

ART & MUSEUM

Autumn Issue 2018





Hubert de Watrigant
Eighth Solo Show



Friends of Florence
Cultural Heritage
Preservation in Tuscany



Heirs of Joan Miró
Arrange a temporary five-year
cession of four sculptures



Embracing complexity at the museum
by Dr. Hannah Pröbsting



ART & MUSEUM MAGAZINE

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

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

Art & Museum is distributed within Family Office

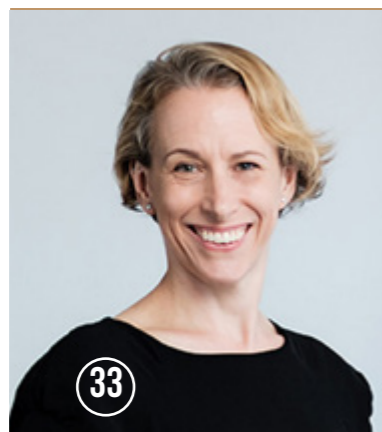
Magazine and also appear at many of the most significant finance, banking and Family Office Events around the World. Our Media Kit is worth a look. www.ourmediakit.co.uk

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

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



Art Monaco
Monaco's Premier
Art Event



Your Monet or your life
Art and Crime



Volker Boehringer (1912 – 1961)
A German painter in
resistance during WW II

Friends of Florence

Celebrates Two Decades of Supporting Cultural Heritage Preservation in Tuscany

This year, Friends of Florence (FoF) celebrates its 20th anniversary. The U.S. non-profit organisation based in Florence, Italy, is supported by individuals from around the world who are dedicated to preserving and enhancing the cultural and historical integrity of the arts in Florence and the Tuscan region. Since its founding by Renée Gardner and Simonetta Brandolini d'Adda, the organisation has raised and donated more than \$10 million for conservation projects. FoF works directly with Florence's famed conservators to ensure restoration is done at the highest level and with the approval of the City of Florence and the Italian Ministry of Art.

An essential part of FoF's work is supporting research and advancing the public's understanding of and appreciation for conservation practices and preserving cultural heritage. With the just completed cleaning of a statue in Florence's national archaeological museum, for example, the project was carried out in full view of visitors and resulted in the true identity of the statue being discovered. Cleaning away years of grime, the white marble figure that was revealed was the Greek goddess Aphrodite rather than the Spartan queen Leda as was thought.

In addition to projects, FoF also contributes to the maintenance of Michelangelo's iconic David at the Galleria dell'Accademia following its restoration in 2004, with regular monitoring and marble stability checks.

Highlights of recent projects include:



Alessandro Allori (Florence 1535-1607). *Christ and the Adulteress*, 1577. Oil on panel, 380 x 263.5cm. Florence, Basilica of Santo Spirito. Photo by Foto Giusti Claudio

Chapel of the Crucifix, Basilica of San Miniato al Monte

The Basilica of San Miniato al Monte has been described as among the most beautiful Romanesque structures in Tuscany and one of the most beautiful churches in Italy. The Basilica was founded in 1018 and celebrates its 1000th anniversary this year. Coinciding with FoF's 20th anniversary, work included the restoration various elements from the Basilica's interior and work on the exquisite Chapel of the Crucifix was completed this spring.

Cappella Capponi, Church of Santa Felicita

The Capponi Chapel was designed by Filippo Brunelleschi for the Barbadori family. The Capponi family took it over in 1525 and Lodovico Capponi commissioned Jacopo Pontormo to decorate it in 1526. The restoration project comprised the dome destroyed in the 18th century; the four Evangelists painted beneath the dome with the aid of a young Agnolo Bronzino; the Annunciation frescoes on the façade and a large painting by Pontormo depicting the Deposition from the Cross, set in a gilded wooden frame carved by Baccio d'Agnolo on the altar. The restoration project was approved by the Soprintendenza Archeologia Belle Arti e Paesaggio per la Città Metropolitana di Firenze e le Province di Pistoia e Prato and also completed in spring 2018.

Botticelli Room, Uffizi Gallery

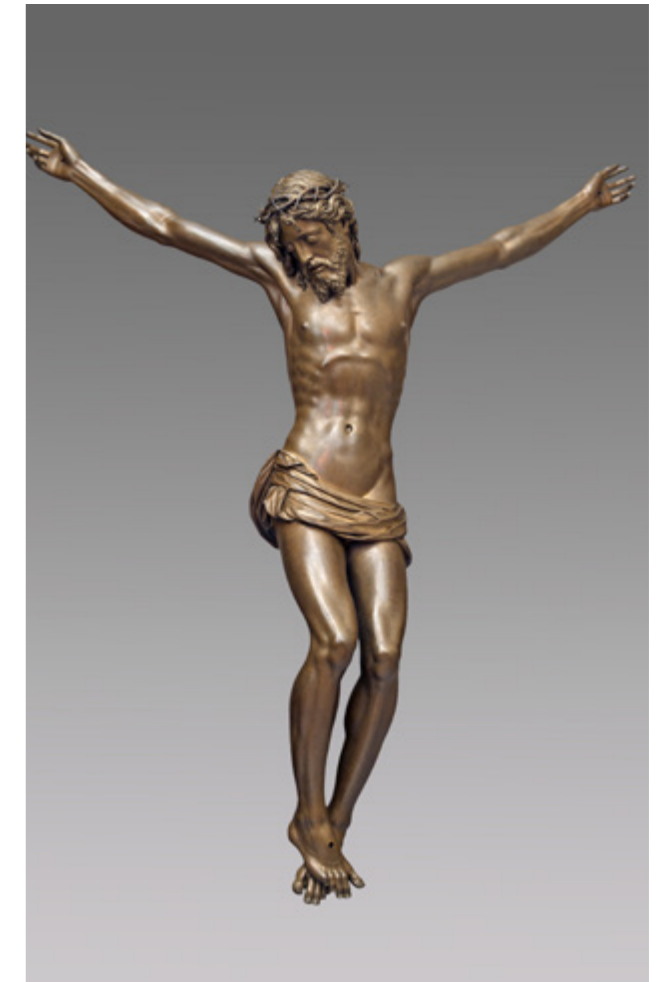
The internationally recognised Botticelli Room in the Uffizi Gallery reopened to the public in fall 2016, following a series of upgrades and retrofitting thanks to a significant grant by FoF. The 19 paintings by Sandro Botticelli, among the most widely recognised in the canon of Western art, remained on view during the process.

Among the most popular in the Uffizi Gallery's collection, masterworks like *The Birth of Venus* (c. 1482-85) and *Primavera* (c. 1482) were seen by some two million visitors in their temporary space over the course of the 16-month restoration of the Botticelli Room.

Features of the restored and newly reinstalled galleries include improved lighting, extensive systems upgrades, new alarm system, and the replacement of discoloured glass framing the artworks with state-of-the-art glass that is more protective and technologically advanced. Several of the paintings

not on view during the upgrade were examined and, when needed, underwent conservation as part of the project.

Other recently completed projects include the restoration of six Italian Renaissance masterpieces featured in a major exhibition at the Palazzo Strozzi in Florence this past winter titled *The Cinquecento in Florence from Michelangelo and Pontormo to Giambologna*; the restoration of 12 superb lunette frescoes, architectural elements, and marble



Giambologna (Douai 1529-Florence 1608) *Crucifix*, c. 1598. Bronze, 200 x 170 x 53 cm. Florence, Basilica of Santissima Annunziata. Photo by Antonio Quattrone

statues in the Cloister of the Vows at the Basilica of the Santissima Annunziata; and restoration of Michelangelo's magnificent wooden crucifix (made when the artist was 18 and thought lost) and reinstallation in Santo Spirito, the church for which it was created.

For more information about Friends of Florence and their work, visit www.friendsofflorence.org.

The Art Business Conference Report

London, September 2018

by Pandora Mather-Lees

In the old days a curator never lunched or dined with a dealer; museum protocol forbade it. So spoke Sir Charles Saumarez Smith during London's 2018 Art Business Conference on the interplay between the public and private cultural sectors. It is an illustration of the long way the art world has travelled since the 1960s and 1970s when the 'trade' was regarded with some disdain by lofty curators and directors. Indeed, the contribution of the private sector to institutions was largely undervalued.

"In the late eighties and early nineties, we slowly but surely saw a shift of paradigms" explains Renée Pfister, a former museum Registrar now consulting in the commercial market. "Museums started to recognise the importance of successful collaborations and partnerships, as well as securing support from the trade. This became even more apparent after the financial meltdown in 2008. With public funding dwindling, museums were depending even more on interaction with dealers and commercial organisations to build their collections, to deliver their core activities, to develop creative ways forward and to foster new programmes of engagement."

Sir Charles courageously broached the subject of philanthropy; who or what lies behind the significant injections of cash museums now enjoy? He pondered how far museum management should probe into the sources of those funds, what will be acceptable and what criteria will be applied? Perhaps we will witness

some tough ethical decisions being made which could well result in constricted private sector capital.

Despite the concern for declining government funding, Michael Ellis, Minister for Arts, Heritage and Tourism opened the proceedings on a positive note, claiming that British Government provides over £800m from the public coffers. Commenting on the recent Mendoza Review on English Museums he adds that three of our institutions are in the world's top ten most visited and moreover, half the UK population visited a museum last year.

So whilst museums are becoming more commercialised, art marketers on the other hand strive to emulate institutions' curatorial flair. There is no better manifestation of this than today's contemporary art fair. In a session entitled 'The Evolving Art Fair', panellists described how curators developed specialist themes, fresh locations and creative programmes to lure visitors in what is a highly saturated trading ecosystem. The art and antiques calendar now comprises around 300 fairs of all shapes, sizes and value thresholds. The Art Business Conference aims to explore developments in the regional art world and this year participants explored the impact of art fairs on the emerging art markets of Turkey and India. In these two cultures, it is very encouraging; one sees a wider audience responding to the work, more collecting happening and the active development of living artists' careers.

There was also a session dedicated to the value of contemporary art and the efforts of dealers and galleries to grow and sustain good prices for the artists. It was accepted that this is generally achieved by controlling exposure, the economics of supply and demand and carefully nurturing an artist's career to ensure a logical development and steady trajectory; alongside this of course, one expects to see values increasing.

No business conference today can avoid the now pervasive subject of blockchain. The art market remains open to the possibilities the technology can offer. A transparent and tamper-proof, shared register can assist the capture and



documentation of provenance information along with other data sets as part of the due diligence process. Provenance is the holy grail of the secondary art market and 'filling gaps' in a painting's history is both necessary to a sale and costly in terms of resources. The panellists included Bernadine Bröcker-Wieder of Vastari (part-funded by blockchain company Everledger), the art dealer Robert Upstone, Sotheby's Lecturer Gareth Fletcher and Jess Houlgrave of Blockchain company Codex Protocol. Whilst from entirely different organisations, the participants were unanimous in their call for higher standards of collections management and record keeping not to mention facilitating the reconciliation of the all-important 'catalogue raisonné'. There is an opportunity to embrace new technology and to promote best practice as it applies to the safe dealing in valuable objects.

As important as provenance is in the due diligence process, conducting KYC checks on the parties to the transaction is obligatory. Fortuitous then that the day included an update on the fifth anti-money laundering directive which regulates not only cash payments of £10,000 and over, but all electronic transfers and importantly the intermediaries to the transaction who are now not exempt from responsibility. For dealers, this sum is a relatively low



threshold and one must be alert to the consequences of non-compliance.

The commoditisation of art - Have we taken a step too far? was an address from Willis Insurance director Richard Nicholson proposing that perhaps a step back to valuing the historical and aesthetic relevance of our national treasures is long overdue in a market obsessed with investment opportunities.

On the genuine appreciation of the object itself, an interesting development in the art market is the role of the interior designer as procurer of fine art and design. With the creative talent to 'mix and match', the designer specifies specialist pieces in a luxury interior programme to combine periods and styles with ease. 'Why Brown is the new Black' was a fascinating fireside chat with Dirk Boll, President Christie's EMERI examining a return to acquiring decorative arts and antiques. Christie's facilitates four online interior decorative arts sales annually. The sales serve up designers and home owners with a 'Kunstkammer' cabinet of curiosities and unusual furnishings they might otherwise miss or eschew. Boll explained that ceramics are making a revival along with the previously 'outdated' brown furniture. The catalyst is Christie's 'curated' object sets displaying a more eclectic range, juxtaposed to delight and enjoy.

Finally, one of the most popular, lively and well-orchestrated panels compared the benefits and drawbacks of litigation, arbitration and mediation. In a subject which might otherwise have been confusing for the layman, this debate led by Farrer & Co included art law barrister Nicola Wallace advocating mediation, Richard Edwards QC of Verulam Buildings on litigation and K&L Gates' Friederike Gräfin von Brühl, on arbitration in art law disputes.

We learned that arbitration is enforceable by law yet offers privacy and has more flexibility than litigation. For instance, there is the right to decide which law will apply. Nor is there an option to appeal so decisions are permanent. Additionally, parties can select their arbitrator, often someone knowledgeable in the field. There is a new Court of Arbitration for the Arts, the CAA, just established in The Hague. Whilst hearings for the arbitration can take place anywhere in the world, the new CAA will include specialist art lawyers to ensure that the nature of disputes is familiar territory and that decisions are fair and relevant to the art market. Experts will be appointed from a pre-approved pool by the NAI, the Netherlands Arbitration Institute.

As for mediation, Nicola Wallace analysed the various stages in dispute escalation which lead to entrenchment and intense brinkmanship. She believes in the value of mediation as an early resolution tool. Low cost and entirely confidential, the process allows for protection of both identity and reputation.

