'art will see \$100,000 of its \$1.2 million price tag donated to the Gemfields Foundation to support community projects alleviating poverty in Mozambique.

'Malaika', meaning 'angel' in Swahili, is a fitting name for this stunning creation, as it evokes the grace and elegance of its design. Crafted by a small team of English artisans using time-honored techniques, the Malaika Egg is adorned with fiery rubies mined from the Montepuez Ruby Mine in Mozambique—a region where Gemfields is deeply invested in creating a positive social impact. Set in 18k rose gold and enhanced by white and brown diamonds, pink sapphires, amethysts, and pearls,

this exquisite piece pays homage to the land from which its treasures were unearthed.

The exterior design of the egg, embellished with 4,312 round brilliant-cut white diamonds and 252 round brilliant-cut brown diamonds, offers a shimmering contrast to the 308 Mozambican rubies it showcases. Additional layers of 421 round pink sapphires and 61 amethysts further complement the gem's brilliance. Each of these gemstones is carefully arranged to evoke the delicate feathers of an angel's wings, a design choice that reflects the egg's ethereal inspiration.

A closer look reveals Fabergé's signature craftsmanship in the guilloché enamel detailing. An ancient enamelling technique for which Peter Carl Fabergé was hailed as a pioneer, guilloché is a painstaking process that involves the application of powdered colored glass to a surface and bonding it through heat at around 800 degrees centigrade. The craftsmen at Fabergé meticulously

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applied three layers of enamel and fired them five times to achieve a vibrant, translucent finish that enhances the depth and radiance of the egg's design.

True to Fabergé's tradition of hiding a surprise within its creations, the Malaika Egg conceals a hidden gem. As the pearl ring at the base is turned, the egg's five 'wings' unfurl, revealing a 5-carat responsibly mined Mozambican ruby cradled in a delicate rose gold filigree sphere. This vibrant ruby, described by Gemfields' Elena Basaglia as having a unique square cushion shape with softly bowed sides, can be removed and set into a bespoke piece of jewelry.

"Colour is in Fabergé's DNA, and it has always played a pivotal role in our creations," said Antony Lindsay, CEO of Fabergé. "We are delighted to reveal this one-of-a-kind egg, a true celebration of Gemfields' responsibly mined Mozambican rubies. It is with great pride that I can confirm Fabergé will be donating \$100,000 from the sale of the Malaika Egg to the Gemfields Foundation, supporting projects that aim to alleviate poverty in the communities surrounding the Montepuez mine in Mozambique."

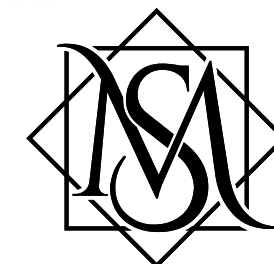
Despite being formed over 500 million years ago, rubies were only discovered in Mozambique in 2009. The Montepuez Ruby Mine, located in Cabo Delgado, the northernmost province of the country, has since become a key player in the global gemstone market. The mine's success has also translated into tangible benefits for the local communities, with revenue from the sale of rubies funding schools, health clinics, agricultural cooperatives, and a vocational training center, among other initiatives.

Established in 2019 as the charitable arm of the Gemfields Group, the Gemfields Foundation channels contributions directly into community and conservation projects in Africa, including the areas surrounding Gemfields' mines in Mozambique and Zambia. Governed by an international board of trustees, the Foundation ensures all donations are used effectively to create meaningful change in the regions where it operates.

With the Fabergé x Gemfields Malaika Egg, this collaboration not only produces a spectacular masterpiece but also continues a legacy of craftsmanship and philanthropy, making it a shining example of the impact that responsible mining and artistic excellence can achieve together.

MARA SFARA

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Blue Chip Art Investing

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In times of economic or banking crisis, investors are often looking for safe havens to protect their assets. Blue chip fine art has emerged as a popular option for those seeking a stable and potentially lucrative investment opportunity.

Blue chip fine art refers to works by artists with established reputations, whose works are widely recognized and valued within the art world. Examples of blue chip artists include Pablo Picasso, Vincent van Gogh, and

Claude Monet. These artists have a track record of consistently high sales at major auction houses and are often found in the collections of museums and wealthy collectors.

One of the reasons why blue chip fine art is considered a great investment during economic or banking crises is its ability to hold its value over time. Unlike stocks or real estate, which can be subject to volatile market fluctuations, blue chip art tends to appreciate in value over the

long-term. This is due in part to its scarcity - there are only a finite number of works by any given artist, and as time goes on, those works become increasingly rare and valuable. Another factor contributing to the appeal of blue chip fine art is its cultural significance. These works of art are often seen as symbols of human creativity and achievement, and as such, they hold a special place in the hearts and minds of many people. In times of crisis, when other forms of investment may seem uncertain or unstable, the cultural significance of blue chip art can provide a sense of comfort and security to investors.

In addition to its intrinsic value, blue chip fine art is also a highly liquid asset. Unlike real estate or other tangible assets, which can be difficult to sell quickly in times of economic turmoil, art can be sold relatively easily through auction houses or private sales. This makes it a particularly attractive option for investors who may need to access their funds quickly in the event of an emergency.

Of course, like any investment, there are risks associated with investing in blue chip fine art. One of the biggest risks is the potential for fraud or misrepresentation. The art world is notoriously opaque, and it can be difficult for investors to determine the authenticity and provenance of a given work of art. As such, it is important for investors to work with reputable dealers and auction houses, and to conduct thorough due diligence before making any purchase.

When considering investing in blue chip art during an economic crisis, it is important to take into account the potential risks that come with such an investment. One such risk is the potential for changes in taste and cultural values, which can significantly impact the value of the artwork over time.

Blue chip art typically refers to works by artists who have achieved a high level of recognition and success in the art world, and whose works are highly sought after by collectors and investors. Examples of blue-chip artists include Pablo Picasso, Vincent van Gogh, and Andy Warhol, among others.

While investing in blue chip art can be a sound financial decision during stable economic conditions, during an economic crisis, it is important to carefully consider the potential risks involved. One such risk is the potential for changes in taste and cultural values, which can impact the perceived value of the artwork.

For example, during an economic downturn, collectors and investors may be more cautious with their spending, focusing on more conservative investments that they feel are less risky. This can result in a decrease in demand for certain types of artwork, which can cause the value of these works to decline.

Additionally, changes in taste and cultural values can significantly impact the value of blue chip art. For example, if a particular style of art falls out of favor with collectors and investors, this can result in a decrease in demand for works by artists associated with that style, and a subsequent decline in the value of those works.

Similarly, changes in cultural values can impact the perceived value of certain types of artwork. For example, if a particular artist or style of art becomes associated with negative cultural or political movements, this can result in a decline in demand for their works.

To mitigate these risks, it is important to carefully research the artist and artwork in question, as well as the broader art market trends, before making an investment. This may involve consulting with art experts, tracking auction prices and sales data, and closely following art world news and trends.

Overall, while investing in blue chip art can be a sound financial decision, it is important to carefully consider the potential risks involved, particularly during times of economic uncertainty. By staying informed and vigilant, investors can help to mitigate these risks and make informed decisions about their art investments.

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Mara Sfara

Lucite Acrylic Sculptures

by Alex Appel

Mara Sfara's Lucite turtle sculpture, adorned with holographic sparkles and infused with real stardust, is a masterpiece that captivates both the imagination and the senses. Her work not only showcases her artistic talents but also creates a connection between the physical and the mystical, blending the ethereal qualities of stardust with the tangible form of a turtle. In doing so, Sfara elevates what could have been a simple representation of nature into something truly magical.

The Lucite turtle is more than just a sculpture; it's a symbol of timeless beauty and cosmic wonder. The use of Lucite, a transparent acrylic resin, allows for the play of light within the sculpture, creating a mesmerizing effect. As light interacts with the embedded holographic sparkles, the turtle seems to shimmer and glow from within, as if it is alive with energy. The iridescent nature of the sparkles adds a dynamic quality to the piece, making it appear different from every angle and under different lighting conditions. This effect helps draw viewers in, compelling them to examine the piece from multiple perspectives, much like how we view nature and the universe itself.

One of the most intriguing aspects of Sfara's Lucite turtle is the incorporation of real stardust. Stardust, often considered a symbol of the cosmos and the infinite, brings a layer of depth and meaning to the sculpture that goes beyond its visual appeal. Stardust, in its literal form, is made up of particles from outer space, remnants of ancient stars that exploded long ago. By including stardust in her sculpture, Sfara is linking the turtle, a symbol of the Earth and nature, to the wider universe, emphasizing the interconnectedness of all things. The sculpture thus becomes a reflection on the relationship between the micro and macro, between the grounded and the cosmic.

The turtle itself is a significant figure in many cultures, often symbolizing longevity, wisdom, and endurance.

In mythology, turtles are frequently seen as protectors of the Earth, carrying the world on their backs, or as creatures that bridge the land and sea, symbolizing balance and harmony. In Sfara's work, the turtle's symbolism is extended to include a connection to the stars and the universe, suggesting that these ancient, wise creatures have a relationship with the cosmos as well. This adds a layer of mythology and narrative to the piece, allowing viewers to interpret it in various ways depending on their cultural background or personal beliefs.

Sfara's choice to use holographic sparkles enhances the dreamlike quality of the sculpture. The sparkles, which shift in color and intensity depending on the light, give the impression that the turtle is part of a fantasy world, one that exists between reality and the imagination. This effect is heightened by the transparency of the Lucite, which allows the light to pass through the sculpture, giving it a weightless, floating quality. The turtle appears to be suspended in time and space, much like the stars and cosmic dust that inspired its creation.

The interplay between light, form, and material is crucial to understanding the impact of Sfara's Lucite turtle. The sculpture changes throughout the day as natural and artificial light interact with it, transforming the piece depending on the environment. In a brightly lit room, the holographic sparkles and stardust catch and reflect the light, creating a dazzling display of color and movement. In softer, more ambient lighting, the turtle takes on a more subtle, mystical quality, its translucent body glowing gently. This ability to transform makes the sculpture more than just a static piece of art; it becomes a living, breathing entity, capable of changing and evolving based on its surroundings.

Another aspect of the sculpture that stands out is its tactile nature. Lucite is a smooth, glossy material that invites touch, and the holographic elements embedded



within it create an almost irresistible urge to reach out and feel the texture of the piece. This interactive quality is something that Sfara emphasizes in much of her work, as she believes that art should not only be seen but experienced. The tactile nature of the Lucite turtle allows viewers to engage with the sculpture on a physical level, deepening their connection to the piece and to the themes it represents.

Sfara's work, particularly her use of stardust and holographic elements, speaks to a larger trend in contemporary art, where artists are exploring the boundaries between the natural and the supernatural, the physical and the digital. By incorporating cosmic elements into her sculptures, Sfara is pushing the boundaries of what is possible in art, creating pieces that are both grounded in reality and infused with the magic of the universe. Her work is a reminder that art can transcend the everyday and take us to

places beyond our imagination.

In conclusion, Mara Sfara's Lucite turtle with holographic sparkles and stardust is a truly remarkable piece of art. It combines the timeless beauty of nature with the wonder and mystery of the cosmos, creating a work that is both visually stunning and deeply meaningful. The use of Lucite, holographic elements, and real stardust not only adds to the sculpture's aesthetic appeal but also invites viewers to reflect on the interconnectedness of all things, from the Earth beneath our feet to the stars in the sky. Through this piece, Sfara demonstrates her ability to blend the tangible with the mystical, creating art that resonates on multiple levels and leaves a lasting impression on all who experience it.