Whilst generally more expensive and very public, litigation does have advantages. Richard Edwards explained the option of Interpleading, which allows a 'stakeholder' intermediary, say a dealer or auction house possessing a disputed object, to file an action absolving themselves of any material interest in that piece. He went on to explain the new business courts in London's Chancery Lane recently established to handle civil claims. Litigation in the courts offers more coercive powers and binding decisions. Whilst there is the right to appeal, Edwards admits it is a right now significantly 'watered down'.

He pointed out that the new courts are a positive response to the rapid rise of arbitration as a means of dispute resolution. This is because matters concluded behind closed doors and not made public through the courts means that common law has not been evolving in line with business practice. The consequence is that there are insufficient precedents and case law to refer to.

Edwards countered the benefit of using art specialists in arbitration cases. This might also mean the individual's preconceptions may adversely affect the result.

These are important considerations in a market where disputes are rife and many don't make it to the Press. Daniel Taylor of Taylor Hampton Solicitors, a firm with experience in acting for victims of fraudulent art transactions, commented: "Litigation is an important weapon at the disposal of those who are victims of art fraud. In particular, worldwide freezing orders are a very effective tool in safeguarding funds which have been the subject of fraud".

In summary, each year conference organiser Louise Hamlin strives to ensure that relevant and current topics in the market are covered. Again, this year, the team brought in some fresh faces and varying themes to educate the global audience on developments pertinent to the art world.

As the conference closed, conference chair Georgina Adam made a major announcement. Art Market Minds, having conquered new territory in the US, is now taking the conference to the Far East. In association with YT Media, a one-day event will take place in Shanghai during art week on November 9th.

Family Office Magazine was once again this year delighted to partner with this important event in London's art market calendar which hosted 350 organisations and over 650 delegates.

For more information on this or other topics covered at the conference contact: info@familyofficemag.com

Deloitte.



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The place of technology in Art & Finance

26 October 2018

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Followed by a cocktail

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Preserving the Œuvre:

The Significance of Catalogue Raisonnés



by Hannah Krasny

What is a Catalogue Raisonné?

The purpose of a catalogue raisonné is to record all known artworks by an artist and to provide information such as title, medium, inscriptions, date, provenance, exhibition and literature references for each work. These publications are a substantial authority of an artist's oeuvre and a crucial tool in the authentication process for a work of art. Consulting the relevant catalogue raisonné is often the first step in the due diligence process for collectors, art dealers, museums and auction houses when presented with an artwork. If the work does not appear in that artist's catalogue raisonné, it should raise a red flag, necessitating further research and consultation with the relevant expert.

Relevance for Collectors

The existence of a comprehensive and reliable catalogue raisonné imbues a sense of confidence in that artist's oeuvre on the part of museums, art dealers and collectors, which can have a positive effect not only on scholarship but also on the artist's market. However, these publications can suffer from an absence of historical records, poor editorial choices and weak scholarship. Furthermore, disputes over who has the right to update an existing catalogue can dampen the market for unrecorded artworks, a well reported example of this being the Modigliani case. The catalogue raisonné for Modigliani was compiled by Ambrogio Ceroni who died in 1970 before completing his

project. Because the battle to succeed him has been fraught and no single authenticating body has been universally acknowledged, the market for unrecorded Modigliani artworks remains complicated to say the least, especially because financial stakes are so high.

Living Field of Expertise

Absent a reliable catalogue raisonné, the market-acknowledged expert (or experts) is the primary authority used to authenticate works and issue certificates of authenticity or opinion letters. This responsibility places them in a position of power but can also leave them exposed if their opinion is ill-received; the Warhol and Lichtenstein Foundations, for example, no longer authenticate works because of the fear of litigation and the cost of liability insurance. There are also many artists for whom there is no living expert, which jeopardizes the authentication process and could eventually limit an artist's market.

Many of these issues could have been avoided if the artist had kept complete records and collaborated with an author during their lifetime, as Picasso did over four decades with Christian Zervos resulting in a thirty-two volume catalogue raisonné published between 1932 and 1978.

Contemporary artists generally understand that they have a legacy but may not know or care how to participate in helping ensure the longevity of that legacy. Unfortunately, the primary source of information on a work is lost when that artist passes away, often leaving the estate responsible for preserving an artist's oeuvre. This scenario creates an extra level of separation between the information that is published and the original source of that information.

These lessons from the past should be sobering. Contemporary artists, their studios, and their primary dealers can have a transformative effect on the artist's legacy by prioritising the creation of a comprehensive catalogue raisonné during their lifetimes.

Technology is helping facilitate a shift away from traditional printed publications towards the digitisation of catalogue raisonnés which could make the information more accessible and the process of producing them less costly. Though there is pushback against technological advances in the field, ease of digital documentation should encourage living artists to keep more meticulous records of their artworks.

Organizing Professionals

In what was often considered a reasonably solitary profession, scholars and researchers in the field are now building networks to raise important issues, share knowledge and facilitate collaboration.

In the United States, the Catalogue Raisonné Scholars Association (CRSA) was founded in 1993 as a resource for art researchers and scholars and as a conduit for information and support. Subjects of CRSA conferences range as wide as exploring connections between scholarship, the market and the law as it relates to posthumous casts, to issues of consistency within bibliographic citations of publications. By identifying relevant issues and creating forums to discuss them, CRSA brings awareness and relevance to the study and publication of catalogue raisonnés. The rest of the world will likely follow suit to promote these same goals and standards.

Hannah Krasny is a summer associate with the Art and Cultural Property Law Group at Constantine Cannon LLP in London, England. She is currently enrolled at Emory University School of Law in Atlanta, Georgia.



Turner's 1831 visit to the Borders celebrated in new exhibition

Abbotsford, the home of Sir Walter Scott, dedicated an exhibition which opened earlier this year, to the relationship between the great English painter JMW Turner (1775- 1851) and the hugely influential Sir Walter Scott (1771-1832).'

J.M.W. Turner is a regular cornerstone of British art exhibitions but rarely does an exhibition focus on his personal relationships and interactions with his contemporaries. Turner's collaborative work with the celebrity author Sir Walter Scott resulted in some of the most beautiful watercolour illustrations ever produced.

Highlights of the exhibition include Turner's personal painting effects, including his travelling cabinet, spectacles, palette and paint box loaned from the Tate and the Ashmolean Museum. These treasures have not been on display in Scotland for over a decade. The Abbotsford Trust is also delighted to be displaying Turner's 'Abbotsford' sketchbook, one of the three hundred or so that the artist used throughout his life.

This is the first time that the Abbotsford sketchbook has returned to Scott's home since it was carried by Turner himself in August 1831. In it, Turner recorded his visual impressions of Scott's home, both inside and out, making it one of the most precious visual sources in Abbotsford's history, allowing the staff to place features, objects in their collections and even planting schemes just as they were during Sir Walter Scott's lifetime.

An interactive version of the sketchbook also allows visitors to explore Turner's sketches of other sites in the region, from Dryburgh and Melrose Abbey to Smailholm Tower, Kelso and Berwick upon Tweed.

Visitors will also be able to see three original Turner watercolours produced in association with Sir Walter Scott's work and his posthumous biography.

The exhibition will run until the 30th November 2017. Entry is included in the admission ticket to the house. Due to the light-sensitive nature of some of the display items, light levels in the exhibition room will be low.

The display showcases material from the collections of the Tate, The Ashmolean, The Abbotsford Trust, the Faculty of Advocates Abbotsford Collection Trust and private lenders. Kirsty Archer-Thompson, Collections and Interpretation Manager for the Abbotsford Trust and curator of the exhibition commented: "I think that interactions between the famous figures of our past remind us how dynamic that past was. Regarding collaboration and marketing coups, the partnership between Turner and Scott was revolutionary in the history of the book. But on a human level, their relationship was more interesting still, plagued by the suspicion, anxiety and miscommunication between two men desperate to make their mark and cement their legacy.

"This is a story about the vulnerabilities of artists as people, but also about how those people find a way forwards to reconciliation - and perhaps even friendship. I think that, for that reason, it's still a very relevant story to the world of today."

THE RELATIONSHIP

The business partnership of two cultural giants began in 1818 when Scott was Britain's premier novelist and culminated in the publication of Turner's illustrated editions of Scott's poetry and prose works after the author's death in 1832. This sometimes strained and frosty relationship between artist and author had as many twists and turns as a novel, from accusations of 'slurring' and palms 'itchy' for money to the warm welcome Turner received in 1831 as he arrived at Scott's family home in the Scottish Borders. During his stay at Abbotsford, he was tasked with getting to know the man behind the writing and sketching and exploring a landscape that Scott had helped to put on the map.

Turner and Scott were from very different social backgrounds, with very different characters and political leanings. They were both the pre-eminent artists of their day and their journey to the top had involved no small degree of reinvention, skill and mastery of their respective markets. Both men were protective of their art, and, increasingly with their advancing years, subject to wounded pride. They were also prone to fits of anxiety and depression, held in check by their love of the great outdoors and of the escapism and inner peace it could provide. Scott was a communicator and a collaborator, whereas Turner had grown up in a marketplace where trade and commerce was the language of interaction. This had made him cautious, protective and renowned as a man who drove a hard bargain. Charting their lives and careers side by side, the exhibition explains how and why the sparks flew but also reveals that there was a great deal of common ground between Scott and Turner, perhaps more than either man appreciated.

THE ARTWORK

Two of the original Turner watercolours form part of an original set of twenty-four paintings commissioned in 1831 to illustrate a lavish new edition of Scott's poetry. Some of the scenes in the Borders closest to Sir Walter Scott's heart were worked up by Turner from sketches that he made during his stay at Abbotsford in August of that year. They include watercolours of Newark Tower on the Bowhill estate, and Abbotsford itself, framed by the outline of the Eildon hills. Both original artworks were acquired by the Abbotsford Trust in 2011 with the kind support of the Art Fund. This is the first time these watercolours have been on display at Abbotsford and represents a once in a generation opportunity to see these exquisite pieces.

For more information about Abbotsford, visit www.scottsassbotsford.com

Measuring the World

Hermann Historica



Exceptional measuring instruments and devices from the 19th century in the Autumn Auction at Hermann Historica in Munich.

“Measuring the World”: exceptional measuring instruments and devices in the Autumn Auction at Hermann Historica in Munich.

The 77th auction of the specialised auction house presents an astounding line-up of objects, ranging from superlative masterpieces of the most exquisite craftsmanship, unique armour and helmets through to historically significant mementos of European ruling houses.

Antiquities

Since time immemorial, man’s inherent desire to catalogue, regulate and understand the world has been one of humanity’s driving forces. Weights and measures prepared the way for scientific discovery in this endeavour by enabling documentation and comparison, serving both as a classification system and orientation; consequently, they laid the foundation for asserting claims to power and gave rise to administrative standards. An unrivalled late Roman measuring cup, or sextarius, its inscription

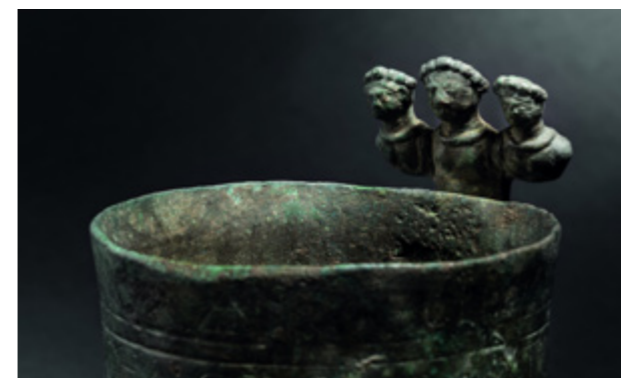
revealing its origins during the years 402 – 408 A.D., is impressive evidence that this system was well established prior to the publication of “Measuring the World”, the story of Johann Carl Friedrich Gauß (1777 – 1855) and Alexander von Humboldt (1769 – 1859). As stylised busts, the portraits of no fewer than three Roman emperors crowned with diadems embellish the handle of the virtually cylindrical vessel. Gazing over the rim, they appear to be monitoring the measurement of the contents. According to the continuous inscription, the portraits show the three emperors Arcadius, Honorius and Theodosius II, the son of Arcadius. The geographical origin is in the Eastern Roman Empire. The signs of wear and tear and the shape of the ancient artefact, like the thickness of the walls, the slight widening at the opening and the chamber of the base, indicate a secondary use as a mortar over many years. A fascinating, museum-quality piece, whose outstanding condition, the fact that its exact age can be determined, the inscription stating the province and the depiction of contemporary



Maximilian I. Joseph of Bavaria – an unparalleled coffee and tea service with parrot motifs made by the Porzellan Manufaktur Nymphenburg, circa 1810/20.



A pair of Dutch flintlock pistols features full stocks made of intricately carved, brass-mounted ivory, ca. 1690.



Gazing over the rim, three Roman emperors appear to be monitoring the measurement of the contents of the unrivalled late Roman measuring cup



An outstanding Milanese armour for the field from 1570/80 is lavishly etched with delicate trophy decoration

rulers all invite further academic study. This significant monument to the metrology and administrative history of late antiquity is open to bids from 8,000 euros.

Works of art

Continuing the theme of metrology, a great deal more recent yet no less impressive is a collection of unusual measuring devices with a focus on 19th-century brass instruments. A group of approximately 85 precision artworks that have been intricately worked with fascinating accuracy and aesthetics by prestigious manufacturers, such as Stanley, C. Collins, Troughton & Simms, all of London, or Fraunhofer, Munich, will come under the hammer. A dazzling array of rare objects are being tendered for sale, from microscopes to theodolites, right through to globes and sextants. The exceptionally striking theodolites, crafted in brass, glass and nickel, with a swivelling telescope, reflectors and lenses, would not merely grace every specialised collection, but would also add distinction to any aesthetic environment as decoration, far removed from their function. With bids starting at just 150 euros, this is an ideal opportunity for young collectors and aficionados of attractive precision mechanics to acquire a prize.

Arms and Armour

Both regarding quality and numbers, the selection of outstanding armour in the Autumn Auction will not disappoint. The armour produced by mediaeval and early modern blacksmiths was not merely designed as a protective and ornate covering, but also as an imposing status symbol; therefore, their work invariably reflects the highest standards of functional reliability and aesthetics. To this day, these protective coverings bear testimony to superior craftsmanship; not only do they create a certain excitement as design objects, but their carefully considered forms and the myriad of artisanal techniques that were employed command our admiration.

Hermann Historica GmbH

Autumn Auction: 5 to 23 November
www.hermann-historica.com

HUBERT DE WATRIGANT SOLO SHOW AT LONDON'S OSBORNE STUDIO GALLERY

6th – 29th November 2018 at Osborne Studio Gallery, www.osg.uk.com

This will be the eighth solo show for Hubert de Watrigant at the Osborne Studio Gallery, where he has been exhibiting since 1991.

In his own words, Watrigant describes his struggles for perfection, his experiments with media, and his constant search for new subjects. Extraordinary natural gifts (he is self-taught) have brought him international success. He has exhibited regularly in France, Spain, America, the Emirates and Japan. Private collectors include HM The Queen, HM The King of Morocco, HH Sheikh Mohammed al-Thani, and many other connoisseurs of equestrian art including Baron Guy de Rothschild, the Wildenstein and Niarchos families.

The late Sir Peter o'Sullivan, former Chairman of the Osborne Studio Gallery, 'The Voice of Racing', connoisseur and communicator, wrote: 'this artist continually displays glorious examples of a lively imagination interpreted with breath taking flair.' He can seize a fleeting moment, and capture the transient effects of light.

This exhibition, comprising some fifty new works, reveals new sources of inspiration, extending his reach beyond the racecourse and its world. The eternal 'femme magnifique', classic Muse since art began brings the beauty of the human form into focus. Another new theme is the blazing colour of Africa Watrigant enjoyed on recent travels, as in 'Touareg' and 'Senegal.'. And the rustic plumage of farm birds (Poules and Oies de Guinee) competes with the polished coats of Arabian thoroughbreds. .

Hubert de Watrigant was born in 1954 in the South West of France. He comes from a noble family immersed in thoroughbred horseracing for many generations. His father was a breeder, his uncle a



Impressions, Ink and Gouache on paper, 66x100cm



Le Long de la Barrière, Gouache and pastel, 29x46cm



La Couverture Rayée, Mixed media on canvas, 54x65cm



Cyrano Abandonné collage on canvas, oil and acrylic

trainer and Watrigant himself spent his early post-school years working for stud farms, as well as alongside bloodstock agents.

Nephews Nicolas and Damien, and cousin Antoine are all well known in the racing world, as bloodstock agents and trainers. .

He talks about how his art evolved. He started sketching in his father's stables. 'At school I drew ceaselessly in the margins of my notebooks. It was a very natural thing for me to do. I did not go to art school. I have tried to find my way, to move. I specialised in the horse which seemed easier than landscapes', he remembers. 'At the beginning I was doing portraits of horses, to find commissions and earn some money. If you want to work, you need to live, you need to earn money, and you need to sell paintings.'

He describes his own creative progress. For a restless artist, there is never an easy route. 'I did a lot of portraits for 15 years. It got a little boring. I was doing a few exhibitions too, but not every year and was spending more time doing portraits than exhibitions'. He continues: 'The thing with portraits you

always know what is going to happen at the end, you don't get surprise. So, in the middle of the 1980s, I stopped most of the commissions to concentrate on exhibition work' 'I wanted to find my passion, my style, tried to find some new expression.' He was also enough of a realist to keep a watchful eye on the market. He kept his transition of style a gradual development.

'I moved slowly, 'he continues, 'If you move too fast people are disappointed they want to know what has happened to him and his style? What's gone wrong?' 'I needed to find new things for my work so I put some collage on paper, worked on board and wood, and I like to mix mediums.' Watrigant uses a wide variety of materials, including charcoal, pastel, watercolour and oils, and works on many different surfaces. Influences from the past include Delacroix, master of horses and wild animals, Gericault who also loved sketching in the stables as a boy, and Rene Princeteau, the first teacher of Toulouse Lautrec, another artist of noble family, with a 'passion cheval.'

Watrigant has a distinctly impressionist approach to the world of racing, allowing us freedom to interpret his vision.



Hermine, collage on canvas, then acrylic and oil with charcoal

THE HEIRS OF JOAN MIRÓ CEDE FOUR OF THE ARTIST'S SCULPTURES TO THE CENTRO BOTÍN AND THE CITY COUNCIL OF SANTANDER



The heirs of Joan Miró, represented in Santander by Joan Punyet Miró, grandson of the artists and figurehead of the Successió Miró, have decided to arrange a temporary five-year renewable cession of four sculptures by the famous artist currently on display as part of the exhibition 'Joan Miró: Sculptures 1928-1982', which will remain open to the public on the second floor of the Centro Botín until 2 September.

The family of Joan Miró fulfils the artist's wish to have his larger works displayed in public places and accessible to everyone. This was confirmed by Joan Punyet Miró, who mentioned he was amazed at the popularity of his grandfather's exhibition at the Centro Botín and the cultural projects planned for the city of Santander, such as the transfer of the Banco Santander art collection to its renovated corporate headquarters on Paseo Pereda or the

scheduled opening of the centre associated with the Reina Sofía museum connected with the Lafuente Archive, which has undoubtedly spurred the family on towards this generous gesture.

Also present at this event was the executive director of the Centro Botín, Fátima Sánchez, and the mayor of Santander, Gema Igual, who publicly thanked the heirs of Joan Miró for this invaluable gesture. Sánchez stated she was delighted "because Santander will continue to enjoy, both in the exhibition spaces in the Centro Botín and those in the Pereda, these magnificent works by Joan Miró. A truly generous gesture of the artist's heirs with this city that once again proves how our staunch support for collaboration between public and private institutions, if well managed, can yield very positive results".

On her part, the mayor mentioned that the Pereda Gardens are thus becoming a true outdoor museum, with the wells of Cristina Iglesias, the monuments to the fire victims, to José María de Pereda, to Concha Espina... and a veritable cultural epicentre surrounded by first rate cultural, historical and heritage resources, such as the Centro Botín, the MUPAC, the future Reina Sofía affiliated centre, the exhibition area planned by Banco Santander at its main headquarters, the Cathedral, the medieval wall interpretation centre and the Spanish Civil War air-raid shelter.

Three of the ceded works have been made with objets trouvés, one of the artist's usual practices and a hallmark of his work, whereas the fourth one is one of the many homages paid by Miró to women. Moreover, they all hail from Palma de Mallorca to be relocated, via this cession, in public and busy location, thus fulfilling the artist's wish to show his works to as many people as possible. Thus, *Femme Monument*, 1970, and *Souvenir de la Tour Eiffel*, 1977, are sculptures that the family has ceded to the Centro Botín for display in gallery E on the first floor, that will become an area dedicated to the artist. The first is one of the artist's first sculptures made in the Fonderia

Artística Bonvicini, in Verona, where he created mostly large pieces, with polished and smooth surfaces. The second is a three metre-high work made of objects of no initial artistic value, but which, for Miró, seemed to irradiate a certain magic or positive energy; the poetic freedom so characteristic of Miró prevails in this work, making us momentarily forget its true meaning and origin. On the other hand, *Tête (Tête sur socle)*, 1978, and *Femme (Femme debout)*, 1969, are the monumental works destined for the City Council of Santander for display in the Pereda Gardens.

On the ceded works

These four pieces are an excellent selection of the sculptural work of Miró, not only because they represent his work in three different foundries (in Barcelona, Paris and Verona), but also because of the chronological range they offer as a whole, clearly depicting the evolution of his work.



Femme, Monument, 1970
334 x 54 x 80 cm
Edition of 6 copies - Copy 5/6
Femme, monument, 1970

The origin of this sculpture is a bar of soap Miró used to use to clean his brushes; its harder edges caused the centre to be slowly eroded until it became a hole, as shown in the sculpture. The move towards the monumentality of this piece, as is the case in many others, involved successive enlargements of plaster models.

The work is crowned by a strategically placed egg in equilibrium. The assembly of two humble elements united by bronze renders a dance of empty and full spaces, a playful spin that makes this sculpture ideal for display in a public area.

Souvenir de la Tour Eiffel, 1977



Souvenir de la Tour Eiffel, 1977
334 x 54 x 80 cm Bronze
Fundació Parellada, Barcelona Copy 5/6

This sculpture is built around a vertical structure

which was originally a wicker lamp stand with four feet, whose shade has been replaced by a large head, specifically that of Groucho Marx. By placing this big head in a horizontal position, the figure begins to take on the appearance of facial features. A large opening in the front like a mouth, and other exaggerated features, modelled by Miró himself. A large pitchfork slightly leaning forwards crowns the piece, which is finished off by other items such as a piece of Damask draped around the head and the suspended electrical cables tied at the top. As final touch, halfway up the piece and protruding outwards, a box full of used tubes of paint.

Tête sur socle, 1978



Tête (Tête sur socle), 1978
175 x 108 x 80 cm Bronze
Susse Fondeur, Arcueil, Paris

The origin of this sculpture is a small piece of wooden furniture that gradually increased in size (several plaster models enlarged using a pantograph) until its current dimensions. The title highlights the plinth, by way of a body, used as a base for the large irregular shaped head with lines suggesting features. Miró does not forget the back, with designs suggestive of hair, a recurring iconographic mark in much of this work. Many times – we are not sure in this instance, but may well have been the case – the heads of his sculptures are stones that Miró has found and kept, attracted by their shape.

Femme debout, 1969

This is a solid and imposing figure. Its origin lies in a small 31 cm high sculpture dating back to 1949. As on other occasions, Miró returned to it and expanded it to almost two metres high, most likely with this exhibition in public places in mind.

Its black bronze patina is polished, a smooth surface suggesting the shapes of the eyes, nose, mouth, arms, breasts and a large vagina in the middle. Miró was not a stranger, as was the case with many other artists, to the influence of primitive cultures. The references are everywhere. In his preliminary sketches, often accompanied by brief notes, the word goddess appears associated with woman. In 1057, for example, he visited Altamira with ceramist Josep Llorens Artigas, while working on the UNESCO murals.

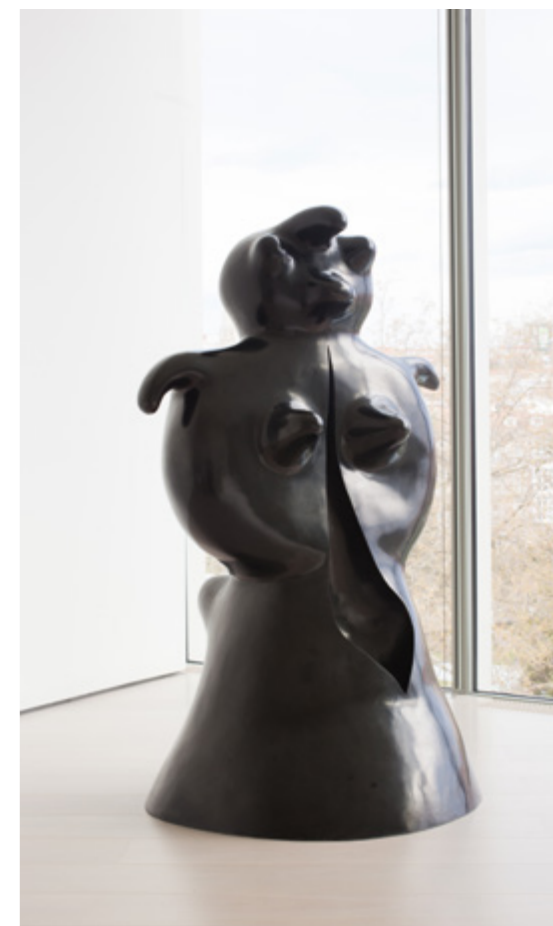
About the exhibition "Joan Miró: Sculptures 1928-1982"

Since the 20th March the Centro Botín has been hosting a unique and anthological exhibition of the main sculptural works of Joan Miró and his original creative process, different from traditional standards. The exhibition, organised with the collaboration of Obra Social "la Caixa", brings together for the first time over one hundred sculptures from all the artistic periods of Miró (Barcelona, 1893 – Palma, 1983), as well as drawings, preliminary sketches for his works, photographs of the artist and the objects with which he created his works, of which many are unprecedented.

The Centro Botín, designed by architect Renzo Piano, is a project implemented by Fundación Botín and aimed at becoming a flagship private art centre in Spain and one of the leading art centres in the international art circuit.

Through the arts, it will help develop creativity in Santander, and thus to unlock its social and economic wealth. It will also be a global pioneer for fostering creativity, tapping the potential of the arts for nurturing people's emotional intelligence and creative capacity. Finally, it will be a meeting place in a privileged location right in the city centre, completing the cultural axis of the Cantabria coast, and becoming a driver of the national and international development of both the city and the region.

For further information:
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Femme (Femme debout). 1969
195 x 122 x 110 cm Bronze
Susse Fondeur, Arcueil, Paris
Copy HC II/III Edition of 4 copies

Photo credits: F. Català-Roca. Miró et Femme à la Galerie Maeght, Paris, 1970. © Photographique Archives F. Català-Roca - Arxiu Històric del Col·legi d'Arquitectes de Catalunya.