Mara Sfara

www.marafinearts.com



Photo credit: Sir Winston Churchill painting in Belgium, September 1946
© Churchill Archives Centre, CSCT 5-6-160 (colourised)

The Wallace Collection

Grayson Perry: Delusions of Grandeur
28 March - 26 October 2025

Sir Grayson Perry (b.1960) marks his 65th birthday by creating and curating a new exhibition at the Wallace Collection, a museum that has inspired him throughout his life.

The Collection's famous Portrait of Madame de Pompadour (1759) by François Boucher (1703-1770) has long fascinated Perry, as have a great many other pieces in the London museum including its superb group of English miniatures and an early 18th-century bronze of Mezzetin, soulfully strumming his guitar.

For this exhibition, Perry has created a fictional persona, Shirley Smith, who wakes up in Hertford House after a mental health crisis and believes herself to be the rightful heir to such treasures – and indeed, the entire Wallace Collection.

Through this persona, a series of new artworks have been made – inspired and influenced by those in the Collection – intended to decorate an imagined family home, complete with ancestral portraits, old masters and priceless antiques. As such, Delusions of Grandeur presents this new fantasy world alongside existing items Perry has selected from the Collection. The exhibition is redolent with a variety of themes, including the meaning of home and how it creates a sense of safety, the gendering of decoration, and perceived perfection versus authenticity. Through the backstory of Shirley Smith, covering episodes of mental health and trauma, the exhibition inherently demonstrates the transformative and healing nature of art.

Delusions of Grandeur will present Perry's new works in a variety of media; ceramics, sculpture, textile and painting, which themselves complement the diversity and variety of objects found within the Wallace Collection itself.

This landmark birthday exhibition will also be a meditation and introspection for Perry. At 65, is he now at the height of his powers? What does it mean to move from an 'outsider' artist to a national treasure, and how does that influence his work? What is the future of craftsmanship in the age of digital technology, and what will his legacy be?

For art lovers the world over, the merest mention of Michelangelo Merisi da Caravaggio (1571-1610) is enough to quicken the pulse. So, news that one of the Baroque master's greatest paintings is coming to London next year will surely create much excitement.

Forming the central piece in a free display, Caravaggio's celebrated Victorious Cupid (1601-02) is a major loan from the Gemäldegalerie in Berlin. It is the first time the work has ever been publicly seen in the UK.

Suggesting the theme of the paragone, or comparison, a popular debate during the Italian Renaissance in which painting and sculpture were each championed as a superior art form over the other, the Caravaggio will be shown with the Wallace Collection's own statue on the same theme, Love Triumphant after an 18th century original by Jean-Pierre Tassaert.

Caravaggio's painting, also known as Amor Vincit Omnia, shows Cupid, the Roman god of desire, in an animated pose while wearing dark eagle wings and holding two arrows. On the ground are several objects, such as musical instruments, pieces of armour and geometrical tools, which refer to a phrase in one of Virgil's Eclogues: Omnia Vincit Amor et nos cedamus amori ('Love conquers all; let us all yield to love').

The music manuscript on the floor shows a large V in the margin of the right-hand page. Scholars believe this acknowledges Marchese Vincenzo Giustiniani (1564-1537), who commissioned the painting. Giustiniani was a scion of a Genoese banking family and the embodiment of a Renaissance Man; he had trained as an architect and was well-travelled, alongside being an elegant essayist and an accomplished musician.

Giustiniani is said to have prized Victorious Cupid above all other works in his collection, of which there were twelve other paintings by Caravaggio. At the time, this was the largest collection of the artist's work ever assembled and for this reason, a section of the show looks at the relationship between artist and patron.

Universally renowned as an inspirational statesman, writer, orator and the man who led Britain to victory in the Second World War (1939-45), what may be less well known about Winston Churchill (1874-1965), was that he was also an enthusiastic amateur painter.



Grayson Perry, Detail from a new work for Grayson Perry: Delusions of Grandeur, 2025 © Grayson Perry, Courtesy the artist and Victoria Miro



Caravaggio (Michelangelo Merisi)
Cupid as Victor, 1601/02

Photo credits: Gemäldegalerie, Staatliche Museen zu Berlin / Image by Google; Public Domain Mark 1.0

In this major retrospective and first exhibition of Churchill's creative oeuvre here in the UK since his death, the Wallace Collection will bring together more than 50 paintings that represent the very best of the former Prime Minister's output. Half of the loans are coming from private collections and have rarely, if ever, been seen before in public. The exhibition will also showcase a large group of works on loan from Chartwell, Churchill's family home for over forty years of his life and now managed by the National Trust, a major lender to the exhibition.

The relationship between the Wallace Collection and Churchill dates back to the Second World War when, in 1942 the museum hosted the Artists Aid Russia exhibition, which was staged to raise funds for his wife, Clementine Churchill's Aid to Russia Fund.

Following a chronological approach, Winston Churchill: The Painter will span his activity as an artist from his first attempts during the First World War (1914-18) through to the 1960s, shortly before his death.

Churchill's own paintings will be complemented by a small group of loans of works by his artistic mentors and friends, such as Sir John Lavery (1856-1941) and Sir William Nicholson (1872-1949), which will help visitors to explore his artistic development.

Throughout the show, Churchill's paintings will be interspersed with photographs and quotes taken from his own correspondence and writing on art, *Painting as a Pastime* (1921/2).

The Wallace Collection is grateful for the support of the Churchill family and Churchill Heritage Ltd in the development of this exhibition.


Dr Xavier Bray, Director of the Wallace Collection says: "Our exhibition programme over the next two years spans more than 400 years of art history – from Caravaggio's provocative portrait of Cupid to Winston Churchill's impressionistic landscapes and Grayson Perry's highly original creations – but all of the works on show open new windows on the world, which give us new perspectives and challenge us to think more deeply about our capacity for creativity."

About the Wallace Collection

As one of Britain's preeminent cultural institutions, the Wallace Collection is home to one of the most significant ensembles of fine and decorative arts in the world. Highlights include oil paintings from the 14th to the late 19th centuries by artists such as Titian, Velázquez, Rubens and Van Dyck; princely arms and armour; and one of the finest collections of 18th-century French paintings and decorative arts. Visitors can also enjoy superb medieval and Renaissance objects, including Limoges enamel, maiolica, glass and bronzes. Displayed at Hertford House, former home to Sir Richard and Lady Wallace, this outstanding collection is displayed in a manner designed to evoke the lives and tastes of its founders, creating a special ambiance that remains an essential part of its charm.

www.wallacecollection.org

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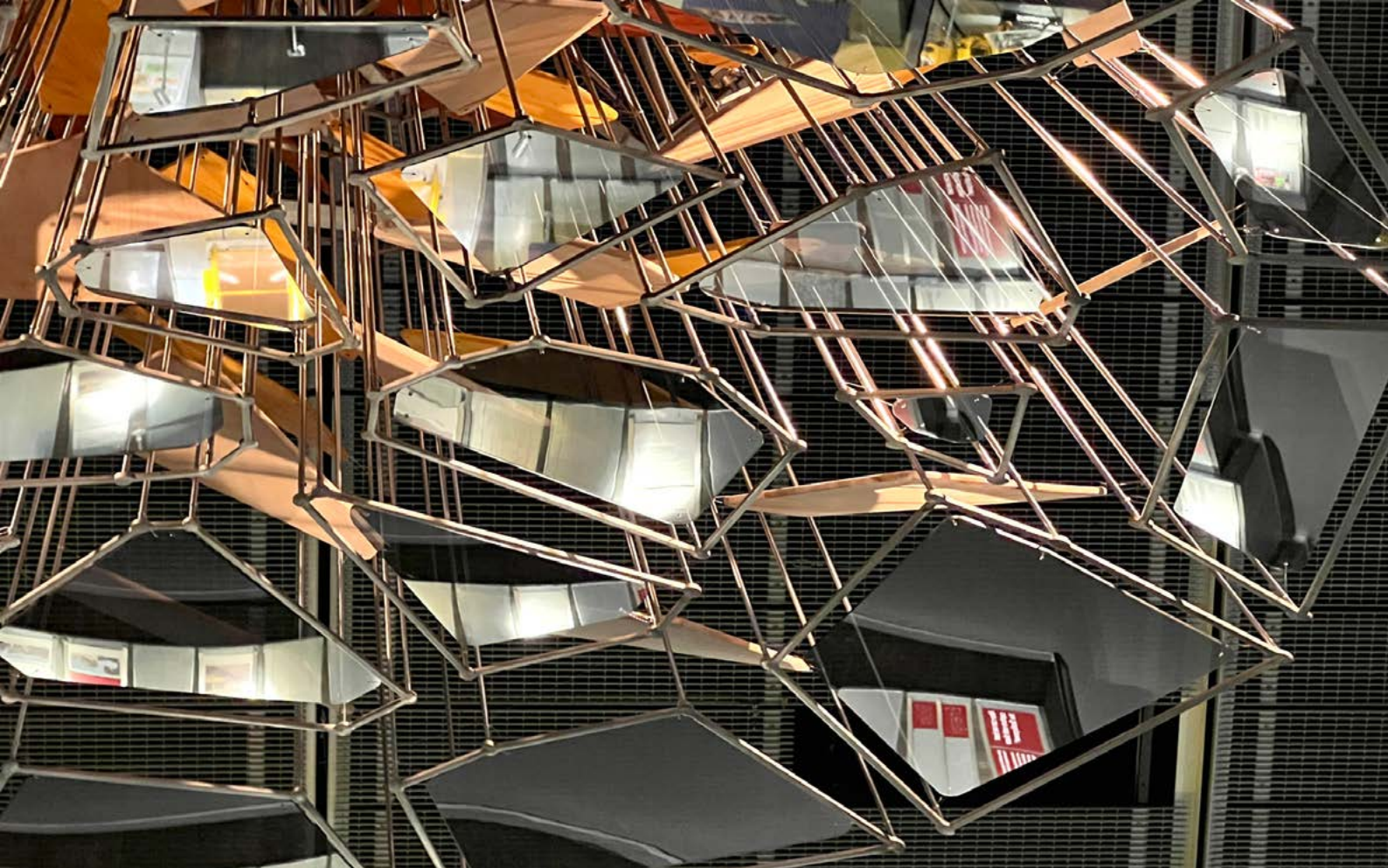
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Torus Torus Studio, Only Breath, 2024, detailed installation view, Adani Energy Revolution Gallery, Science Museum, London.

Only Breath

A Groundbreaking Commission at Energy Revolution, Adani Green Energy Gallery

“As you breathe in, cherish yourself. As you breathe out, cherish all beings.”
Dalai Lama

The ancient Greek philosophers contemplated the origins, composition and functioning of the physical universe. They applied mathematics and used a range of beliefs to theorize about the nature of their world. As the Greeks attempted to understand the mysteries of the cosmos and our presence in it, the artists Alexandra Carr and Colin Rennie from Torus Torus Studios engaged in working with natural phenomena to explore the nature of reality to create and deliver the centrepiece for the groundbreaking Energy Revolution: Adani Green Energy Gallery at the Science Museum, London.

The gallery examines the rapid energy transition, and decarbonization needed globally to limit climate change. The displays encourage visitors

to reflect on past energy transitions and the pioneers who dreamed what might be possible, while imagining the energy use that will shape our low carbon future.