Silver / Paper / Gold
Roisin O'Farrell

Roisin O'Farrell comes from an extraordinary lineage of 'bohemian' artists and determined 'work-a-day' women. Art was definitely in her genes and she had some talent, but she didn't have the confidence to become an artist.

She worked in business for many years, and then in 2009 as Ireland's worst recession was biting hard, she was made redundant from her job.

But it wasn't a straightforward decision for Roisin. Her marriage of 18 years had ended, and she was left financially and emotionally responsible for two children.

She had no certainty, but she had a fragile instinct that 'just maybe' the impossible could be possible for her. She worked hard and treated art as her job. She painted every day and about a year later she was approached by The Killarney Art Gallery in Kerry.

Within a few years she had replaced the income from her job and was no longer reliant on her ex-husband.

Nine years on, Roisin has shown her work in established galleries in Ireland and abroad and her work has been featured on TV and the big screen. She also embarked on a teaching career that allows her to encourage and inspire other women to learn to paint and find the confidence to change their lives.

Derek Culley Art & Museum - AM
 Question: Can you discuss your relationship to interiors and household objects in your art and comment on your recent exhibition in September at the Doorway Gallery in Dublin.

Answer: Roisin O'Farrell – Roisin
 Well, much of my work has been an exploration of the idea of home and family. Interiors for me are a visual expression of home. I purposely don't add

figures as I like for the viewer to be able to imagine themselves about to take a seat by the window for a moment of calm on a busy day or to head out the door for a calming walk.

My work has been likened to the establishing shot in a movie which was surreal. The moment that the characters are about to enter or have just stepped out of sight. I am drawn to calm spaces because those are the moments that I seek too.

We're lucky in Ireland to have so many gorgeous period homes. I love to paint small country hotels like Marlfield House, Castle Leslie, and Kilruddery House but I also paint real lived in period homes. Whenever I find them and whenever they are happy to let me in!

I've been working with The Doorway Gallery – Dublin, since soon after I started showing my work. Denise Donnelly is my cousin and she is one of those extraordinary women that I mentioned. In my new series I've gone right back to the scary start. Rather than work in oils as I have for nine years, this new work allowed me to explore other textures such as acrylic, metallics, and papers, as well as oils. That said, the new series has been accompanied by a selection of new works in oils that continue the themes of old world interiors and the familiar welly boot family portraits.

Question: AM

Your works appear to be both passionate and inspirational. What is it that inspires you; inspires the works of Roisin O'Farrell?

Answer: Roisin

The inspiration for the new multimedia series came from a house that I visited in the United States three years ago while I was on a teaching trip. It was the home of some of the early settlers and had been preserved. I wandered into a tiny room no bigger than a wardrobe and discovered on the wall, the remains of strips of wallpaper that went back over a hundred years. I've come back to this moment many times since and reflected on the lives of the generations of the same family that lived in that home. I was drawn to work with the media, the papers, but also to develop the new work as a part of my ongoing reflections on the idea of home in all its messy complexity. The comfort and chaos, strength and fragility, messy relationships and unconditional belonging.

Pictured are some examples of the Silver / Paper / Gold exhibition recently held in The Doorway Gallery – 24 South Frederick Street, Dublin 2 Ireland.

<https://www.thedoorwaygallery.com>

<https://www.roisinfoarrell.com/>





by Dr. Hannah Pröbsting
External Affairs Coordinator

Embracing complexity at the museum

The world we navigate is full of complexities. We experience them in our personal and work lives and see them played out in the fragility of international politics. In an effort to understand these situations it can be tempting to simplify them. Yet to do so seems to underestimate our capacity to grasp complexity. This is where a museum – as a space both within culture, but set apart for its ability to critique it – can step in. Indeed, one of its primary roles is to both draw attention to such complexities and actively unpack them.

At the Musée de l'Elysée, a world-leading museum of photography based in Switzerland, one of the primary ways this is achieved is through collaboration. On an institutional level, our exhibitions have travelled to venues such as embassies, university law departments and rock festivals. Similarly, in our programming, we draw upon the expertise of a wide variety of experts, ranging from psychologists and neuroscientists to sociologists and mountaineers. Considering photography in surprising contexts and through the eyes of specialists from different fields complements the work of art and museum professionals by drawing attention to aspects that might otherwise be left unexplored. Such collaborations therefore

necessarily open up new and unexpected ways of thinking about individual images and the situations they represent.

A prime example of such a collaboration is the Musée de l'Elysée's current project with the Swiss Agency of Development and Cooperation, "Humanitarian Principles, Here and Now." The goal was ambitious – to create a novel perspective on the four internationally agreed-upon humanitarian principles of humanity, independence, neutrality, and impartiality that breaks with the visual tropes of humanitarian imagery. Many of us are familiar with famine and conflict images, or those of mothers and children receiving aid. While these images can be distressing or moving, they can also feel dislocated from our daily realities, despite the fact humanitarian principles are as applicable to us as they are to aid workers in the field. We, therefore invited ten Swiss photographers to reflect on where they see the four humanitarian principles at play in their everyday lives. Each artist was given carte blanche to create a short film that draws attention to aspects of the principles that resonate with them.

The result is profound and often moving. Despite the short duration – each film is between three

and four minutes long – the photographers have succeeded not just in revealing something of their own personal relationship to the principles, but also allude to the complexity that surrounds them and the dilemmas they confront us with.

Sarah Carp's *Renaissance*, for example, complicates a common image of pregnancy and motherhood by presenting the viewer with a visual representation of her personal experience. Self-portraits of the photographer and images of her young children are interspersed with melancholic images that pierce the viewer with notes of loneliness and isolation. Laurence Rasti moves in a different direction by accentuating the seemingly arbitrary nature of borders, which nevertheless determine where we can and cannot go. Her film takes its title from *Le Salève* – a mountain that dominates the Geneva landscape, but is located in France – and is the visual subject of the film, with the camera tracing the path to the summit. At the same time, we hear a short conversation between an Afghan refugee living in Geneva and the photographer, herself the daughter of an Iranian woman who came to Switzerland after fleeing the war with Iraq.

As is often the case, however, the whole is worth

much more than the sum of its parts. Inevitably, different films speak to different viewers, since each viewer brings with them their own personal experience and situations. Together these films offer a fresh, new, and above all artistic perspective on humanitarian principles.

First shown in the context of the *Nuit des images* – an annual festival of projection at the Musée de l'Elysée – these films will be brought into conversation with one another in the context of a roundtable with the participation of a psychologist researching empathy, an art historian specialized in the representation of suffering, a humanitarian aid worker from the International Committee of the Red Cross, the Head of Swiss Humanitarian Aid and two photographers. By offering a range of diverse perspectives, we hope viewers will walk away having experienced, and perhaps even understood, something of the complexity of the humanitarian principles – and the power of art to allow them to do so.

www.elysee.ch/en/

All ten films are available to watch online at <https://vimeo.com/album/5227319>



From the series *Memorial Garden*, 2018 © Virgine Rebetez

Art & the Regions

The highs and lows of art practice outside the capital

by Victoria Burroughes of ARTIQ



Sunk Estate by Steve Burden

It's no great surprise that the UK's capital boasts the most comprehensive, evolving and diverse selection of creative people, projects and venues in the country. The banner is proudly held, and, whilst the efforts of London's local councils, arts professionals, private collectors and public institutions are nothing but a good thing, London's dominance does create problematic myopia when it comes to recognising pioneering talent and artistic endeavour outside 'The Big Smoke'.

The arts are a massive wealth-generator for the UK. Up to half of all tourists will engage with arts and cultural activities during their visit, contributing to the £12.4 billion UK businesses in the arts and culture industry contribute to the economy each year. The wealth knockon certainly looks to be becoming more geographically-democratic; two of the cities most positively impacted by recent investments in arts and culture are outside London, for example, with Kent's economy boosted by £13.9 million after the opening of the Turner Contemporary in Margate and the extra income generated for Liverpool, once named Capital of Culture, reaching £753.8 million.

Artists themselves are driving change too, particularly in response to rising rents and property prices in the south-east. Countrywide, artists are reclaiming property for use as art venues and creative spaces, from converted shoe factories and former stables to ex-garden centres, as well as re-appropriating defunct retail spaces and regenerating high streets, providing a much-needed contribution to the overall built environment. Arts resource Artquest now provides resources to help the artist to access empty spaces, whilst Popupspace has introduced a bespoke insurance product to cover temporary and transient projects in public spaces - a sure sign of the value they bring.

However, what's it really like to practice outside of the capital? 2017 Turner Prize winner Lubaina Himid recently told The Observer that 'not enough conversation goes on about artists working outside London. It was the same with me. I was always showing my work, but it took a Turner Prize for the wider public to understand that it existed.' For all that we're moving toward a much greater and truer inclusivity in terms of age, race and gender in art, is the narrow focus on the capital one of the last barriers to fall?

One of the overwhelming benefits of working outside London is certainly the question of space. Painter and print-maker Sam Pullen lived and worked in south-east London for 15 years prior to moving to Hastings - 'Moving to a much cheaper area meant we could afford a large house, instead of a tiny flat. My studio is a large room at the very top of our house. I have young children and being based at home is great so that I can maximise time with them. My studios in London were usually quite cramped and were sometimes a commute away from where I lived.'

The city can also still be a theme, even when no longer a base. 'My current practice investigates dystopian themes and ideas associated with British housing estates,' says Steve Burden, a painter who was born in Greenwich and whose work explores the roots and the inherently urban context in which he grew up. 'I am very much interested in the notion of a city and how it affects our relationships with each other, and the environment in which we live.' Steve is now based in a purpose-built studio in his garden in Somerset, which he also designed himself. 'I'm totally spoilt. Previously I painted in a spare room or the dining room table, anywhere I could find space!' Counterintuitively, removing himself from the environment which inspired his practice has actually been

a boon. 'Now I am removed from it I find it easier to create the work and tell my story. The studio has become a place of reflection and I am now in the process of charting my memory, my chronology and attempting to document it. These are my chapters and I don't need to be in the city to chart them - the thinking takes more time than the painting.'

Some artists even find that a first move leads to a second. Sculptor Ben Russell, who creates nature-inspired stone sculptures and exhibits regularly, wasn't completely happy with his initial relocation. 'It can be a little bit of a closed book at times and people can be quite cold towards people they don't know. It has been good at times but is not a relaxing workshop environment I dreamt of, so I am in the process of packing up and relocating to a lovely farm tucked away in the rolling Dorset Hills. Here I will have two units with a yard that joins them. One unit for heavy roughing out and dusty work and another for finer finishing work and polishing along with an office. This will also offer me the chance to work outside more, something I have barely been able to do over the last 18 months. I can't wait to get started.'

All the artists we spoke to caution against completely turning one's back on London. 'It's important to maintain contacts and keep operating

in London, even though you've taken yourself and your practice out of it', Sam warns. 'It's still the main hub in the UK for exhibiting, selling, networking.' He adds that being able to visit art material shops easily is something he misses, particularly in one of the industries where the physicality of materials is so fundamental.

Having access to mentors and the people from whom artists learnt their craft is also vital. 'My previous workspace in south-east London was shared with an old college tutor, some other ex-students from my art school and a stonemason I worked with on occasion,' Ben says, talking of an aspect of London he now misses. Steve agrees. 'The isolation can be a thing and lack of a big peer network. I have an umbilical cord back to the city - most of my family still lives there - and that is important because the city is my subject and also the majority of shows are still in London.'

The power of the capital will never diminish, but just as these artists are maintaining their links to it, so we should all, arts media, institutions and industry alike, ensure that we continue to seek out, reach out and include artists from the whole country to make sure we all see the bigger picture.

www.artiq.co



Nature-inspired sculpture by Ben Russell



'SP05' by Sam Pullen

I'm with Adrian Frost... maybe

by Derek Culley

His studio living space, he's dwelt in for the last eight years is a poured concrete dome-shaped behemoth. Raked with four feet wide by twenty feet high double glazed glass panel windows. Clutched into the once ocean bed limestone bluffs deep in the Ozarks of Arkansas; named Miracle Mansion, designed by a sure Robert Hyde, a set designer out of Hollywood, who was hired in the early 1960's by the Nazi sympathiser Gerald LK Smith to design the Christ in The Ozarks theatrical passion play set. This he did and fortuitously being tall and in possession of a flowing beard played Christ himself in the play on an off for 17 years, till he got fired for also being a Peeping Tom.

Adrian D Frost; Adrian for Adrian Heath, the abstract painter who supported Terry Frost's nascent painting career began in 1941 in the German 2nd world war prison camp, Stalag Luft 183, deep in the heart of Bavaria. The D is for Dudley Muff,

the fellow New Zealand prisoner of war who threw "Maori bones" for Terence Ernest Manitou Frost (later to get his ass knighted), the throwing of which persuaded Terry not to break out from the camp till the Americans rescued them (some of the others who broke out got shot). Adrian Heath was prominent in getting Terry to apply to Camberwell art school straight after the war and advising St Ives as a place he might more encouragingly and easily make art than London. Manitou, Terry's middle name, is from the "ss Manitou", a First World War troop-carrying ship, torpedoed by a Turkish destroyer off the shores of Gallipoli. The men were ordered to abandon ship, many drowned. Terry's father, Cpt Frost (whom Terry never met, being brought up by his maternal grandparents) of the Warwickshire Yeomanry, ignored the order, three torpedoes struck the Manitou, none detonating ...



"St Mish & St Mash" Adrian Frost 2018

We step through the ten foot high, local stone built arched doorway of the studio.

The first work I see is "St Mish & St Mash", it's a triptych, the right-hand panel three foot wide six foot high, with the stretcher bars narrowing to points carrying on another two feet after the six-foot image, like horns. The image is of a female figure (Eve ? St Mash) the encaustic cardboard cut-out arms raised, the hands screwed through the palms with shiny steel screw and washers, to a rusted flat steel background, that culminates above her headless neck, in that curved arch semi-circular familiar Christian church iconography.

Her figure is wearing an encaustic modeled T-shirt, the drape of which, in this light puts me in mind of 15 century Spanish heavily modeled chiaroscuroed figure painting and beneath where her navel would begin and her t-shirt ends a carved out altar shelf, drilled out in the middle, where a silver bowl is inserted, filled with shimmering salt crystal.

The centre panel is not as tall as the two side panels. It's three foot by four foot. In it's middle, there is a diamond shaped piece of rippled roofing galvanise that has had the

word "Free" fire gunned out of it, so only the dark shadow of the letters remain.

Directly below it and on the same panel is another altar shelf, built slightly sloped as a lectern, where a large book is held in place by two 6 inch heavy steel C clamps. There is a black and white serrated hawk feather lain in the spine of the book. I glance down; the book has been coated in varnish. I can't make out a title, on the right-hand page near the top I see "Christian Flagellants", on the left" the progress of the Black Plague."

To my question the artist says

"I found the book left out in the rain; I believe it's called "Western Civilization".

It opened randomly to those pages when I installed it."

On the left-hand panel of the tryptic is the male figure, the same type of modelled encaustic T-shirt, on a similar steel panelled background, as the female right-hand panel (St Mash), Is Adam?, I say.

To which the Artist responds "Good for you."

The male hands, aren't held straight up in the air, like the female hands, as though a victim of a bank robbery, but are

crossed at the wrists behind the headless head, anguished, pleading? The left hand is forward and on top of the right, its cardboard cut out shape layered in encaustic and screwed through the knuckle, held by the bright washer. Below, in its curved shelf altar, in a silver bowl, lumps of black coal, black charcoal.

I asked the artist "Is that to draw with or to cook with or...? Does the salt stand for preservation, the charcoal, for art, drawing imaginative?"

The Artist shrugs "Maybe it's just black and white, and the book".

Now he's showing bits from his latest poem/film Furies it's set up in the back end of the studio.

"This covers five cantos of my poem film Furies conceived in Athens Greece, shot here in the Ozarks. The characters gather at Low Keys bar beneath the bridge at the edge of the Styx" he tells me.

I'm, watching some crazy imagery of a guy spinning upside down from a tree?

"Yggdrasil, the guy, spinning in the tree..... it's Scumbag, being played by Johnny Depp, channelling Marlon Brandon playing James Joyce" the artist mutters.

Now there is a girl on the screen dancing she seems to be undressing Joyce.

"That's Lucia Joyce; she's escaped the asylum to play Salome, cutting thru the Seven veils of obfuscation, to get to daddies soul and get her ass out of his straight jacketed life."

The film ends with the male and female figures naked, carefully forming some foam plaster around each other. I catch his eye.

"Yeh, recasting each other," he says.
"I'm trying to figure how to edit this film so that as Joyce is spinning upside down, disintegrating, the last paragraph of Finnegans' Wake, like a spiralling DNA text whirls outa him," says Frost, staring at the screen.

There a lot more work to look at in the studio but I'm trying to drag a bit of bio out of him.

To which he replies, "America, USA, Turtle Island, I met Jan beaver Gallione, she was a grad student at UC Davies

when I was teaching there in 1989. Brilliant, intellectually magnificent, beautiful, and the curve of an ass to die for. The most intelligent, gifted, daring, deep artist I've ever met. We married in New York City winter of 89 and did some cool work together, her ideas, my sweat. She died in a car crash

I was driving in the snow beneath Council Bluffs, Iowa, early January 94.

She's the strongest influence both on my work and my way of thinking. She took me to Sundance with Crow Dog, in South Dakota and involved me in an arts/nature permaculture course in Wisconsin... moreover, so much more."

After a pause, Frost says "Listen I ain't got no more today, here's a poem of hers, then let's call it a day".

He pulls through some papers, takes a deep breath, and reads off this poem by his late wife. He reads it pretty well, his voice and the words hypnotise me.

Here's the poem. I'll be back to see this guy again.

*Kickapoo River & Wildcat
Eyes caught in twin reflections of moon
Relentless motion is her
Greatest beauty moving like a mountain
Clouds with wind
Changing colour and substance in rhythm
With the contours of the mountain peaks stopping
Only for the moonlight to catch
Up with her becoming what she is with
Each breath, changing with earth & sky
Sniffing the wind and disappearing into the
Trees fluid outline like smoke here
And gone in perpetual remembrance*

Jan Beaver Gallione 1959 - 1994

Then Adrian called out as I was driving out of the tree-lined driveway...

"The contemporary artist wants to get ahead of culture and be pushed, the visionary gets behind culture and pushes."

Coyote lesson by Jan Beaver Gallione
Article by Jay Nus
Ozarks Arts 2018



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The sumptuous Principality of Monaco, will become once again the meeting point for the most exclusive and highly anticipated art events in the French Riviera. Art Monaco is proud to be a platform truly promoting international cross-cultural exchange where esteemed galleries, artists, collectors, art enthusiasts and trend-makers alike, get reunited and had the opportunity to network in a ravishing setting.

This artistic four day event is today a synonymous with glamour, given that Monaco is a timeless jewel in Europe's proverbial crown and a playground for the rich and famous along with the wealthy, cultured and sophisticated. Art Monaco is simply an extension of its surroundings: an



**Empress Farah Pahlavi
signing sculpture for love and life
prevention at Art Monaco.**

event of the highest quality, frequented by a slew of elegant guests. Over the years, Art Monaco has hosted an exclusive and eclectic mix of socialites, philanthropists, members of the world's most esteemed royal families and Hollywood glitterati such as H.S.H. Prince Albert II, Empress Farah Pahlavi, S.A.R La Princess Marie Gabrielle de Savoie, T.R.H Prince and Princess Charles of Bourbon of the Two Sicilies, Madame la Baronne Danièle Courcelle Von Prohaska, Baron et Baronne Renald de Meester de Betzenbroeck, Baron et Baronne Roland Gillion Crowet, Baronne de Masy, H.S.H. Prince of Montenegro, Prince Lorenzo de Medici, Prince Michel et Serge de Yougoslavia, M. Charles et Mme. Catherine Napoleon, M. Pail Sarcozy and Baroness Carmen Thyseen-Bornemisza who owns an art collection from impressionist artists of the XVII century valued over 700M £.

H.S.H. Prince Albert II & Empress Farah Pahlavi, signing sculpture for love and life prevention (protest against drink and driving) at Art Monaco.

Serial businessman, art collector and philanthropist Johnnessco Rodriguez, founder and director of Art Monaco and C.E.O. of Opus Event; has announced, Art Monaco will provide 25 bursaries for emerging galleries and artists willing to present an out-of-ordinary installations with themes projecting powerful messages that promotes World-peace, high impact Ecologic and Social projects.

All eyes on me

It seems there is no escaping “Millennials” (no matter how hard you try) they are all around us.

Never before has a generation been so educated and enlightened; yet, never before has the projected image of oneself been so important. How does one remain self-confident and grounded at a time when the number of your friends, followers, and likes on various social networks define who you are for the rest of the world?

Being an advisor in an age where millennials can wake up and decide they would like to be an adviser today too has oversaturated the market and created its own challenges. Not only is the competition fierce, but it is unbalanced. It seems credentials and experience are no longer relevant, but who and how many people you are connected to is. A good google search and linked invalidation have become the modern-day short form for credibility and in some cases legitimacy.

2020 is predicted to be a cornerstone year. By this time, a third of all employees will be millennials. In the forthcoming years, most of the wealth will be transferred from one generation to another. Industries will need to adapt to remain relevant.



Céline Fressart

1858 Ltd Art Advisory

In order to prevent the age-old adage of “shirtsleeves to shirtsleeves in three generations” coming true, wealth and art management professionals need to start training the next generation. NextGen initiatives have never been more important.

The key players in the art world are adapting slowly but surely, but with varied success. The growth of online art sales platforms and the necessity of exhibiting at fairs in far-flung places has been the downfall of enough art businesses to raise concern. Do art buyers still need to see works in the flesh? Do they still want to push open a gallery door? Alternatively, are they happy to merely swipe a screen?

The big auction houses have understood the necessity to evolve and are treading the balance cautiously while providing more online content, sales and experiences.

While we are all adapting to changing business models and means of communication with clients and prospects, the social media networks are pushing us to evolve even faster.

Image-based, it seemed apparent that art market players would grasp at this opportunity way before other industries catering to HNW and UHNW clients. Facebook and Instagram is clearly a kinder medium for artists than it is for tax specialists.

Marketing via Instagram influencers (those with more than 10’000 followers) is now a \$1 billion business, and posting images of yourself and brand 2-3 times a day on social media has become the new normal. So when does anybody get any work done?

Brands have seized upon the phenomenon and are rewarding the influencers with freebies, invitations to exclusive events and sometimes cash. However, how does this translate to the financial services industry and art market? How do you promote confidentiality when the clients themselves are eager to display their wealth and brag about it? The hashtag ‘Rich kids’ is the most blatant example of this. Developed for every possible geography linked to the rich and famous, from London to Tehran, Switzerland to Dubai, it is worth having a look at the new relationship some of these Millennials entertain with money. The recurring themes on all of them predictably are sports cars, watches, champagne, selfies and spectacular often glamorous settings. Spending is, without surprise, the main common denominator (along with quotes on well-deserved success and how inspirational luxury can be).

One thing is for sure, the years ahead are going to be exciting and challenging. As a specialist advisory firm, 1858 relishes the opportunity to learn from these enterprising millennials we have working amongst us.

Céline Fressart is Head of Special Projects for 1858 Ltd. Art Advisory

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Chen Dongfan, *Space Painting Project (Studio 2018)*, 2018. Mixed media. Photograph by Li Yuhong ©Chen Dongfan, courtesy Fou Gallery

Compose a Song of Dragon and Flowers

by Echo He of FOU Gallery

Doyers Street, one of the oldest streets in New York Chinatown, is known as the Bloody Angle. The 61-meter street, buried deeply in Chinatown is bent at a nearly 90-degree angle. In late 19th century, Chinese immigrants had transformed Mott, Pell, and Bayard streets into the lean corridors of Chinatown. Doyers Street became a small, yet culturally significant shortcut through those streets. The street became known as "The Bloody Angle" because of numerous shootings of the gangsters. The street was literally stained red during these violent years.

In 2018, the road becomes red again. But this time, it is colored with paint, rather than blood, by an artist named Chen Dongfan. In 8 days, Chen creates *The Song of Dragon and Flowers* - a 4,800 square ft asphalt mural directly on Doyers Street. The artist chooses to capture the soul and spirit of the dragon, as a visual embodiment of the area and the lasting Chinese cultural heritage. The flowers are a symbol

of peace in response to the rich history of Chinatown. Together they compose a song with exuberant and dynamic rhythm.

Graduating from China Academy of Fine Arts, Chen Dongfan has spent many years in China as a professional artist before coming to New York. He moved to New York in 2014 and since then exhibited mainly in Hangzhou and New York. In addition to painting and drawing, Chen also creates large public art projects with the language of space painting, which differentiate his practice from other artists. Chen is interested to create site-specific installation in a given space. For him, the public art project is not only a mural, but also a space painting that responds to the people and the environment. For the past years, he has hosted two solo exhibitions in Fou Gallery (New York) and one solo exhibition in Inna Art Space (Hangzhou) and every time he was able to create a unique environment.

As part of Doyers Street Seasonal Street, the New York City Department of Transportation collaborates with Chinatown Partnership to launch an open call for art projects on the street. With the assistance from Fou Gallery and ArtBridge, Chen Dongfan submitted a proposal and was finally selected to implement the project. The asphalt art mural seeks to highlight the historical significance of Doyers Street and the history of Asian American immigration to the United States of America. Chen works in an intuitive way and often forms a close relationship with the space. According to Chen, his practice is painting a portrait of the street. According to Chen, he first immerses himself into the space, waiting for the moment and lets the paint brush guide him through an improvisational action painting. Chen extracts colors and patterns from the billboards along the road, the local restaurants and hair salons and makes them part of the work. The final result is astonishing. Everyday, numerous visitors gather on the street, walk into the work and take photos. Instagram becomes a breeding ground for further creations.

Chen Dongfan Speech: This is a Gift

"Chinatown's history is full of hardship, but also full of love. Doyers Street is located in Chinatown, intersecting with Pell Street at its very end, as if a flying dragon is winding its way up and resting at the intersection of the two streets. I was inspired by the immigrant experience and how they perceive this neighborhood as home. I am eager to use my brush to tell the story of the past, the current, and the future of Chinatown"

Improvise with color and brushstroke, to paint directly on the whole street, turning a 100-year-old street into a unique piece of art. When people all over the world walk on this road, they can appreciate the spirit and vitality of Chinatown."

When I wrote the artist's statement in the proposal stage, I feel that it was crazy. But the proposal passed with a unanimous vote. I joined the first meeting remotely via Wechat video call as I was still on a holiday trip. When I saw everyone on the screen with passionate faces and serious attitudes, I realized that this is a group of people who are as crazy as me: full of passion and ideas, eager to present the work as soon as possible this summer to New York and to the whole world! Thank you again! We have achieved a crazy and beautiful work of art together.

It took eight days to create the work under watchful eyes: everything can be seen in one painting. I feel that I am doing a portrait for Doyers Street: history is its past experience

and you all make it the way it is now. I dare not say that my work is the future, but I hope to be able to throw out a minnow to catch a whale. *The Song of Dragon and Flowers* will only be the beginning of an even brighter future.