Torus Torus Studios’ latest commission, ‘Only Breath,’ a kinetic sculpture for groundbreaking Energy Revolution: Adani Green Energy Gallery, references renewable energy technology and highlights the natural processes and phenomena that such technologies harness. By evoking natural balance, breathing and blooming, the artwork signifies the power of nature to stir technological change. The chosen materials were inspired by the need for an energy revolution (from repurposed mirrors and infinitely recyclable stainless steel to windblown carbon-storing wood).

Although Only Breath muses on the Rumi poem of the same name, we can also associate the concept of the sculpture with one of the most sacred elements of life - Air - that is held in Earth’s atmosphere. It is a breathable gas essential for life that comprises a mixture mainly of oxygen and nitrogen. Humans and other mammals breathe air into their lungs so it can enter the bloodstream to help with the proper functioning of our tissues and organs. We also breathe to exhale carbon dioxide gas, which is a type of waste our bodies produce.

At the core of Only Breath lies a fusion of art and science, incorporating principles of biomimicry and renewable energy technology. The sculpture’s tessellating structure, derived from the Voronoi algorithm and phyllotaxis spiral, mirrors the efficiency of organic forms, highlighting the importance of nature-inspired sustainable energy production. Comprising 23 moving stainless steel frames containing 92 windblown native timber panels, including timber from trees felled by storm Arwen, the sculpture moves slowly and gracefully, initiating from an almost imperceptible start, gradually speeding up, then slowing again to an almost imperceptible stop – imitating the act of inhalation and exhalation.

The underside of the panels features subtle two-way mirrors reclaimed from a previous project. These mirrors form a concave lens reminiscent of solar arrays, reflecting and focusing on the viewer, inviting introspection amidst

the gallery’s dynamic atmosphere. The sculpture’s cyclical movement, akin to natural phenomena such as circadian rhythms and the nyctinasty of blooming flowers, encourages contemplation of our interconnectedness with the environment.

Rumi, a 13th-century Persian poet, reminds us with his timeless and heart-to-heart poem ‘Only Breath’ of our interdependence and the need to pursue a holistic approach.

Only Breath
Not Christian or Jew or Muslim, not Hindu
Buddhist, sufi, or zen. Not any religion

or cultural system. I am not from the East
or the West, not out of the ocean or up

from the ground, not natural or ethereal, not
composed of elements at all. I do not exist,

am not an entity in this world or in the next,
did not descend from Adam and Eve or any

origin story. My place is placeless, a trace
of the traceless. Neither body or soul.

I belong to the beloved, have seen the two
worlds as one and that one call to and know,

first, last, outer, inner, only that
breath breathing human being.

Only Breath is a call to action for global environmental stewardship. It reminds viewers of the delicate balance we must maintain in our pursuit of a greener, more sustainable future.

Mankind’s opportunity to decarbonise energy systems is short, but with imagination, we can move toward a responsible energy future.

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Renée Pfister Art & Gallery Consultancy, 2024.



Set Design for the Clock at Midnight. Cinderella Act 2. Birmingham Royal Ballet. Choreographer: Sir David Bintley 2010 Watercolour, crayon and pastel on board

John Macfarlane and the Art of Theatrical Designs

16 November 2024 – 20 April 2025

A new exhibition detailing the expressive, epic and dark designs of John Macfarlane (born 1948) will open at Gainsborough's House this winter.

John Macfarlane and the Art of Theatrical Designs will feature 21 drawings from the legendary designer's career, exploring what sets him apart from other artists and made him one of the most in-demand stage and costume designers in international ballet and opera.

A graduate of the Glasgow School of Art, Macfarlane has worked for five decades designing sets and costumes for some of the biggest productions around the world, including Swan Lake for The Royal Ballet, Magic Flute for The Royal Opera, as well as Frankenstein for The Joffrey Ballet in Chicago, and Tosca for New York's Metropolitan Opera. His work has been seen on stages throughout Europe, North America, Japan and Australia and, of course, his native Scotland.

In contrast to usual ballet designs, Macfarlane's signature style

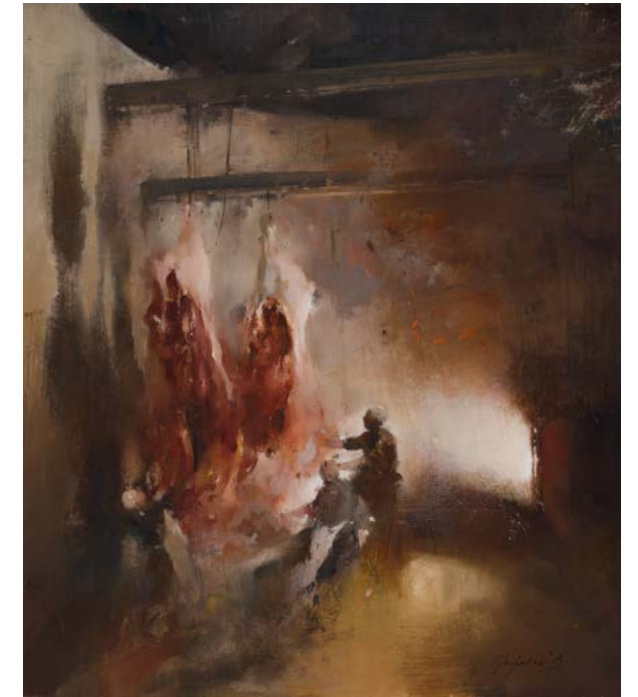
employs a darker tone, from the outwardly terrifying witches in Macbeth to the underlying strangeness of The Nutcracker. The drawings are the starting point for what audiences will eventually see on these monumental stages, and visitors to Gainsborough House will be able to see how Macfarlane's interpretations steer the final production.

For the Lyric Opera of Chicago production of Verdi's Macbeth, The Witches Cauldron (2021) evokes the black paintings of Goya (1746-1828) and depicts many witches rising from the darkness to encircle a cauldron. As the production was entirely set in an 18th century Presbyterian church, Macfarlane's designs had to fit within the same church interior, with even the black sabbath taking place within its walls. The fire spewing out from the cauldron would be reflected by Macfarlane in a hand-painted backdrop revealing Malcolm's advancing army over the horizon.

Darker themes were also explored in Frankenstein (2016) for the Royal Ballet and in Rusalka (2013) for Lyric Opera Chicago. The former conveyed the transition from superstition to the Enlightenment, while the latter focuses on a magical fairy tale of a water nymph leaving the safety of a primeval forest to enter the terrifying world of Man.

The collection of Rome drawings is part of a set of preparatory drawings for Tosca. They were all drawn on site in the various venues required by the three Acts of Puccini's opera – the basilica of Sant'Andrea Della Valle, the Attavanti Chapel and Castel Sant Angelo. They are essential to the creation of the dark church interiors of Act I, and the drama of the final denouement in Act III played out on the top platform of Castel Sant'Angelo. These drawings are the basis of the models that would transform the Metropolitan stage into the required grandiose Napoleonic-era setting.

The exhibition includes designs for an unfulfilled production of the Wagner Ring Cycle (2021) but which nevertheless inspired many ideas and images, and the successful Swan Lake which has returned this year for its third revival by The Royal Ballet and is represented in the exhibition by the preparatory drawing for Act II's lakeside setting. Studies of anthropomorphised mice and frogs are the beginnings of how Cinderella will get to the ball for the Birmingham Royal Ballet's 2011 production, which ends on the stroke of midnight with an enormous mechanical clock chiming the hour as the ballroom disappears into smoke.



Set Design for the Kitchen. Rusalka Act 2. Dvorak Lyric Opera, Chicago. director: Sir David McVicar 2013, oil on canvas



The Witches' Cauldron. Macbeth Act 3. Lyric Opera, Chicago, Director Sir David McVicar. 2021 Gouache crayon pastel and wash on paper

The exhibition will be held in the David Pike Drawing Room at Gainsborough's House. Dancers and singers were friends and sitters for Thomas Gainsborough, and he also lent his artistry to design the decorative figures in Bach and Abel's concert hall in Hanover Square.

Much like portraiture, the designs of sets, props and costumes are not just about intricate details but composition too. Macfarlane likens his process to that of constructing a painting, in which hundreds of costumes - from principals to background players - layer colour upon colour to build the final image. That is why Gainsborough's House is a fitting setting for audiences to chart how a master-designer first captures atmosphere and mood before a foot steps on a stage, or a vocal sings out.

John Macfarlane said: "For all of my working life I have combined the disciplines of drawing, painting and theatre design. The two worlds are mutually dependent on each other and theatre work always begins with a long and detailed process of notebook sketches, drawings and paintings until the identity and atmosphere of the production emerges. This exhibition shows a small

selection of this preparatory work, from detailed prop drawings to designs for full stage sets and front cloths."

Gainsborough's House Director Calvin Winner says : We are delighted to be able to present the first museum show of the remarkable artistic vision of John Macfarlane. Artist and renowned theatre designer, this exhibition presents John's designs in bringing to life the renowned Ring cycle by Wagner as well as other famous opera and ballet productions of Tosca, Swan Lake and Cinderella. In particular, John is fascinated in exploring themes associated with Horror and the macabre."

John Macfarlane and the Art of Theatrical Designs will open with two further exhibitions at Gainsborough's House - Picture Perfect: A Century of Fashion Photography from the National Portrait Gallery & The Image of the Artist: Portraits from the Royal Academy.

Find out more at www.nationalgallery.ie / Twitter @NGIreland /Facebook @NationalGalleryofIreland / Instagram @nationalgalleryofireland / YouTube @nationalgalleryie



Set Design. Swan Lake Act 2. The Royal Ballet, London 2018 Choreographer Liam Scarlett Gouache, watercolour crayon and pastel on board Lender: The Phoebus Foundation

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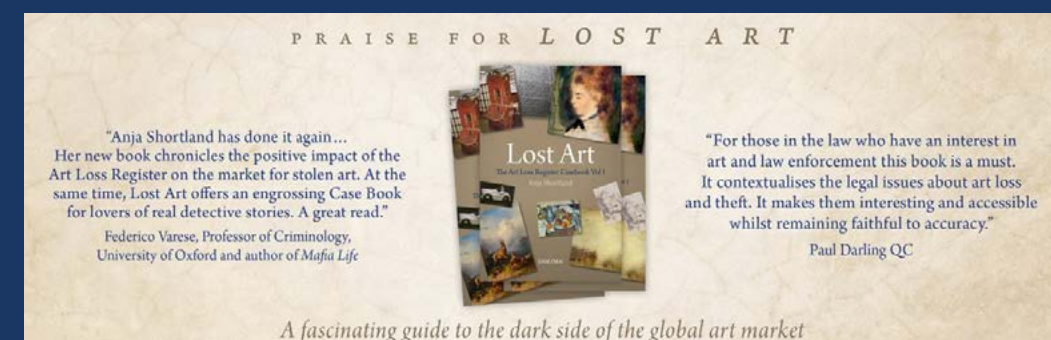
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Federico Varese, Professor of Criminology, University of Oxford and author of *Mafia Life*

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

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

Rediscovered landscape acquired by Leighton House



Frederic Leighton, Bay of Cadiz - Moonlight, c. 1866, framed

Frederic Leighton's, Bay of Cádiz, Moonlight (1866) to go on public display for the first time in 120 years at the artist's former home

The painting depicting an Andalusian scene has been bought by the London museum devoted to Frederic, Lord Leighton's (1830-1896) life and legacy, and will be unveiled for the very first time in more than a century as part of major new landscape exhibition this autumn.