The importance of public art lies in the public participation. *The Song of Dragon and Flowers* is different from artworks exhibited in galleries and museums in a way that not only one can touch it, but one can also walk directly on the work and stay in the work. Together with the surrounding buildings, the artwork experiences wind, rain, and sun. The color and details of the work will change. The work will appear differently every day in the following three months. Even though the work will gradually fade, the color may lose its luster, the spirit can still be felt from every brush stroke. This is the most artistic and attractive part of my work - nothing is immortal, but we still treat the world with care, love the people around us, and do good things.

This is a gift, for the city where we live and love.



Chen Dongfan. *The Song of Dragon and Flowers*, aerial view. Photograph by Nadia Peichao Lin ©Chen Dongfan, courtesy NYCDOT, Chinatown Partnership, Fou Gallery and Art Bridge



By Amanda Gray
Mishcon de Reya LLP

Your Monet or your life

Art and Crime

Frequently glamorised, the links between art and crime are longstanding. Whether it is a theft of a Van Gogh or the Greehalgh forgeries the reporting of art crime always contains a frisson of intrigue, that most other areas of crime do not command.

However art crime comes in many shapes and sizes, some crimes are incredibly mundane, others more sensational. Regardless of whether you are a collector, dealer, or artist, the implications and effect can often be far from attractive - hard won reputations of experts, collectors and their legacy have often been damaged; collections tainted by association; and livelihoods lost. It is not a victimless crime.

Aside from the more obvious crimes of theft, looting, handling and criminal damage, those involved in the business of buying and selling art need to be aware of their position and potential exposure. For any party in an art transaction whether you are a buyer, seller or intermediary such as a dealer, you need to know who you are doing business with (as much as is possible), and what is being transacted on.

Too often it is apparent that something is amiss with a transaction and/or those involved. Art transactions are known for being complex and opaque, rarely do you get Party A - the seller, transacting direct with Party B - the buyer. In the usual course you would expect Party A to have an agent who will act as a facilitator in the sale, for which they will take a commission. Party B is also likely to have their own agent who in turn will deal with Party A's agent. In addition there may also be introducers, further agents and legal advisors for all parties involved, which creates further layers in the process. It is perfectly legitimate practice when done in accordance with the laws of agency and contract.

Often, for very valid commercial or personal reasons, a collector may not want it to be known that they either own, are selling or acquiring a particular work, or that they have sufficient funds to purchase a work. However this lack of transparency, coupled with the thrill of an acquisition, does provide the perfect climate for those who may want to commit a crime. Under current legislation, there are questions that you as a party to a transaction should consider as a

matter of course, in relation to the artwork, the parties involved and the structure of the transaction. This is particularly the case if you will be accepting or sending monies on behalf of any other party. Here are a few examples of the types of questions you should be asking:

- Have you seen the artwork or been provided with undisputed evidence of ownership and provenance?
- Who is your client? Have you verified their identity? Have you identified any parties on whose behalf they are acting?
- Are you being asked to do anything unusual, such as provide an invoice evidencing the transaction to an unknown third party?
- Of the parties known to you, have you dealt with them before? Are they known in the art market, and if so, what is their reputation? What is their connection to the artwork or to the ultimate seller or buyer?

If you are new to the art market and believe you are being offered the opportunity of a life time - for example to be part of a sale on a Picasso (it has been known) - you need to start asking questions and seek appropriate advice (or walk away).

Too often, it transpires that a work does not exist, the work was a fake, or the sale itself was an exercise in money laundering. The art market is also not immune to cybercrime, emails can be targeted, account numbers changed and funds diverted.

The methods adopted are also becoming increasingly sophisticated, similarly if monies are coming into your accounts (for example because you are the seller or agent) you need to ensure that you have done due diligence on the source.

An equal level of scrutiny needs to be applied to the artwork or artefact.

If you are the owner of the artwork, regardless of whether you intend to sell – it is recommended that you prepare an inventory of your artworks and do some due diligence on them. Collectors often do not have inventories, and consequently artefacts are not always identified as lost or stolen. We have been involved in recovery of stolen artefacts where the client was only aware of the theft of pieces from their collections when an auction catalogue notice was brought to their attention or where they were subsequently informed by a dealer.

If you are looking to loan, or sell a piece from your collection, it is worth taking the time to identify any issues with the work at the outset. It may result in you deciding to take a different approach. Some of the key issues to consider are:

Acquisition:

- How, when and where the work was acquired? Has the dealer or type of artefact been involved in any controversy?
- Was the work acquired in the 1980s or earlier when standards of due diligence were not as high
- What was the country of origin of the work and how old is the artefact? (Is it possible that it is a looted artefact of protected by international laws?) Where did you buy the work (different laws apply in different jurisdictions as to the passing of good title)

Export/Import documentation: Are there any anomalies or inconsistencies on the import/export documentation?

Provenance: Are there any gaps in the history of ownership that may cause concern in reference to the wider historical context for example looting or the Second World War?

Authentication/attribution documentation: What documentation was provided with the work? Could it have been taken from another original work to validate and authenticate the work in question? Which experts have assessed the work – are they known? Has it been faked?

In many ways whether the original purchase was made in good faith becomes a moot point with regard to reputation. If the piece is called into question, the fallouts from private sales and withdrawal from auction can be costly, result in protracted negotiations and sometimes can be very public and political depending on the piece. If assertions about the sources of work are right, a shadow is cast over your collection and ultimately your legacy. Subject to the significance of the artefact, the ripples caused by a looted, stolen or allegedly looted artefact can be global. Therefore these are matters that you should consider presale - even if it is a private sale. If you are an acquiring party, or agent you should certainly be raising these questions about due diligence. Reliance on warranties and an indemnity in a contract is not sufficient. You could be walking into a costly and public matter that may end in litigation, or at the very least leave you as the victim of a scam.

You want to be assured of what you are buying as much as you can be. Often even with sophisticated parties the heart rules the head - think of the various experts and collectors who have been duped in the recent forgery cases. Fraudsters play on the desire to acquire and for new discoveries to be made, so it is advisable to take steps to protect your position.

Amanda Gray is a Managing Associate in Mishcon de Reya LLP, specialising in Art Law and the field of Luxury Assets.



Weiblicher Torso (female torso), 1938, mixed media on board, 83 x 62 cm



Hetaere, 1941, mixed media on board, 125 x 83 cm



Gaswerk (gas works), 1930, watercolour on paper, 25 x 34 cm

Volker Boehringer (1912 – 1961)

A German painter in resistance during WWII

Obsession and talent

He wanted to be a more acerbic painter than his contemporary Otto Dix. Volker Boehringer's works of the 1930s and 1940s show the modern world, which he found intriguing and abject in equal measures.

In his unusual paintings, watercolours and drawings, Boehringer shows people and landscapes transformed and sometimes distorted by war, poverty and industrialisation. While his earlier works have the cool air of New Objectivity paintings, Boehringer later developed a unique style that incorporates expressionist and surrealist elements. The content shifts from industrial landscapes to scenarios which were described by one art historian as "... the orgiastic conjunction of terror and sex, technology and libido, steel and stone." Yet, as dark as many of his

later works may appear at first glance, there are always signs of hope: in the small resilient plant that grows out of the rubble of a deserted factory, or references to Jazz music, which symbolised untamed energy and powerful resistance.

An undeviating artist

Volker Boehringer was born 1912 in Esslingen near Stuttgart, Germany. While growing up, Boehringer witnessed the transformation of the once peaceful rural environment into a technological powerhouse.

This experience nurtured a lifelong fascination with the impact machines have on man and nature. Already at a young age, Boehringer, who tinkered with model steam machines and built his own radio receiver, was interested in technology and incorporated it into his works.

In 1929 Boehringer enrolled at the Stuttgart Art Academy. During this time Otto Dix, 21 years his senior, was at the height of his career. Boehringer idolised Dix and thus became utterly disappointed when, in the wake of 1933, Dix turned to landscape-painting. Later he recalled: "...Otto Dix was my role model in my early beginnings. Moreover: a fanfare! Sadly, after the 'change', there was a completely different sound coming from him. The clarion call made way for the hoot of a toy-trumpet... To me, it felt like a betrayal."



Kasino (casino), 1930/31, watercolour on paper, 36 x 46 cm

Volker Boehringer, whom the Nazis had banned from painting and exhibiting his work, continued painting in hiding, while officially working as a graphic designer illustrating industrial products. In his secret studio, Boehringer produced astoundingly expressive, socially critical paintings of large scale.

Technical ingenuity

For many of his paintings, Boehringer used up to 40 layers of paint and moulding in order to achieve his desired relief structure and plasticity – a technique that emulates the Old Masters in its subtle layering of colours. Furthermore, gold or silver leaf sometimes applied between layers of paint produce an eerie luminosity and metallic shine – just like a machine, equally seductive and cold.

From oppression into oblivion

Lifelong health issues with his respiratory system forced Volker Boehringer in 1945 to undergo multiple hospital visits for many years. Unable to paint, he produced a series of works on paper, using mostly ink and watercolour. While after World War II he briefly gained significant recognition, both in Germany and abroad, he was unable to seize the moment due to his illness. A few years later, the art world had moved on to celebrate abstract art and Boehringer's figurative work fell into oblivion. His early death in 1961 at the age of 49 sealed his fate.

A fresh look at Boehringer's unique body of work reveals an artist unjustly forgotten and opens up a yet uncharted chapter of German art in the 1930s and 1940s.

www.galerie-valentien.de

Losses Are Not Just Financial, They're Personal

The value of a collection can be measured in two ways: emotional and financial, and the decision of how to best protect said collections should be made with these "values" in mind. Your jewelry collection may represent your heritage, a promise, or an achievement; and your baseball card collection may represent a connection to your grandfather and your visits with him to Yankee Stadium. Of course, there is always the financial liability of replacing a meaningful collection in the event of theft, fire or water damage, but adding the emotional trauma of being unable to replicate it, can be particularly devastating.

While insurance can't replace the irreplaceable, it can help erase the painful financial burden, and enable clients to reassemble similar collections or other assets. As boutique insurance advisors, Huntington T. Block (HTB), recommends developing a relationship with one insurance specialist to help them evaluate their insurance needs, based on their collections, lifestyle and other assets.

Advantages of Working with One Insurance Advisor

Many clients originally contact an insurance advisor when they have an immediate need, such as purchasing a home, a car, or an engagement ring, but with a good insurance advisor, they soon recognize the advantage of having one agent handle their other insurance needs, too. By working with one insurance specialist, clients benefit from:

- A holistic evaluation of their current coverage to be sure it meets their needs, while not being over or underinsured.
- Cost savings from knowing when to schedule collectibles, from fine art to wine.
- Coverage that fits their changing lifestyles, such as an upcoming marriage, a newly minted driver in the family or a recently acquired painting.

One area where clients may be under-insured at the time of a claim, is jewelry.



Kate Buchanan
Vice President
Huntington T. Block

Typically between \$2500 and \$5000 is included for jewelry on a home policy; so listing items becomes important. One recent example of the benefit of listing jewelry, comes from a client who lent her Graff diamond studs to her daughter to wear to a wedding, and her daughter lost them. Purchased in 1993, the earrings were listed for \$47,000 on a jewelry rider on her home policy. When the client attempted to repurchase similar earrings from Graff, she discovered that the replacement cost should have been more than double the listed value. Due to the coverage in place with the rider, she received an appreciated value for the earrings, \$70,500. Had she not listed the earrings, she would have been entitled to a mere \$5000, which would have been financially cumbersome and emotionally trying for the client and her daughter.

Understanding the Cost/Benefit of Insurance

A trusted insurance advisor can help clients decide between types of policies available, exclusions in those policies, and when to purchase a policy. How does a client decide at what cost do they want to opt out of coverage for a certain risk? These questions may be relevant when considering flood, earthquake, jewelry or fine art, and for some people excess liability. Some questions to consider:

- If my home were to flood, could I afford to repair, even if it is devastating?
- If my art collection were destroyed, would I want to immediately replace it with similar pieces?
- If all my contents were destroyed, how much money would I need to replace everything?

With an understanding of what is and is not covered, some clients opt to buy additional coverage, while others choose to "self-insure" those risks.

Developing Trust

By collaborating annually with their clients, advisors can develop trusting, lasting relationships with their clients. A good agent can help clients make wise insurance choices considering changing family needs, insurable assets, valuables and possible vulnerabilities. These decisions can help clients preserve their lifestyles and become more financially secure.

Kate Buchanan is a vice president at Huntington T. Block Insurance Agency, Inc., a division of Aon, the world's premier insurance broker. With more than 1,200 museums, 800 art galleries, and some of the largest universities and Fortune 500 companies' art collections insured, HTB is the world's leading provider of insurance to the fine art community. For more information, contact Kate at kate.buchanan@huntingtontblock.com or 202-862-5376.

The Search for An Ethics of Progress by a Quantum Artist

From quantum theories of biology explaining how birds navigate the globe, to the reason for the iridescent colours of butterfly wings, to the refinement of cybersecurity and the possible machination of our very consciousness, a 'quantum' - the minimum amount of a physical entity that can be involved in an interaction - is proving the inspiration for so much of our contemporary technology and culture. A theory over a hundred years old still holds us in awe, in a world in which knowledge is almost infinite, because at its core, lies an inherent paradox; that at the smallest scale, we can change the things we interact with.



Detail of Dystopia 2017. A sculpture in recycled plastics, light, filters and Perspex. Photographer Lorena Nastase. Courtesy of MTA Agency

My process both as physicist and artist, uses light photons as they interact with the polymerised molecules of the same transparent, plastic packaging that we disregard daily in vast quantities.