Bay of Cádiz, Moonlight was painted during Leighton's trip to the southernmost part of the Spanish mainland in 1866 and is a very

unusual example among his numerous landscape studies; with few painted at night or containing figures. The atmospheric composition and focus on the reflected moonlight, captured in just a few brushstrokes, are evocative of Leighton's contemporary, James McNeill Whistler (1834-1903) and the Impressionists.

Bay of Cádiz reveals Leighton at his most innovative, demonstrating his more experimental and spontaneous side, which will be explored fully through the forthcoming exhibition, in stark contrast to his large-format academic pictures, such as Flaming June (1895) and Perseus and

Andromeda (1891).

In the Leighton and Landscape: Impressions from Nature exhibition (opening 16 November 2024), Bay of Cádiz, Moonlight will be key to the section focusing on light – examining how Leighton captured different light conditions, weather and times of day in his landscapes. The painting will also be hung with other works made in Spain, placing them in context and giving a fuller picture of the impact his extensive travels had on his work and the creation of his remarkable studio-house in Holland Park.

In addition to becoming a highlight of Leighton and Landscape, the newly acquired painting also has particular significance for Leighton House, as there is strong evidence that it was part of the founding collections of the House as a museum.

Like most of Leighton's landscape studies, Bay of Cádiz, Moonlight was sold following the artist's death in 1896. It was bought by collector Wickham Flower (1807-73), together with three other works: Palazzo Rezzonico, Oil study, A View in Italy, with a cornfield and Kynance Cove. The latter three remain in the Leighton House collection, given by Flower to the museum (then run by a series of committees and associations of supporters) around 1900.

An early catalogue of the collections held in the museum's archive appears to date from around this time. This lists the collection that had been gathered by that date, room-by-room within the house, acknowledging donors of works, including those in the 'Ante Room' (currently known as antechamber, adjacent to the Silk Room). On page 174, an entry notes 'Bay of Naples, Moonlight given by Wickham Flower (original)'.

A smaller early guidebook, An Introduction to Leighton House by A. G Temple F.S.A, features photographs of the interiors of the house at the time, and the works on display follow the order listed in the catalogue. In one photograph, a view of the Ante Room, the work now titled Bay of Cádiz, Moonlight is identifiable. It now seems

clear that between Flower acquiring the work as a view of Cadiz, it had been mistitled and listed as 'Naples', but it is clearly the same picture.

Unfortunately, there is no (yet) known record of what occurred to the artwork between c.1900 and Leighton House being taken over by the Royal Borough of Kensington and Chelsea (RBKC) in 1926. The painting is not included in later collection catalogues or mentioned in Council minutes, although records from the early 20th century are scarce.

"Wickham Flower died in 1904, and although it is possible that he reclaimed the work after a short loan or that it was reclaimed by his estate, it was not included in the posthumous sale of his collections and therefore begs the question as to why the other works he had given to Leighton House remained." observes Leighton House Curator of Exhibitions and Displays, Hannah Lund.

She adds: "The work was sold at Christie's in 1996 by an anonymous seller and bought by a private collector, who then made it available at auction, again with Christie's, earlier this year, where the museum was successful in acquiring it."

Until recently, Leighton's landscape paintings were a relatively unknown aspect of his oeuvre. Moreover, Leighton's work had largely fallen out of favour by the mid-20th century, further compromising the documentation of his work.

Now, as part of a landmark exhibition of over 60 of Leighton's en plein air paintings, Bay of Cádiz, alongside several other paintings on loan from private collections, will return 'home' for the first time in over 120 years.

Seen together, the landscapes demonstrate Leighton's eye for intriguing views and surprising settings – notably, he generally avoided famous landmarks, instead seeking out a particular backstreet, hill, rock, or tree that caught his attention. In doing so, he captured brief moments of intensely personal reflection and connection with the places he travelled to.

The work of Cerise Washington

How does an artist make the transition from Graphic Design to Abstract Impressionism?



Country Shadows



Beirut Storm

Cerise Washington, artist with a passion for Romantic landscapes and abstract impressionism, is forging a journey of stylistic development from figuration to abstraction. As she does so, she is guided by her rediscovery of the British master J.M.W. Turner.

Washington's practice is distinguished not just by the subtle use of colour in the abstract, but also expressive impasto brushstrokes and an emphasis on light and atmosphere. In her own words "my evolution towards impressionism and abstraction has led me to be recognised for a style reminiscent of Turner. With this in my sights, my current focus is on depth, colour and painterly brushstrokes". Like many artists whose style evolves towards abstraction, Washington is continually finding her feet and experimenting with new techniques.

Early Years

This is an artistic career that began at a young age showing a aptitude for oil painting from her early

years. Enrolled in adult art evening classes, her talent was nurtured and encouraged. However, the art world is never seen as a 'career option' for young people and generally they are guided in the direction of something more vocational. So, upon leaving school, Washington followed the advice of her career advisor and parents, steering towards a degree in Graphic Design—a field that promised more stability while allowing her to retain art as her favourite hobby.

As such this vocation in graphic design led her to prestigious roles in Dubai, working with well-known firms such as Ogilvy & Mather and Orbit Showtime Network. It was in Dubai that Cerise Washington's life took a transformative turn, as she married her Lebanese boyfriend, embraced motherhood, and eventually found time to rekindle her passion for painting. Life in the Middle East proved to be a godsend. The light, smell, atmosphere and lifestyle were invigorating. Moreover, vibrant hues and rich artistic traditions of the UAE and

Lebanon provided endless inspiration.

An Artistic Rebirth

Very often our experiences good and bad shape us. In the case of artists, they shape their practice, usually for the better as enhanced emotions following all the things that happen to one show, in the maturity of the medium. Indeed, life in Dubai as it does for all of us, had challenges. The sudden loss of her father to cancer and her separation from her husband marked a difficult period. Relocating to Beirut, Lebanon, there were some difficult patches, including living apart from her children for extended periods. Nevertheless, these setbacks meant that painting became a source of solace. Moreover, it provided a connection to her father and a means to channel her emotions into creative expression.

In Beirut, the vivid sunsets and exceptional panoramas, not to mention the rich culture reignited a real passion for painting. Washington's soft impressionistic approach to portrait and figurative work evolved, incorporating contrasts of light and dark, reflecting the influence of her surroundings and personal experiences.

... and an Artistic Evolution

In 2016, the artist returned to England, settling in Wimbledon, London. This move marked the beginning of a new chapter in her artistic career. Enrolling in a course at Christie's Education, she fuelled her knowledge of contemporary art and Western European painting and it was here that her admiration for J.M.W. Turner's work blossomed. In particular she was captured by "The Slave Ship" 1840 for his adept mastery of capturing undulating waves in oil. Turner's use of light and colour, especially in his depictions of landscapes and seascapes, continues to have a profound influence on her style and supported by her art advisor, Pandora Art Services she took a bold step to begin painting in the abstract language.

Washington's oil paintings combine abstraction and impressionism where Turner-esque seascapes or landscapes float into the sky. She evokes, masterfully, a historic sense thanks to her ability to infuse the surface with vibrant colours and expressive the application of brushwork. Embodying the influence of the Old Masters, also harnessing her trained and acute observations Washington enchants her audience with the fleeting effects of light and atmosphere, conveying movement and emotion in a way that many could not.

Critical Acclaim

Making it in the art world is hard, even where the market is starting to support female artists. Nevertheless, her work has been showcased in prestigious venues. Her

early equestrian paintings were exhibited at the World Trade Centre in Dubai, where she had the honour of presenting her work to His Highness Sheikh Mohammed bin Rashid Al Maktoum. Other notable exhibitions include the Oxford International Art Fair and venues across London, such as Covent Garden and Wimbledon.

Beyond exhibitions, Cerise Washington collaborates with interior designers to integrate her artwork into diverse environments. These collaborations, often facilitated by her agent, Pandora Art Services, have led to commissions from celebrities, CEOs, and prominent interior design projects. Her work is featured in private homes and offices in Dubai, Paris, and London, enriching spaces with her distinctive artistic touch.

Entrepreneurial spirit

Expanding her creative horizons, Washington had the curiosity to try a new medium for her paintings and ventured into the world of fine art silk scarves. Inspired by the idea of making her art more accessible, she began translating her paintings onto silk, creating beautiful and practical accessories. This project has taken her into the maritime industry, with orders from superyacht charter groups, and she aims to introduce her silk scarves to retail outlets in the UK and Dubai.

The process of translating her artwork onto silk involves meticulous attention to detail, ensuring the integrity of the original paintings is preserved whilst creating a fresh design that holds up as a fashion piece. Collaborating with a print production house, Washington refines each design, capturing the essence of the original painting on the luxurious medium of silk. This is tricky when you are working in impasto and have to communicate with the print house, but it is just this kind of intellectual challenge what the artist relishes.

Conclusion

This is a journey of resilience, creativity, and continuous evolution. Washington remains committed to painting on canvas, most often in oil which she prefers over acrylic for its rich tones, depth and expressive quality. Oil enables her to add a picturesque and more traditional timbre to what is a developing oeuvre.

Future aspirations include further integrating her art into other product designs and continuing to explore new creative avenues including finding an "Artist In Residence" programme. Cerise Washington enjoys the transformative power of creating a monumental painting from nothing based on a client's brief and enjoys the experimental nature of adapting to differing interior programmes. As such, she feels she is communicating with her audience through by means of her won creative language.

www.washingtonfineart.com

Oushaba's debut jewellery collection 'Connection Salvaged' breathes new life into forgotten materials

Oushaba was founded in 2023 by a trio of art lovers and collectors who shared a vision to create beautiful designs that elevate recycled materials, whilst championing and sustaining global artisanal crafts. Here, co-founder Gillian Carr talks to Family Office Magazine about her inspiration, her purpose and the debut collection 'Connection Salvaged'.

What inspired you to start Oushaba

We wanted to breathe new life into forgotten materials and transform these into timeless pieces of wearable art. The idea of using e-waste came about during the lockdowns: we were all so connected to each other through our phones and technology, but as a society we upgrade our phones on average every 18 months, and this creates a huge amount of waste. 80% of e-waste isn't recycled properly and ends up as landfill; it's one of the fastest growing environmental concerns of our time. Inspired by the rising problem of e-waste, our collection explores the relationship between the technology that connects us and the precious resources that are discarded as a result.

Tell us about the narrative your pieces deliver. What do they say about our approach to waste and our definition of preciousness

Our aim is to challenge people's preconceived ideas about what is luxury versus waste. We are constantly discovering that the e-waste components we salvage have their own special beauty.

Our collection features repurposed e-waste housed in recycled solid 22kt yellow gold, 18kt white gold, silver and responsibly sourced diamonds, emeralds, rubies, pearls and sapphires. Mixing "high" and "low" is part of the charm. It



sparks people's imagination and they see afresh that the e-waste components can be just as beautiful and jewel-like as the solid gold and precious gemstones.

How do you transform something destined for landfill into a luxury jewel

The starting point is always the salvaged recycled fragment. We are inspired by the e-waste's colours and unique shapes, and the transformation process really begins from there. The pieces are designed to appear as futuristic artefacts or technological treasures that have been discovered. We love exploring the contrast between the machine-made e-waste elements and the handcrafted jewellery with an artisanal finish. It's all about the contrasts. Owning something that is completely unique and finding beauty in the unexpected; that's the true luxury.