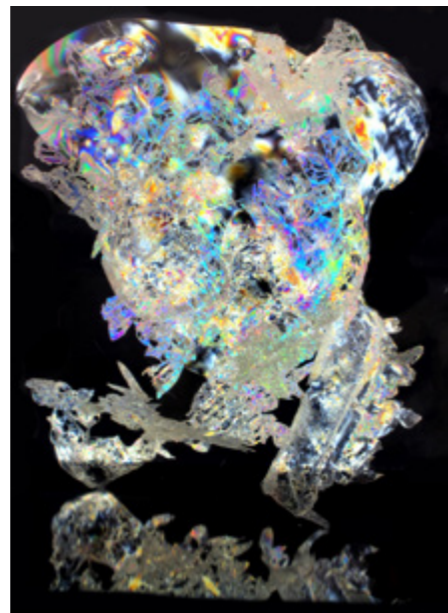
As a painter, it was my growing dissatisfaction with the subtraction of light with each layer of applied paint, that led to a moment of insight, when a classic physics experiment and a transparent, melted plastic cup became a sculpture whose colour changed with movement.

I was creating things inspired by nature and our connection to each other, that observers named, 'holograms you could touch' or 'Quantum Sculptures'. But the same plastics I was using, were also become a suffocating layer on our planet as we entered 'A Brave New Anthropocene' in which we were changing the very surface of the planet that had allowed our evolution.

My work was becoming less about the process and more about the ethics of the same progress that had provided us with those plastics; a progress, now pervading every corner of our lives, while we were otherwise distracted by the metal and glass lit cages of our mobile devices.



The Kiss of Science and Art 2015. A sculpture in plastics, light, filters and Perspex.



Plastic Planet 2016. A sculpture in recycled plastics, light, filters and Perspex.



Do machines dream of electric Gods? 2018. A sculpture in metal and plastic. Photographer Simon Dumbill

Human evolution, whether physical or cognitive, can take at least a generation for a genetic change. We are a biological product of millions of years of slow transformation, in which genes are selected by trial and error. Yet in contrast, technology in only fifty years has achieved something equivalent to our evolution from a single-celled organism. Machine learning, genetic engineering, AI: it can all release us, help us grow in self-awareness and thus, achieve the Transcendence I believe we are capable of. This top level of psychologist Maslow's 'Pyramid of human needs' however, is only achievable if we have a planet that can sustain the more basic of needs on the ladder's lower rungs. Sapient, extraordinary Beings we may be, but we are still creatures of flesh and physiological processes relying on our natural home for water, sustenance and shelter.

The paradox of progress, but at a cost has inspired much of my work. Drawing from literature such as the dystopian, Aldous Huxley's 1932 'Brave New World' and Orwell's 'Nineteen, eighty-four', my work is also tempered with the future Utopian possibilities promised by the Greek myths and philosophies. In the sculptures 'Dystopia' and 'Plastic Planet', butterflies represent the metamorphosis of Psyche from human to Goddess after much suffering and the equivalent contemporary suffering for Gaia as we anthropise our planet. 'The Kiss of Science and Art' and 'Do Machines dream of electric Gods?' speak of that which is being achieved now with the growing intimacy between technology, science, empathy and compassion and finally, I imagine a possible future Transcendence with 'Quantum Consciousness' and 'Dreaming of Schrodinger's Cat', in which our brains and bodies are inextricably linked to

machines, achieving the next leap in our evolution.



Quantum Consciousness 2017. A sculpture in recycled plastics, light, filters and Perspex. Photographer Lorena Nastase. Courtesy of MTA Agency



Dreaming of Schrödinger's Cat 2017. A sculpture in plastics, recycled plastics, light and recycled metal.

Art is there to change our perspectives. But in a deterministic Newtonian world in which, for every action there is an equal and opposite one, perhaps it is the undetermined, uncertain world of Quantum that can alter our perspectives enough to see, that it is us who creates the reality we inhabit and that it is therefore also us, who can transform it.

By Dr Jasmine Pradissitto
www.pradissitto.com

Hiding in Plain Sight at the Amar Gallery

by Robin Cantwell

The theme of Hiding In Plain Sight is one that feels long overdue for examination, yet one that couldn't be more telling of our times: a celebration of the female artists who helped shape the golden age of abstract expressionism in mid-twentieth-century America.

The exhibition - on display at Amar Gallery in London - also happens to be very first of its kind in Europe. Some of the most influential works from key cultural progenitors of the time will be on display, authored exclusively by women who deserve their rightful place in art history, but who have been historically overlooked in favour of their male counterparts. The collection comprises a unique selection of oil on canvas, works on paper, prints and collages from the defining artistic movement of the 20th century, brought together in recognition of the female trailblazers who are finally acknowledged as being some of the movement's shining lights. Hiding In Plain Sight will take the viewer back to the bustling world of 1950's downtown



Hiding in Plain Sight - Amar Gallery

Manhattan, in what was undoubtedly a hive of restless energy and burgeoning feminist attitude. Showcasing the birth and boom of abstract expressionism in its flourish of colour and daring compositional intrigue, works will range from the post-impressionist landscapes of Lynne Drexler to Elaine de Kooning's gestural meditations on nature. Whether it be Helen Frankenthaler, who in her early twenties was a founder of the cutting-edge colour field aesthetic that placed her in direct step with Rothko, or Ethel Schwabacher, whose loose brushstrokes are bold statements of a woman's emergence from a man's shadow, each individual work is heavily engaged in the complex gender politics of the age, as well as enduring testaments to the famous New York School of painting.

Inspired by the 9th Street Art Exhibition that arguably brought abstract expressionism to culture's pre-eminent fore, Hiding In Plain Sight captures the very moment when women helped shift the centre of the modernist art world from the salons of Paris to the bohemian haunts of post-war America.

The exhibition also hopes to shed light on a collective of women who, though operating with an unbreakable unity of stylistic consciousness, have been traditionally sidelined in favour of men. In spite of what artist Paul Brach termed the 'fifties boys' club' of first and second generation abstract expressionists, Hiding In Plain Sight asks the viewer to re-evaluate the role of women within this influential moment of American artistic heritage. In the words of Grace Hartigan, 'I bring my experience, which is different from a man's, and put it where I can. However, once that is done, I don't know if it's a woman's experience I'm even looking at.' The 20th Century was a complex battleground for females operating

in the art world. Frida Kahlo would fight her entire life for recognition alongside her husband, Diego Rivera; Ethel Schwabacher, not only facing suppression of her voice within the expressionist movement, but would also commit a majority of her time to the burgeoning civil rights movement in

America. Subjugation was rife in its many hostile forms, and for the women included in this exhibition, art meant more than the paint on the canvas: it was their way of cementing their place in a forum that previously only entertained life from the male perspective. It was this attitude that led Samuel Kootz of Kootz Gallery in New York City - one of the first to spot the abstract expressionist trend and help it emerge - not to exhibit women. They were considered in the words of Kootz to be 'too much trouble'; in Hiding in Plain Sight, this insult is reinvented as the highest compliment.

The exhibition has been carefully curated by Professor John Paul Rollert, who teaches extensively at both Chicago University and Harvard. In his choices, Rollert makes clear his intention to celebrate American women whose work has been almost entirely overlooked so much so that many of these artists have never been exhibited in the United Kingdom before.

'These women were at the forefront of the first great movement in contemporary art that American artists uniquely championed,' Rollert states, 'and yet they have never been recognised for their remarkable contributions. In fact, so overlooked were they by their peers that, at the end of this period in 1971, the art critic and historian Linda Nochlin could famously ask: 'why have there been no great women artists?' The answer: they were hiding in plain sight.'

www.amargallery.com

CARBO

“Merciless on Color”

CARBO (Jaime Carbo) is a modern Mexican Artist creating bridges between different cultures of the world by exploring ancient mythological roots and combining them with modern stylistic expressions. He is founder and creator of “Universal X” (UX), his unique style of visual experimentation. Jaime studied art in the Bella Artes Institute, Baja California, Mexico, and has represented Mexico at the XIII Changhun International Sculpture Symposium, in 2012 in China. On a more commercial front Jaime has been the Lead Painter and Sculptor for “Fear the Walking Dead” TV series (2015-2017).



Electric Lady Madonna

From being selected at the 2nd International Sculpture Biennale, Guadalajara State University, Mexico 2011, through to being the International Contest winner for Latino Film Festival Image art, San Diego, California 2014; Jaime has followed a full time career and vocation with the Arts.

Question: Art & Museum (AM)

Until recently, your large murals have been very graphic and reminiscent of the traditional Mexican tradition in Murals where big bold statements are made. Do you find comfort in this style / practice or consider it restrictive?.

Answer: Jaime Carbo (JC)

I guess I found it comfortable until I did not. By this, I mean to say now that I have discovered a system in which the creative process is more automatic than controlled, less restrictive and freer flowing, I find it a bit constraining to follow the rules that I had established for myself over the years. I must admit I did feel rather comfortable for a while. However, in the last year; I was feeling somewhat redundant in the sense that I was just shifting around with different subject matter and less focused on the actual visual experimentation.

Question: AM

Your recent work “LetGo” is a departure from your established signature works. Please discuss.

Answer: Carbo (JC)

I just finished the painting called “LetGo” which is abstract. Mixing an experimental series of Mexican versions of some renaissance artworks, the work “LetGo” represents a departure / new development in my work. As with American Abstract Expressionism I too am big on merciless color. Although I have been trying to “let go” a little bit on form, which I regularly subdue to previous drawings, I think several experiments have been merging into one. When it comes to letting loose a bit and dealing with form, whilst still maintaining the explosion of bold bright color; the Abstract works of Masters, like Sam Francis / Jack Armstrong / Gerhard Richter and Derek Culley have been my inspiration.

I think that is why I titled this mentioned piece “Let Go”. It is actually the third painting in the series. The first painting is titled “U” and the second “Hola Love”. By the third painting, I noticed the chaos had a definitive pattern. This is often a feature of the creative process, recognised by a painter as something leading at least to a series, or at best to the development of a personal visual language. So “LetGo” seemed appropriate at the moment especially because one of the main ingredients of this experiment is “letting go”. The other main ingredients are “Faith”, because it is essential for stepping into the unknown realms of the subconscious, and last but not at all least “Love”, simply because it just makes everything feel and function beautifully.

Question: AM

Coming from a traditional background where drawing skills are taught as essential; as exemplified in your murals / paintings / drawings and sculptures, do you consider “the explosion of bright colour” in your new work benefits from your classical background?

Answer: JC

Yes, I think everything builds up into something, which is definitely congruent with one’s past experience and experimentation. Truth be told this experiment feels to me very much like the first paintings I made back when I was in my teens. I have drawn since I was able to hold a pencil. However, when I decided to formally use brushes and paint, I understood it was somewhat of a different game.

Later the academic and “professional side of the craft” made me subdue painting to drawing.

Following my recent conversations and correspondence with American artist Jack Armstrong and our interviewer and Art & Museum Contributor, British based Irish artist Derek Culley and son Duncan Culley, I began to recall that spirit of purism in paint, which I have recovered in this recent series.

A close friend and playwright Agustin Melendez who had been around during my early experiments (we had a rock band together in our teens) told me upon seeing the new work that the same happened to him this year. He published a book with a liberated style of prose. I liked the way he put it when he described the process of coming back to basics: “From creating without giving a damn to experience, from experience to craft, from craft to profession and from profession to not giving a damn again” :D

This circle, the process just reminded me why I named this series “Chapter 24”, after an early Pink Floyd song, which talks about the I Ching’s 24th chapter, which speaks about returning to the Origin. I was listening to the song while working on these first experiments and some strange force made me curious about why Barrett had chosen that title. After looking it up I was amazed that it spoke about exactly what was going on in my work, a return to the origins of Purism in painting.

Question: AM

Do you believe that an “intelligence of colour” exists as a language, which is individual or universal? In the context of your new work is it relevant?

Answer: JC

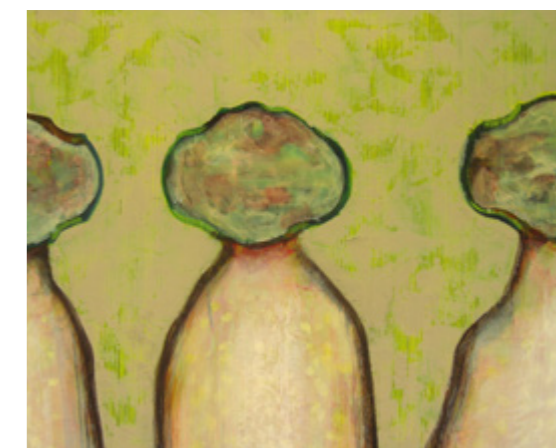
Definitely Universal. Although, I do consider the Individual to be a gateway to the Universal. I consider Colour not only to be intelligent but to me colors are like deities that give life and appearance to objects and realities in this dimension. They are unexplainable, mystical and magical. They are very much an important part not only of my work but also of my life.



Dreaming Girl #7, 2017
Oil on canvas, H920 mm x W915 mm



Dreaming Girl #2, 2017
Oil on canvas, H760 mm x W760 mm



The Circle, 2017
Oil on canvas, H666 mm x W765 mm

Contemporary Memento Mori Mirror Heads

by Renée Pfister

In 2016, Pip Dickens started working on a new series of paintings – Mirrors. Her ideas unfolded slowly and her enquiries were still evolving when I visited her tucked away studio in Lancaster last summer. Upon entering her inner sanctum, there they were - her 'Mirror Heads' gazing at me; motionless creatures with a strong presence, emanating from a myriad of emotions.

The preliminary studies of these mirror-headed figures suggested an anthropomorphic source with an inner and an outer life, ambiguous and changeable - a dualism that recurs in Dickens' painterly expressions. Often her concepts draw attention to binary, contrasting or opposing appearances or, perhaps, a divided state of being. In a time when society is obsessed with selfies

and celebrity, her new body of work could not be more relevant - contemporary memento mori - reminding us of our actual demise perhaps? For Dickens, of course, it is an examination of the hopes and fears of the individual referencing the vanity of earthly life and the transient nature of all worldly possessions and quests.