Where are the pieces produced

Each piece is handcrafted in our workshop in Sicily where expertise in goldsmithing has been passed down for generations within the same family. The meticulous craftsmanship involved elevates e-waste to the status of art. "Seeing opportunity where others see waste" is core to the brand's philosophy.

How do you source the e-waste that is used in your designs
Our jewellers source the e-waste from a local electronics repair shop close to the jewellery workshop. Only pieces

that cannot be repaired are used. Then, mobile phone circuit boards, charging cables, USB sticks and plugs are reimagined as rings, necklaces, earrings, cuffs and cufflinks, in unisex designs inspired by archaeological treasure.

Clients also have the option to send us their old phones to be transformed into extraordinary pieces with a personal touch; giving new life to an object that has been the gateway to important relationships.

What are your thoughts on the wider trend of jewellers embracing recycled materials and elements

The environmental challenges facing us as a society are immense. We all need to become more imaginative and innovative about the way we create: if we elevate materials typically considered as "waste" and transform them into something beautiful and precious, that is a great step forward. While jewellers are increasingly embracing using recycled gold, we are placing the recycled fragment at the heart of each piece. And there is so much scope for creativity and innovation when you embrace recycled materials. It can be immensely inspiring for future artistic possibilities.

Do you believe this trend is driven by a desire to be more environmentally conscious, or something else

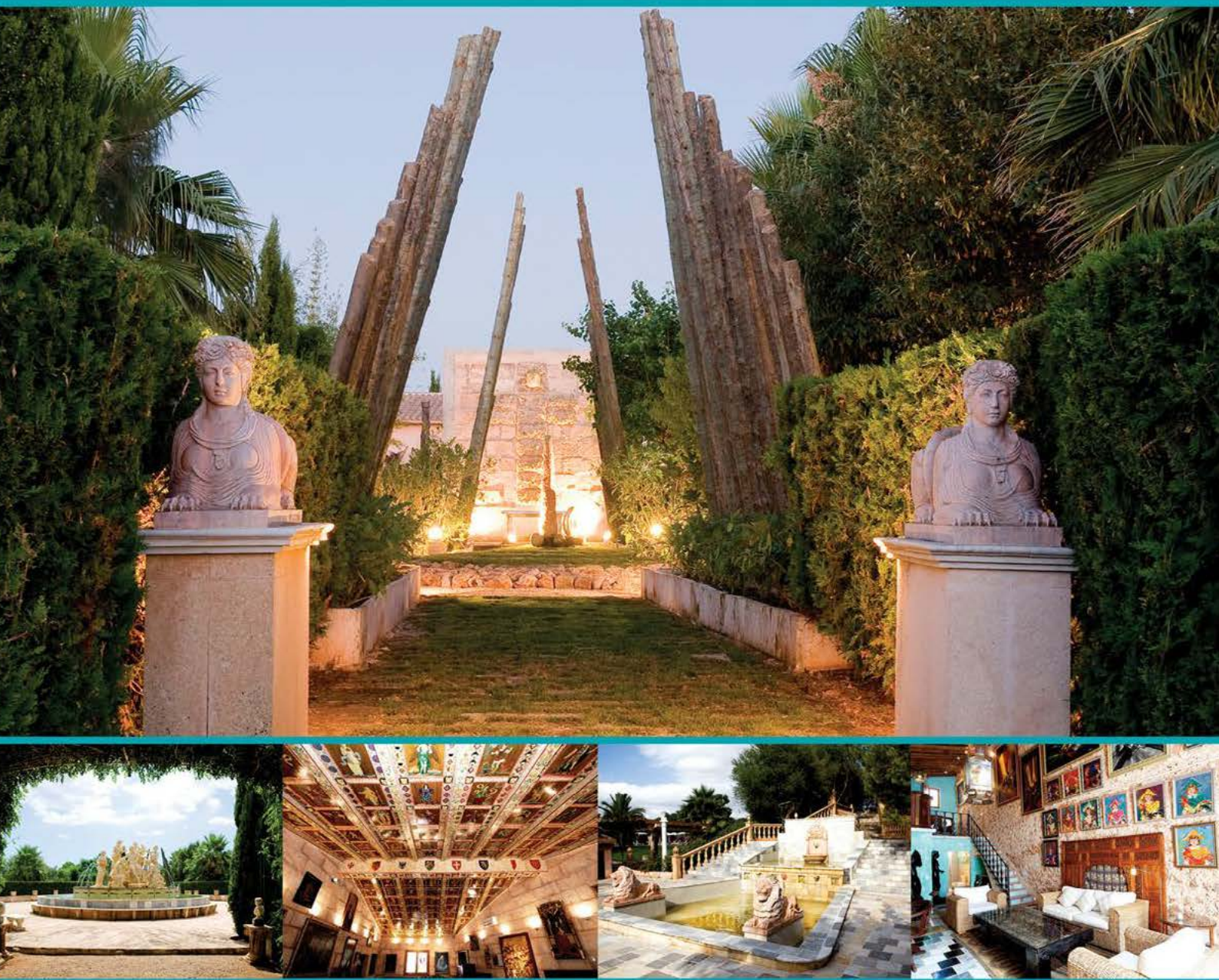
We are definitely seeing more conscious consumers, especially in the younger generations. They are educating themselves and wanting to make environmentally responsible decisions. When there are so many options on the market, why would you settle for a brand or piece that does not suit your values or represent the change you want to see in the world?

What plans do you have for the future

We have exciting plans for future collaborations and collections across wearable art, homeware, fashion and accessories. We will draw on the expertise of different artisans from around the world and always feature recycled materials to produce pieces that are designed for circularity.

The Connection Salvaged collection is available online at www.oushaba.com, with viewings by appointment at Oushaba's gallery in South Kensington, London.


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Carole Feuerman



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In the heart of Paris during the 2024 Olympic Games, an extraordinary fusion of sport and art unfolded, courtesy of celebrated sculptor Carole Feuerman. Known for her breathtaking superrealistic works, Feuerman was the only contemporary artist invited to display her sculpture *The Diver*, also called *The Golden Mean*, at this global event. It's a 16-foot bronze marvel, strategically placed near the Eiffel Tower, reminding viewers that sport and art share a common thread—the celebration of human achievement.

"And as the name reminds us, it represents not going too far in any direction, too far to the right or left and you'll fall-- just to find the golden mean, the perfect balance, the perfect harmony," Feuerman said. "And that was the piece that was selected by the Olympic Committee, the mayor and the city of Paris to represent the theme of the Olympics."

"I knew it was going to be near the Eiffel Tower, but I didn't know where. When I saw it, I knew it was the perfect spot," Feuerman said. "Because when you look at the Eiffel Tower, and you look at my piece, you see the piece, and then above the legs, you see the Olympic rings, and then you realize that the piece mimics the tower."

Feuerman's work is renowned for its ability to capture the human form with stunning accuracy. A pioneer of superrealism, she sculpts her subjects in such intricate detail that viewers often need to do a double take, wondering if what they are seeing is a sculpture or a living person. Obviously, that's not necessary for the largest sculptures she makes, often tens of feet in height. For the Olympics, Feuerman sought to showcase pieces that echoed the strength, endurance, and beauty of the athletes competing in the Games.

The sculpture, inspired by the Olympic diving legend Greg Louganis, captures a male athlete mid-dive, his body suspended in a graceful arch as if frozen in time. The sculpture exudes both physical power and serenity, emphasizing the meticulous preparation and concentration that diving demands. Feuerman has spoken at length about her meeting with Greg. Years earlier, where she was struck by the beauty of the human form in action. His diving technique inspired her to immortalize that moment of athletic perfection in bronze. It's an imposing figure—layers of ripping muscle and excruciatingly precise balance are evident when viewing the sculpture from a distance.

For *The Diver*, Feuerman used photographic references to

sculpt the diver's anatomy. She studied the musculature and movement of Olympic divers, ensuring that every curve and flex of the body was accurate to the reality of the sport.

"It's essential to come together... the idea, the model the outfit, the feelings, it's has to be more than a beautiful person in a bathing suit. With most of the pieces like the *Diver*, Feuerman changes the position to enhance the meaning or show the beauty of the form. Nobody could stand on their hands for long with their back arched into a beautiful s-curve. But I got the idea, and found someone to pose for me, and sculpted the changes," Feuerman said.

The inclusion of Feuerman's sculptures at the 2024 Olympics reflects her broader impact on the art world. Over the past five decades, Feuerman has become one of the leading figures in superrealism, creating sculptures that explore themes of strength, beauty, and human endurance. Her work has been featured in some of the world's most prestigious galleries and museums, including the Venice Biennale, and the Hermitage Museum. But for her, having her work at the Olympics is a special achievement.

"It was exciting to watch hundreds of people walk past it and all stop to take pictures, and I pretended to be a viewer," Feuerman said. "I asked a few people what they think of that piece, and then I said, 'I'm the artist.' And you know, it was just a thrill for me, an absolute thrill, and it's still there."

"It wasn't always easy. You can look at some of the accolades that I that I have now, but things weren't always that way," Feuerman said. "Being a successful artist is a very hard thing to accomplish. People get discouraged. They want to do their art, but they don't know how to make a living from it, and they don't know how to keep on going."

Feuerman has long enjoyed sculpting athletes, especially those involved in watersports.

"My themes are water, and all my sculptures are water related. And I'm known for the water drops on the sculptures," Feuerman said.

Feuerman's participation in the 2024 Olympics is the latest milestone in a career that spans more than 50 years. Her superrealistic sculptures have been displayed in some of the world's most prestigious venues, including

the Venice Biennale, and the Hermitage Museum. Over the decades, she has continued to push the boundaries of her medium, creating pieces that are not just visually striking but emotionally resonant.

Born at a Connecticut Air Force base near the end of the Second World War, Feuerman showed an affinity for the arts from an early age. She wanted to study her calling in college. Her parents weren't enthusiastic about her budding artistic career, to say the least.

"They didn't want me to be an artist, and they also didn't appreciate my getting married at such a young age. So, I was pretty much on my own, and I worked to pay my college tuition," Feuerman said.

She started out in illustration, making album covers for a division of Time Warner. She was feeling a pull towards sculpture and started out making casts of parts of the human body. They didn't sell well, and Feuerman was beginning to feel very discouraged. One day in the 70s she took her children to the beach.

"I saw this woman coming out of the water, and she had water dripping down her face. Her hair was slicked back. And I took my hand, and I made it like a little circle, and I looked at her through the circle in my hand... like I fragmented her with my hands. And I got the idea at that moment that I would do a sculpture of a swimmer."

That woman inspired her to create the sculpture *Catalina*, her first superrealist swimmer.

"She looked happy, and she looked strong, and I was not feeling strong. My marriage was failing. My children had been sick, and I was feeling very alone, very weak, and seeing her was like a bright light showing me the way," Feuerman said.

"I decided from that moment that I wasn't going to feel sorry for myself, I was going to be happy, and I was going to be strong, and I would be able to handle this no matter what. I would persevere."

Creating sculptures that evoke such strong emotional responses requires a meticulous process, and Feuerman's dedication to her craft is evident in the technical precision of her work. Using a combination of traditional techniques and modern materials, she brings her subjects to life in astonishing detail.