By applying a variety of subtle shades, she emphasises the charisma of her mysterious personages and alters their status. Her characters come to life, scrutinising, following and pursuing the viewer to engage in silent dialogue. Dickens' vanitas - where 'mirror oddballs' dominate her canvases - is a voyage, probing new pictorial and intellectual means to explain the world around us and beyond.

Images: Courtesy and ©Pip Dickens 2018.

The selection of paintings for her Arts Council England funded solo exhibition 'Mirrors' (November 2017) was a challenging task, as Dickens' new cycle of work is consistently strong. 'Secret Life of Mirrors' and 'The Glass Darkly' can be related to the superstitious views of Victorian Society. It was a tradition when an individual had passed to cover mirrors in the house, to keep further misfortune away. She also references the biblical phrase "For now we see through a glass darkly" (Corinthians 13:12) precisely for its ambiguity regarding interpretation - possibly a mirror or lens.

Dickens' fondness for cinema can also be observed in this series and has been a consistent reference over



The Secret Life Of Mirrors, 2017
2017, Oil on canvas, H525 mm x W501 mm

many years. She teases the viewer with allusions from the film world - Jean Cocteau's film 'Orphée', in which mirrors are doors through which death comes and goes. In Bram Stokers 'Dracula' the vampire cannot be photographed, nor can he be painted - his likeness always morphing into someone else. Her 'Mirror Heads' and 'Dreaming Girls' exude a different kind of aura, they are emotionally charged floating in their own worlds and demand our full attention with their devouring gaze.

Pip Dickens was born Fiskerton-cum-Morton, Nottinghamshire. She attained her BA (Hons) Fine Art, at Leeds Metropolitan University in 1996 and completed her MFA at Slade School of Fine Art (UCL) in 2000. Numerous group and solo exhibitions in London followed. She has won several prestigious awards and participated in a number of residencies examining museum collections.

Pip Dickens currently lives and works as a painter and is a Lecturer in Fine Art (Painting) at Lancaster University.

Renée Pfister brings over 20 years of experience in working in the museums and art world where she applied her MA in Museums and Gallery Management to academic, curatorial and collections management roles. As part of the curatorial team at the British Museum, she was involved in realising significant projects such as the Great Court and the Weston Gallery of Roman Britain.

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Buyer Beware: The Importance of Due Diligence

In 2015 a New York appraiser at a reputable gallery blew the whistle on a woman who asked for an appraisal on a collection of rare books that she found while cleaning out her deceased father's jewelry store. The appraiser correctly suspected that the books were stolen from the New York Public Library. The woman, who was planning to sell them, was arrested and is now being investigated by a grand jury.

This innocuous tale of finding a parent's treasure could have been the story line from an episode of *Antique Road Show*, but instead it serves as a cautionary tale about the importance of provenance research. Whether your art is passed down from family, or purchased from a local gallery, you need to verify the title. The risk of defective title is pervasive and can occur when an heir steals an artwork or when an ex-spouse puts a piece of art on the market without the knowledge or permission of their former partner. The gallery that sold you that Warhol print may have purchased it from someone who does not have proper title.

Mary Buschman, President of ARIS Title Insurance Corporation, explains it best, "The risk of legal title impacts all periods of art, not just older or secondary-market art. Although certain kinds of title risks are more prevalent for certain periods of art, in reality, artworks can have multiple forms of title risk."

According to IBIS World, a global market research company, revenue in the highly fragmented art industry is projected to grow through 2022. The art industry is composed of private dealers, galleries and auction houses that sell works of art, and range from small operations with just a few employees to multibillion-dollar institutions, such as Sotheby's and Christie's International.

One consequence of the booming art market is the rise of defective titles claims. As values rise for artwork, more owners view their collections as financial investments as opposed to sentimental purchases. Stakes are higher. Yet the art market remains old fashioned and opaque in its conduct of business. Transactions are not well documented. Intermediaries such as art advisors may be listed as buyers but they are actually acting as pass-throughs, further clouding transactions. In the past, when the art world was smaller and dominated by connoisseurs, this practice was accepted. But today art buyers need to be wary. Defective title issues could arise from:

- Creditors in a bankruptcy proceeding
- The government in cases of tax delinquency
- Lenders, if the artwork was used as collateral for loans,
- Contested wills
- Divorce settlements
- Legal judgments
- Thefts



Blair Wunderlich
Huntington T. Block

Managing Your Risks

How do you protect yourself from making a purchase with a defective title? Begin by performing due diligence. Whenever you make an acquisition, consider the risks and speak with your insurance, legal and financial advisors regarding your coverage for title risk. Many homeowners and fine art policies exclude title claims. Your insurance broker can help you find a policy with the benefits you need.

Rebecca Fine, General Counsel of Athena Art Finance Corp., recommends prior to art purchase, "collectors carefully review provenance and exhibition history, confirm that the work is included in the artist's catalogue raisonné and insist upon a purchase and sale agreement that contains representations and warranties. Purchasers should seek clarification concerning ownership during the WWII period, run UCC searches of the seller to ensure that there are no liens against the work, and check with IFAR and the Art Loss Registry to make sure the work isn't registered as stolen or lost." The seller is in the best position to provide you with explanations of gaps in the ownership history, and you should seek to include that information directly in the sales contract. "Basically, you want proof that the seller has authority and capacity to pass good title, and if the work was imported, seek confirmation that it was exported permanently and not temporarily for sale or exhibition. Regardless of whether or not you intend to sell in the future, you should ensure that the art is freely transferable."

At Huntington T. Block, we recommend that buyers review the warranty terms before the purchase. We also recommend that purchasers obtain an appraisal and condition report from a recognized authority in the field. For instance, if you are purchasing a silver collection, you want an appraiser with knowledge of silver values and you want those values to be demonstrated in the appraisal. Should you need to go through the claims process in the future, the better your appraisal, the more smoothly the claims process will proceed.

Hollywood focuses on great art heists so people often associate art insurance with theft. But the reality is much more mundane. Our claims more often involve transit, water loss, confiscation and defective titles, and consequently, we take steps to review these risks.

In the art world much business is transacted with a handshake, but as with major purchases of all types, remember this longstanding sage advice: buyer beware.

Blair Wunderlich is an account executive at Huntington T. Block Insurance Agency, Inc., a division of Aon, the world's premier insurance broker. With more than 1,200 museums, 800 art galleries, and some of the largest universities and Fortune 500 companies' art collections insured, HTB is the world's leading provider of insurance to the fine art community.

For more information, contact Blair at blair.wunderlich@huntingtontblock.com or 202-429-0109.

Hunting, Hoarding or Having: Why Collect Art?

by Kristie L Smith Nikitin

Spending money is fun! The rush of taking home that shiny new widget is intoxicating and many people will do it over and over again — not so much for what they buy, but how it makes them feel to buy. Turns out, there's a scientific reason why we make purchases. Dr Jenny Brockis specialises in brain health and was quoted in "Why We Really Buy Things We Don't Need" from a news.com.au article. She said, "Our brain reacts to buying things." There's satisfaction or feeling of reward when we acquire items. "The brain loves novelty and clever displays with colours and textures deliberately designed to entice us." And believe it or not, anyone who is selling anything is deliberately trying to entice us — especially when it comes to art.

Dr Brockis continued, "There's something about feeling rewarded by buying something and it's just stuff, but that's why people develop collections and buy things piece by piece." There are almost as many reasons to collect "stuff" as there is "stuff" to collect. Ford Mustangs, Barbie Dolls, Hummel figurines, stamps, coins, the list goes on...and...on.

Mark B. McKinley's article "The Psychology of Collecting," published in The National Psychologist, espouses the thesis that while some people buy things as a means of investment, others will do it for pure enjoyment and a myriad of other reasons, as well. Some people accumulate cars to expand their social lives, preserve the past, or seek psychological security...filling a hole in their very being. Still for others, amassing items is a quest for distinction, immortality, fame or the sanctity of the process of hunting, acquiring, arranging, rearranging, displaying, cleaning and learning everything there is to know about that object. Collecting calms fears and erases insecurities. But how and why would one collect art?

Now gathering a stockpile of originals is not for the faint of heart or light of wallet. People don't have to buy art, they want to buy art, says Robert Klonoski. In his ArtBusiness.com article, "How and Why Do People Buy Art" he states, "one might view the art as a trophy of sorts, a symbol of his success and achievements in life — an indication that he has [money] to spend and he can spend it on whatever he feels like spending it on."

According to mixed-media, large-format artists Kris and Angela Gebhardt, buying one original Gebhardt is like trying to eat just one potato chip. Many of

their purchasers will buy more than one at a time. It's because their paintings really speak to the buyers. The porous layers and subject matter grabs attention and provides that warm fuzzy feeling. Much like themselves, their buyers tend to be in their late 40s, early 50s, empty-nesters and self-made. "Our patrons tend to be a lot like we are," said Kris. "They do things themselves, work against the grain and take their lumps, before realising their full professional potential." The Gebhardt art is haunting and full of texture and colour that buyers find appealing. Once they meet the artists and realise there is a deeper connection, the purchasers really bond with the Gebhardts.

Hunting, hoarding and having high-end art is a costly hobby. Patrons buy art to fill gaps in their heart, find a suitable investment that brings them joy or make a statement about themselves. The reasons for collecting are numerous and the things to collect are varied, but all are trophies, badges of honour, and "things" that are better than a photograph at triggering a memory. Every dollar, pound or Euro and ounce of effort that goes into one's assortment is worth it as long as the item brings comfort and happiness to the owner. Fledgeling collectors should follow an artist that stirs sentiment inside. Find that deeper connection between the work and the artist and be sure to invest both financially and emotionally in the "stuff" that makes your heart sing.



"Amerikan Masquerade" by Kris Gebhardt

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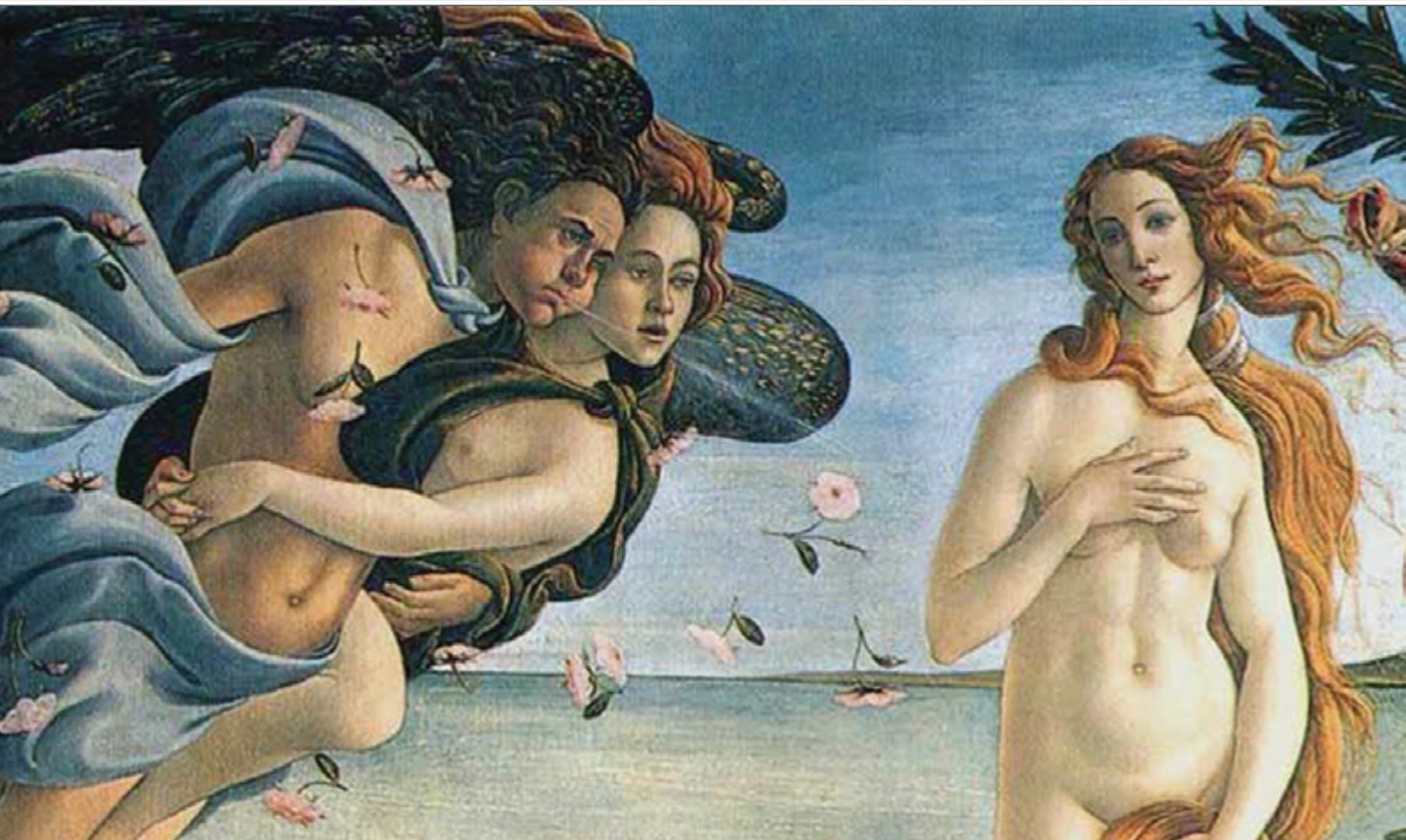


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