Aside from the remarkable realism in her sculpture, they

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are also able to be displayed outdoors without noticeable wear—a feat she claims is unique to her closely guarded techniques.

Feuerman isn't one to settle, and she's already searching for the next big achievement.

"I made a bucket list of museums that I think are really important to have a solo show at, and my goal is to exhibit at these museums," Feuerman said.

Her calendar is full this year. *My Body My Rules*, and *Tranquility* are currently on exhibit in Venice showing during this year's Venice Biennale. She also has a five-sculpture exhibition at the Seaport in New York. Mid-October she will be speaking in Paris at *Sport, Art & Handicap* at a master class workshop and gala. Her swimmers, also a great match for Miami Beach, will be shown by *Galleries Bartoux* in a solo exhibition at *Art Miami 2024*.

The publisher *Rizzoli* just completed a monograph of Feuerman's work, spanning the entirety of her sculpture career and she is traveling the world doing book signings.

Swimmer, The Carole Feuerman Story, a documentary of her life, produced and directed by *Fortune Cookie Productions*, is in post-production and expected to be out sometime in 2025.

Feuerman says "I want to inspire artists people who have creativity, to do what they love, whether they can do it and make money, whether they can do it as a hobby, whether they can do it by teaching, because art heals. Art has the power to make people feel better, art speaks every language and crosses borders."

In addition to her artistic achievements, Feuerman is also an advocate for underrepresented artists. In 2011, she founded the *Carole A. Feuerman Sculpture Foundation*, an organization dedicated to supporting and promoting creative expression. Through the foundation, Feuerman organizes exhibitions and events that showcase the work of diverse artists, ensuring that new voices continue to be heard in the art world.

She is current accepting applications for next foundation show, *The Zodiac: Mysterious Power of the Creative Show* to be held on April 12, 2025, at *Medici Museum of Art* in Warren, Ohio. The show is curated by the acclaimed *Katelyn Amendolara-Russo*, the Museum's Director. The

exhibition builds upon the theme of the zodiac, perceived in the eyes of each artist selected. More details can be found on her foundation website.

Her contribution to the 2024 Olympics further cements her legacy as an artist who transcends traditional boundaries. Feuerman's ability to capture both the physical and emotional dimensions of the human body resonates not only with art aficionados but also with athletes and casual viewers. Her sculptures serve as a reminder that the human body, in all its forms, is a vessel for stories of perseverance, triumph, and beauty.

As the 2024 Paris Olympics ends, Carole Feuerman's work will undoubtedly leave a lasting impression on those who had the opportunity to see her sculptures up close. As visitors and athletes return to their home countries, the memory of *The Diver* will linger, reminding all of us that the pursuit of excellence is a universal endeavor—whether on the field of play or in the realm of art.



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Chila Kumari Singh Burman, Installation view, Rich Mix 2023. Courtesy the artist
Oil on canvas

Chila Kumari Singh Burman: Spectacular Diversions

26 October 2024 – 1 March 2025

A major new solo exhibition by one of the most celebrated and exciting artists working in the UK today - Chila Kumari Singh Burman MBE (b.1957) - will open in October at Compton Verney.

Featuring newly commissioned work, including a neon and a series of works on paper, the exhibition will explore a broad range of themes, from Hindu Punjabi identities, to feminist thought, Bollywood idols, the blending of popular culture and high art, and working-class experiences, all through a prism of

colourful multi-layered works.

Filling a suite of galleries at Compton Verney, the exhibition will feature work in every media Burman has used during her 40-year career including drawing, printmaking, collage, painting, sculpture, installation and film.

Following her critically-acclaimed commission at Tate Britain in 2020, Remembering A Brave New World, Burman has continued to cement her position as one of the most exciting,

influential and talked-about artists of her time. Her work has featured in major exhibitions such as Women in Revolt, and appears in light festivals around the world. She is fronting projects with Netflix, and was selected as one of the BBC's 100 most influential women in 2023.

Compton Verney's exhibition will focus on the work that Burman has created in the last four years, highlighting the ideas and images she has been exploring for over four decades. This also places a spotlight on the activism and politics of her career, where as a key member of the Black British Art Movement she has constantly been using art to challenge stereotypes, the fixed notion of British identity, as well as institutional racism.

Burman's upbringing is a central influence on her work, incorporating the working-class environment of Merseyside's Bootle and the rich Punjabi-Hindu culture of her parents. Her father, both a tailor and a magician by profession in India, became an ice-cream seller when the family arrived in the UK, and even sold ice creams on Freshfields beach to Sir John Moores, father of Compton Verney's founder Sir Peter Moores.

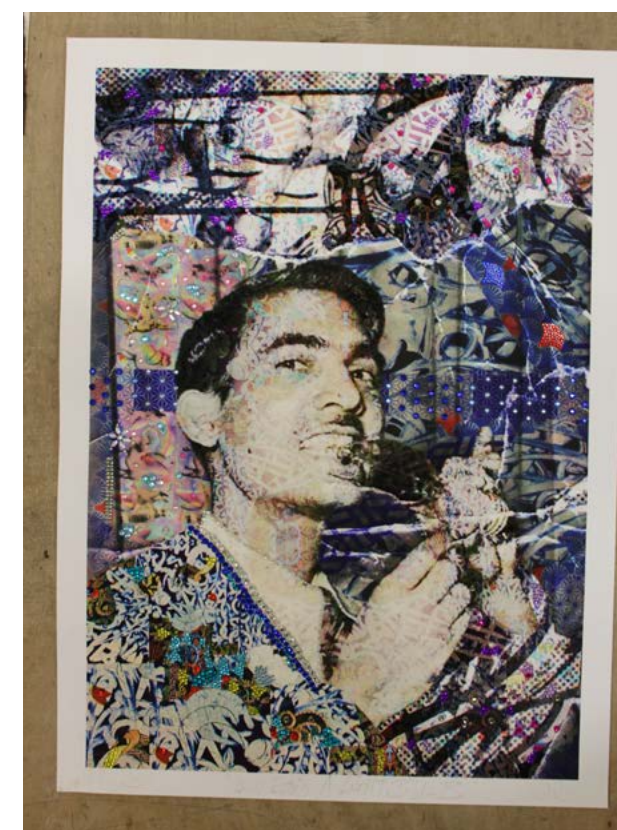
Her family's ice cream business has been a consistent subject for Burman and her collage-clad Dad's Ice Cream Van (2022) will be displayed outside in the grounds. This features another of Burman's important motifs – a tiger – rendered in neon on the roof. Visitors can see ice cream as a recurring theme across the decades from Burman's Ice Cream Vans (1984) depicted in muted earthy tones, to the busy colours of the mixed media works Tattooed in Places You'd Love to Lick (1990s) and Rage and Treats (2006), to the mix of the two with black and white photographs and vibrant blue ink in Our dad the magician eating a lightbulb (2021).

Beginning her career as a trained printmaker, she still uses this practice today and the exhibition will display a series of new prints referencing those she first made in the 1960s as an art student, using her naked body to apply paint onto paper. As well as continuing her interest in the female form, representations of South Asian feminism, and women in general, the technique also highlights the ageing process by recording the changing body.

Known for using a variety of materials and working with different media, her works feature a magpie-



Chila Kumari Singh Burman, Painting Is An Act of Faith...I'm Just Mashing Up the Rule Book, 2021.



Chila Kumari Singh Burman, Our Dad The Magician Eating a Light Bulb, 2021.

like array of influences and interests, often including self-portraits and constructing collages that intertwine famous Bollywood faces and folk heroines with ancient symbology. In the second gallery will be a series of works that incorporates jewels, inkjet prints, hand embellishments, plastic spoons, glitter and stickers to depict blue-skinned women, elephant gods, peacocks, and of course, ice cream vans, amongst many other motifs.

A series of large-scale collages will burst out of darkness in the third gallery with Burman's signature vibrant colour and rich layering of symbolism. Depicting black panthers, hallucinogenic shapes and structures, and an exploratory series on the 'bindi' - a sign of a newly married woman - these jewel-encrusted mixed-media works explode with paint and detail. Also, the maquette that was a contender for the Fourth Plinth will be on display, The Smile You Send Returns to You (2024), a small turbo-charged sculpture inspired by the tiger that was on top of her father's ice cream van.

The largest gallery will be bathed in the glow of Burman's signature neon sculptures, as deities and creatures - real and imagined, from mermaids and dragons to pigeons and monkeys - dance across the walls. A customised shocking pink Tuk Tuk will also be on display, covered in trinkets and symbols, that also hosts a TV screen in the back playing some of Burman's films.

Compton Verney itself will be saturated in colour with an array of dazzling neons that will hang across the façade of the building. Referencing important aspects of Diwali and other festivals, and the recurring images of Burman's imaginative world, such as tigers, peacocks, mythological creatures and Hindu deities, the neons will be a constant illuminating presence throughout the winter.

Compton Verney's Chila Kumari Singh Burman: Spectacular Diversions is an extensive and exciting look at the latest work of a contemporary great, where viewers can join a journey from Bootle to Bollywood, through self-portraits to large-scale installations, vividly created in neon, glass, paint and much more.

Chila Burman MBE said: "My dad sold ice cream for 40 years on Freshfields Beach near Liverpool, where he met and became friends with John Moores, so on a personal note it's fantastic to be able to continue the family connection by showing my work at Compton Verney, which was founded by John's son Peter Moores.

"Compton Verney is seriously on the map now, with recent excellent reviews in the Financial Times and the

Observer, and I am thrilled to be having a major solo show as part of their 20th anniversary programme.

"The exhibition will include a new commission and lots of recent work made in the last few years. It will focus on my mark making and experimentation with materials and media, with a generous mix of work including drawings, prints, collage, painting, sculpture, film and neons displayed throughout the stunning galleries and grounds and will also coincide with the publication of a new Tate monograph on my work."

Oli McCall, curator, said: "It is hugely exciting for Compton Verney to be working with Chila on this ambitious new exhibition. Always fiercely true to her vision and endlessly inventive, she is an artist at the height of her powers who isn't afraid to challenge the art establishment.

"This exhibition will include several new works which haven't been publicly exhibited before, and which bring a new vitality to themes that Chila has been exploring throughout her extraordinary career including South Asian feminisms, representation and the relationship between popular culture with high art. The exhibition will be accompanied by an ambitious programme of public events further exploring these themes."

There is also an exhibition of new neon work by Chila Kumari Singh Burman - Neon Dreams - taking place at the Holburne Museum, 16 September 2024 - 12 January 2025.

Find out more at www.nationalgallery.ie / Twitter @NGIreland / Facebook @NationalGalleryofIreland / Instagram @nationalgalleryofireland / YouTube @nationalgalleryie



Chila Kumari Singh Burman, Tattooed In Places You'd Love To Lick, 1990s. Courtesy the artist.

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British Art Fair 2024

British Art Fair 2024 exceeded expectations for visitor numbers and sales

The autumn art fair season in London kicks off each year with British Art Fair, the flagship fair for Modern and contemporary British art. The 2024 edition held 26 to 29 September, attracted 13,000 visitors - a 10% increase on 2023 - which exceeded expectations in our current cautious economic climate. The atmosphere across Saatchi Gallery was positive and upbeat, boosted by beautiful sunny days in Chelsea.



Henry Moore 'Reclining Figure 1948', Silkscreen on Linen (edition of 30) sold for a six figure sum by Blond Contemporary

Mod Brit holds strong

Many dealers reported that sales were better than expected, with Modern British holding strong, especially in the middle market. A large Henry Moore print, 'Reclining Figure' 1948, was sold by Blond Contemporary for a six figure sum.

A rare 1929 watercolour by Paul Nash of his Sussex studio was sold for a six figure sum by Patrick Bourne & Co. 2D and 3D works by Henry Moore and Lynn Chadwick were sold by Osborne



Paul Nash, Studio 1929 sold for a six figure sum by Patrick Bourne & Co

Samuel along with work by Sean Henry. Good sales were made of works by celebrated Modern British artists including: Craigie Atchison, Vanessa Bell, Prunella Clough, Alan Davie, Mary Fedden, Paul Feiler, Ivon Hitchens, John Hoyland, David Jones, Leon Kossof, Justin Knowles, John Minton, Ben Nicholson, Paula Rego, Walter Sickert, Keith Vaughan and Alfred Wallis, by dealers including Abbott & Holder, Alan Wheatley Art, Austin/Desmond Fine Art, Christopher Kingzett, Contemporary Six, Emma Mason British Prints and Long & Ryle. Duncan R. Miller Fine Arts sold works by the celebrated Scottish Colourist JD Fergusson and Edinburgh School artists Sir

William Gillies and Sir Herbert Gunn. Castlegate House Gallery sold the Josef Herman painting, 'The Rower at Twilight', with a £20,000 price tag.



Stephen Mangan, Before the Race, oil on canvas, 90 x 100cm sold by Flying Colours Gallery

Young and Old Contemporary Stars

A-list contemporary artists who continue to sell well include David Hockney whose unusual 1986 Self-Portrait sold for £50,000 by Christopher Kingzett. Julian Page sold over 20 editions of Bridget Riley's new screenprint 'Ritual'. Clarendon Fine Art was pleased that Saatchi Gallery's grand spaces allowed the gallery to display all eight of Damien Hirst's 2023 print series 'The Secrets' together, and all were sold. Paintings by Stephen Mangan were popular at Flying Colours Gallery.

The Nine British Art sold multiple works by Leigh Davis, Jonathan Clarke and Jonathan Hooper. Seven works by Margo Selby from her Nexus series were sold by Cynthia Corbett Gallery. Eames Fine Art sold out of works by the printmaker Norman Ackroyd following his recent passing.

Edward Burra Still Life with Pot, circa 1955-1957 pencil, watercolour and gouache, sold by John

Swarbrooke for 'a six figure sum'.



Pots about Pots

John Swarbrooke Fine Art sold Edward Burra's 'Still Life with Pot' which had a six figure asking price. Meanwhile sales of ceramics themselves remain on an upward trend. The fair was pleased to welcome Oxford Ceramics Gallery whose sales included a large dish by Rupert Spira. Cynthia Corbett sold her entire collection of works by Jemma Gowland and a ceramic by Saeri Seo to a major UK collector.



Wilhelmina Barns-Graham, Glacier Study, 1949, Mixed media on paper, 40.1 x 58 cm [BGT2304] Courtesy Wilhelmina Barns-Graham Trust Wilhelmina Barns-Graham

With an award-winning film, a uk-wide exhibition programme, posthumous award and two brand new books just been published, the pioneering modernist Wilhelmina Barns-Graham is certainly in the limelight this year. A special exhibition of

her works was held at British Art Fair 2024 curated by the artist's own Trust, alongside pieces by six contemporary artists who have received funding from the Trust. The feature was popular with visitors to the Fair. Nine Barns-Graham works were sold plus two by the contemporary artists Rachel Duckhouse and Siobhan McLaughlin.

Wilhelmina Barns-Graham Trust Director, Rob Airey said: "The British Art Fair was a wonderful opportunity to not only reach new audiences for Barns-Graham's work but also showcase the work of the Trust she established in supporting contemporary art and artists."



Nightlife, one of 10 digital prints by David Sheldrick sold at British Art Fair 2024



Son of the Sun by ABE ODEDINA, the winner of the SOLO Contemporary Artist Award 2024

SOLO CONTEMPORARY

Painting was on trend this year in SOLO CONTEMPORARY, British Art Fair's contemporary art section curated by Xavier Ellis, and the sales were excellent overall. Guerin Projects, run by MC Llamas, sold all works by James Vaulkhard. Virginia Damtsa and the African Art Hub sold four major works by Abe Odedina, who also won the SOLO CONTEMPORARY Artist Award 2024 - sponsored by Winsor & Newton and Contemporary Art Academy.

James Freeman Gallery sold four works by the Scottish artist, Andrew McIntosh. A Modest Show's Mark Hinchliffe curated a sell-out exhibition of works by Matthew Collings with additional pieces commissioned by collectors including Dame Zandra Rhodes.

"SOLO CONTEMPORARY was jam packed all week and had a real buzz about it. We had countless compliments about the quality of the work on show, with some citing it as the best contemporary fair in the UK. Sales were strong and we feel like we've established a presence that is integral to the contemporary art fair ecosystem." Xavier Ellis

PIVOTAL: A digital art market is born

This year, British Art Fair presented 'PIVOTAL', a dedicated section for digital art. This is the first time a major UK art fair has had such a focus. There were a fair number of sales and the area was flooded with queries and enquiries, showing an emerging market for the VR, AI, AR, digital painting, photography and sculpture on show. Artist David Sheldrick headlined the sales with 10 out of the 15 of his digital works sold for between £2,000 and £5,000 price range. Pivotal curator Rebekah Tolley-Georgiou says: "Sales at the very first digital section at British Art Fair are encouraging. We have solid sales and overwhelming genuine interest. An authentic market for digital art is emerging."

British Art Fair

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37,004	22,658	8,159	4,864
CATALOGUED ITEMS	ARTWORK NOTES	ARTWORK COMMENTARIES	LISTED COLLECTIONS
15,536	1,298	8,638	21,221
BIOGRAPHICAL ENTRIES	BIOGRAPHICAL COMMENTARIES	SELECTED REFERENCES	ARCHIVED ARTICLES

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

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The Rise of the Metaverse

Proposed Legislation to Regulate Virtual Worlds

The metaverse, a term used to describe a collective virtual shared space created by the convergence of physical and virtual reality, has become a hot topic in recent years. With the increasing popularity of virtual worlds, such as video games, social media platforms, and virtual reality environments, the need for regulation has become increasingly apparent.

The metaverse has the potential to revolutionize many aspects of our lives, but it also raises important questions about privacy, security, and ownership of virtual assets. To address these concerns, legislation has been proposed to regulate the metaverse and the virtual economies that exist within it.

The proposed legislation, referred to as the Metaverse Regulation Act, aims to establish clear guidelines for the development and operation of virtual worlds and the virtual economies that exist within them. The legislation aims to ensure that virtual economies are fair, transparent, and secure, and that virtual assets are protected from theft and fraud.

One of the key provisions of the proposed legislation is the establishment of a regulatory body, referred to as the Metaverse Regulatory Authority, which will be responsible for overseeing the operation of virtual worlds and virtual economies.

The Authority will have the power to investigate and enforce compliance with the regulations, and to impose penalties on individuals and organizations that violate the regulations.

Another important provision of the proposed legislation is the creation of a virtual asset registry, which will be maintained by

the Authority. The registry will provide a centralized database of all virtual assets and will serve as a record of ownership and transfer of virtual assets. This will help to prevent theft and fraud and will provide a clear and transparent system for tracking virtual assets.

The proposed legislation also includes provisions to protect the privacy and security of virtual world users. For example, the legislation requires virtual world operators to implement robust security measures to prevent unauthorized access to virtual assets and personal information. It also requires virtual world operators to obtain consent from users before collecting and using personal information.

In addition to the provisions related to privacy and security, the proposed legislation includes provisions to protect the intellectual property rights of virtual world users. For example, the legislation requires virtual world operators to respect the copyright and trademark rights of users, and to provide users with the right to control the distribution of their virtual assets.

The metaverse has the potential to revolutionize many aspects of our lives, but it also raises important questions about privacy, security, and ownership of virtual assets.

The proposed legislation to regulate the metaverse and virtual economies is a necessary step to ensure that virtual worlds are fair, transparent, and secure, and that virtual assets are protected from theft and fraud. By establishing clear guidelines and a regulatory body to oversee the operation of virtual worlds, the proposed legislation will help to ensure that the metaverse is a safe and secure place for everyone.

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The Wallace Collection

Keeping Time: Clocks by Boulle

27 November 2024 – 2 March 2025

Free Display, Housekeeper's Room

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

Five exceptional timepieces will tell the story of how Boulle took advantage of scientific discoveries to create unique clock designs whose influence spread throughout the world and across the centuries.

As the most famous cabinetmaker working for the court of the Sun King, Louis XIV (1638–1715), Boulle eventually gave his name to the specific style that signified the glittering spectacle of the Baroque: elaborate veneer designs incorporating turtle shell, brass, and other materials.

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

Due to his position at court, Boulle was exempted from strict guild regulations, allowing him to work with great creative freedom. This artistic liberty was incredibly important, as the clocks not only had to demonstrate the wealth of their owners through the most luxurious

materials available but also had to show how intellectual they were. Therefore, Boulle infused his designs with narratives that chimed with scientific knowledge. Time and the natural laws of the universe are personified, for example, Father Time as a bearded old man and the Continents as figures from across the world. As well as creating innovative iconography, Boulle also reflected on the history of timekeeping by incorporating motifs such as gothic hourglasses in his clock cases.

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

The clocks on display show the wide range of objects that Boulle turned his hand to. A monumental wardrobe from 1715 that encloses a clock, crowned with cherubs; two mantel clocks, one from around 1715 featuring Venus and Cupid, and another, from a decade later, with the figure of Father Time; as well as two extraordinary pedestal clocks.



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



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

The display opens ahead of an international conference on Boulle, which will be held at the Wallace Collection in early 2025. One of the first major research events on the cabinetmaker in recent years, it will bring together specialists and conservators to consider the work of this fascinating artist, all within the same building where some of his greatest artistic achievements can be found.

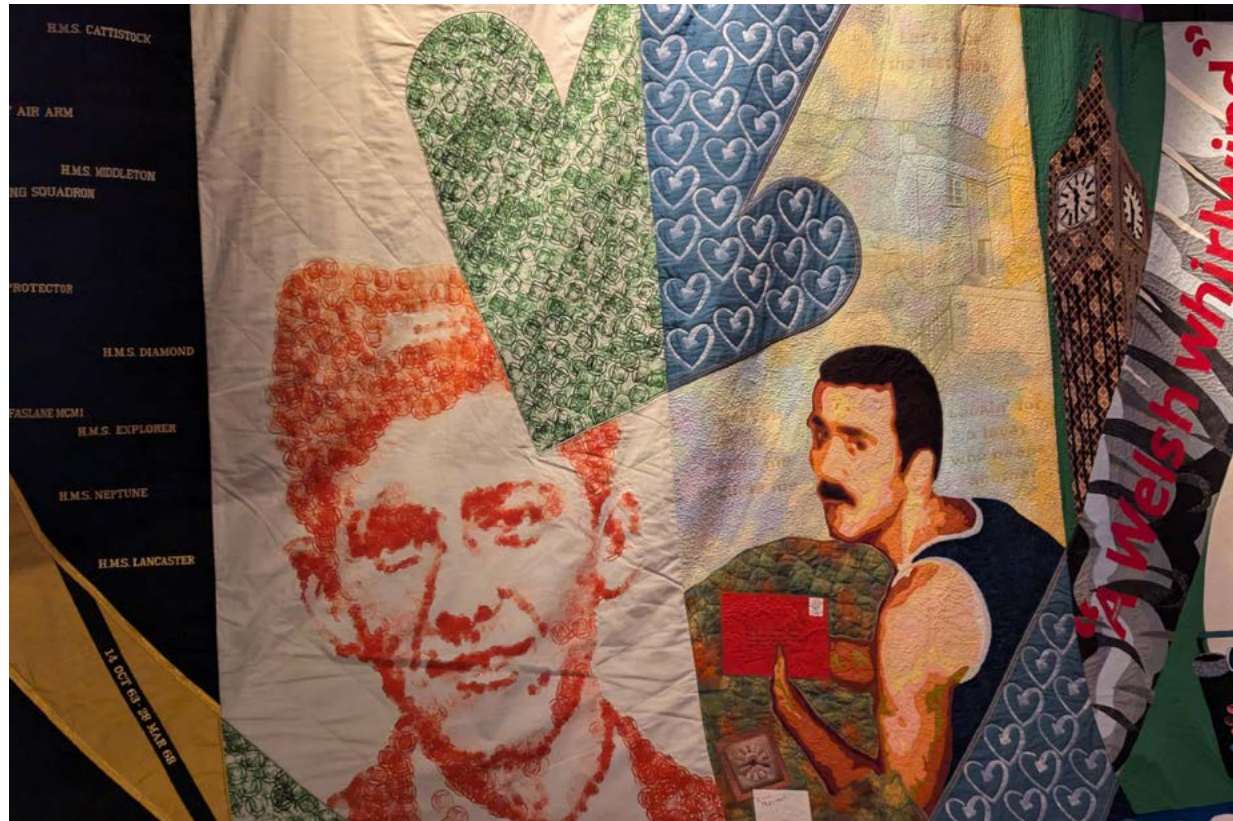
Many of Boulle's contemporaries also drew on the concept of time in their work. This will be explored in a complementary display in the museum's Billiard Room, which is uniting two magnificent artworks. The Dance to the Music of Time (about 1634–6) by Nicolas Poussin (1594–1665), in which the Four Seasons dance to the song of Father Time, the composition of their rhythmic bodies echoing the workings of a clock movement. And The Borghese Dancers (1597–1656), where five female figures masquerade as the Hours, attendants to the goddesses of the Dawn and Moon.

Xavier Bray, Director of The Wallace Collection,

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

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

Terrence Higgins Memorial Quilt Unveiled at the National Museum of the Royal Navy



A close-up on the centre of the Terry Higgins Memorial Quilt Credit NMRN

Special exhibition taking place two years after the ban on HIV+ personnel serving in the Royal Navy was lifted

A special exhibition of the Terrence Higgins Memorial Quilt has been unveiled at the National Museum of the Royal Navy in Portsmouth Historic Dockyard. This poignant and powerful memorial quilt is dedicated to Terrence Higgins, who served in the Royal Navy from 1963 – 1968 and was the first named person to die of an AIDS-related illness in the UK. The exhibition marks the first time the quilt will be on public display in Portsmouth, and will give serving and retired

Royal Navy personnel, as well as the general public, an opportunity to consider the stories of LGBTQIA+ people past and present who served in the Royal Navy.

Former Lieutenant Commander Oliver Brown, a Portsmouth local, has played a pivotal role in overturning the military's HIV policies. In 2022, following years of campaigning by Oliver Brown, the Ministry of Defence made major policy changes which stopped HIV being a barrier to serving in the Armed Forces. Brown also designed the quilt panel that describes Terrence's time in the Royal Navy. He said:

"The memorial quilt represents the strong connection between the Royal Navy, Terry himself, and people like me - living with HIV and serving in, or who have served in, our armed forces. It conveys a powerful message of resilience, life, and progress. Instead of avoiding the past, it embraces it and reflects on the legacy of a man whose story continues to inspire change and hope. Having it displayed in the city where I grew up, alongside the Royal Navy's history, brings a message of progress to the public in a poignant and inspiring way."

The death of Terrence Higgins in 1982 inspired the creation of the Terrence Higgins Trust, which became Europe's first HIV charity. This organisation has profoundly influenced the HIV epidemic's course, saving countless lives and advocating for the rights of those living with HIV.

Matthew Sheldon, CEO of the National Museum of the Royal Navy, commented: "We are privileged to host this significant piece of history at our museum, which we hope will prompt conversations about the experience of LGBTQIA+ people in the Royal Navy, and highlight the legacy of veterans including both Terrence and Oliver."

He continued: "Exhibitions like this highlight the role of museums to offer a safe space for difficult and sometimes traumatic experiences to be discussed, processed and recorded for future generations. Telling the story of the LGBTQIA+ community, and more recently the fight for HIV+ Navy personnel, is a vital part of both the Royal Navy's past and future, and it's our job to do that."

The quilt consists of eight intricately designed panels. It celebrates various aspects of Terrence's life, including his identity as a Welshman, a gay man, and his service in the Royal Navy. Other panels honour friendship, LGBTQIA+ Pride, and include a personal tribute from Terrence's partner, Rupert. Additionally, a panel created by service users, volunteers, and staff from the Terrence Higgins Trust highlights the significant progress made in the battle against HIV over the past four decades.

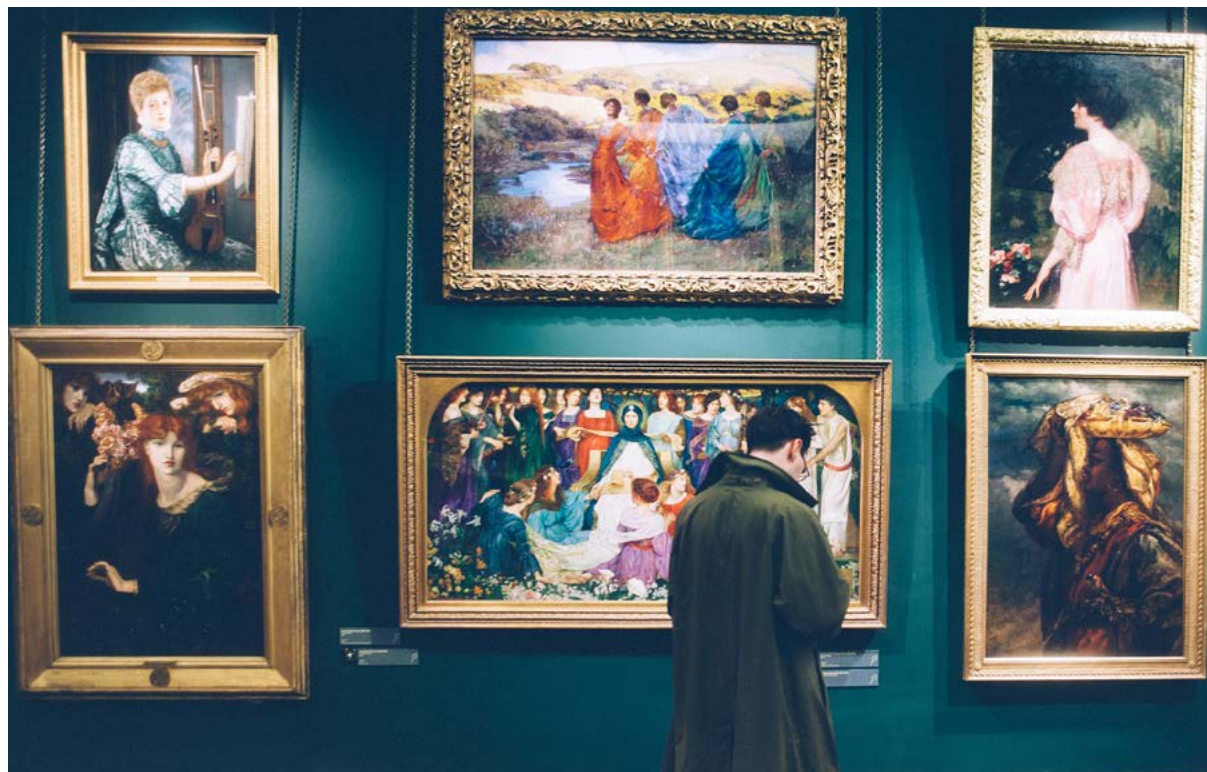
This remarkable project was overseen by the charity's co-founders, Rupert Whitaker OBE, who was Terrence's partner, and Martyn Butler OBE, along with Terry's close friends Linda Payan and Maxine Saunders.

They collaborated with skilled quilters from across the UK to bring this heartfelt tribute to life. The quilt will be on public display at the National Museum of the Royal Navy Portsmouth until the end of the year, providing an opportunity for visitors to reflect on the legacy of Terrence Higgins and the ongoing fight against HIV.

The Terrence Higgins Trust Quilt stands as a testament to the resilience and dedication of the individuals and communities that have fought against HIV/AIDS. It also highlights the ongoing mission of the Terrence Higgins Trust, the UK's leading HIV charity, which continues to support those living with HIV and strive to end new HIV cases by 2030.

The quilt will be on display at the National Museum of the Royal Navy in Portsmouth until December 2024.

Corporate art collections



Corporate art collections have become an increasingly popular way for businesses to invest in art while enhancing their corporate image. Art collections can be used to create a positive work environment and increase the morale of employees, as well as be used to attract new customers and create a sense of prestige around the company. In this article, we will explore the benefits and challenges of corporate art collections as investments.

Benefits of Corporate Art Collections

Enhance corporate image: One of the main benefits of a corporate art collection is that it can help enhance a company's image. Having a collection of high-quality art can help create a positive impression on customers and potential investors, and can help establish a sense of prestige and sophistication.

Promote creativity: Corporate art collections can help foster a creative and innovative environment for employees. Being surrounded by interesting and thought-provoking art can inspire new ideas and perspectives, and can help employees see their work in a new light.

Increase employee morale: Studies have shown that art in the workplace can help increase employee morale and job satisfaction. By creating a visually stimulating and aesthetically pleasing environment, employees are likely to feel more positive and engaged at work.

Potential for financial gain: While the primary purpose of a corporate art collection may not be to generate financial returns, there is potential for value appreciation over time. As with any investment, the value of art can rise and fall, but by carefully selecting works with proven track records, a company can potentially generate a profit on their collection.

Challenges of Corporate Art Collections

Cost: One of the primary challenges of a corporate art collection is the cost. High-quality art can be expensive, and companies may need to allocate a significant portion of their budget to build a meaningful collection.

Maintenance: Art collections require proper maintenance and care to ensure their longevity. Companies may need to invest in specialized storage and display systems, as well as hire trained professionals to manage and care for the collection.

Risks: As with any investment, there are risks associated with corporate art collections. The value of art can be affected by changes in the market, and there is always the possibility of damage or loss due to theft, natural disasters, or other unforeseen circumstances.

Perception: Companies may also face challenges in terms of how their art collection is perceived by the public. Some may see the collection as a frivolous or unnecessary expense, and may question the company's priorities in investing in art instead of other areas of the business.

Corporate art collections can be a valuable investment for businesses looking to enhance their corporate image and create a positive work environment.

However, it is important to carefully consider the costs and potential risks associated with building and maintaining a collection. By working with experienced art advisors and taking a strategic approach to collecting, companies can potentially reap the benefits of a successful art investment while minimizing the challenges.

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