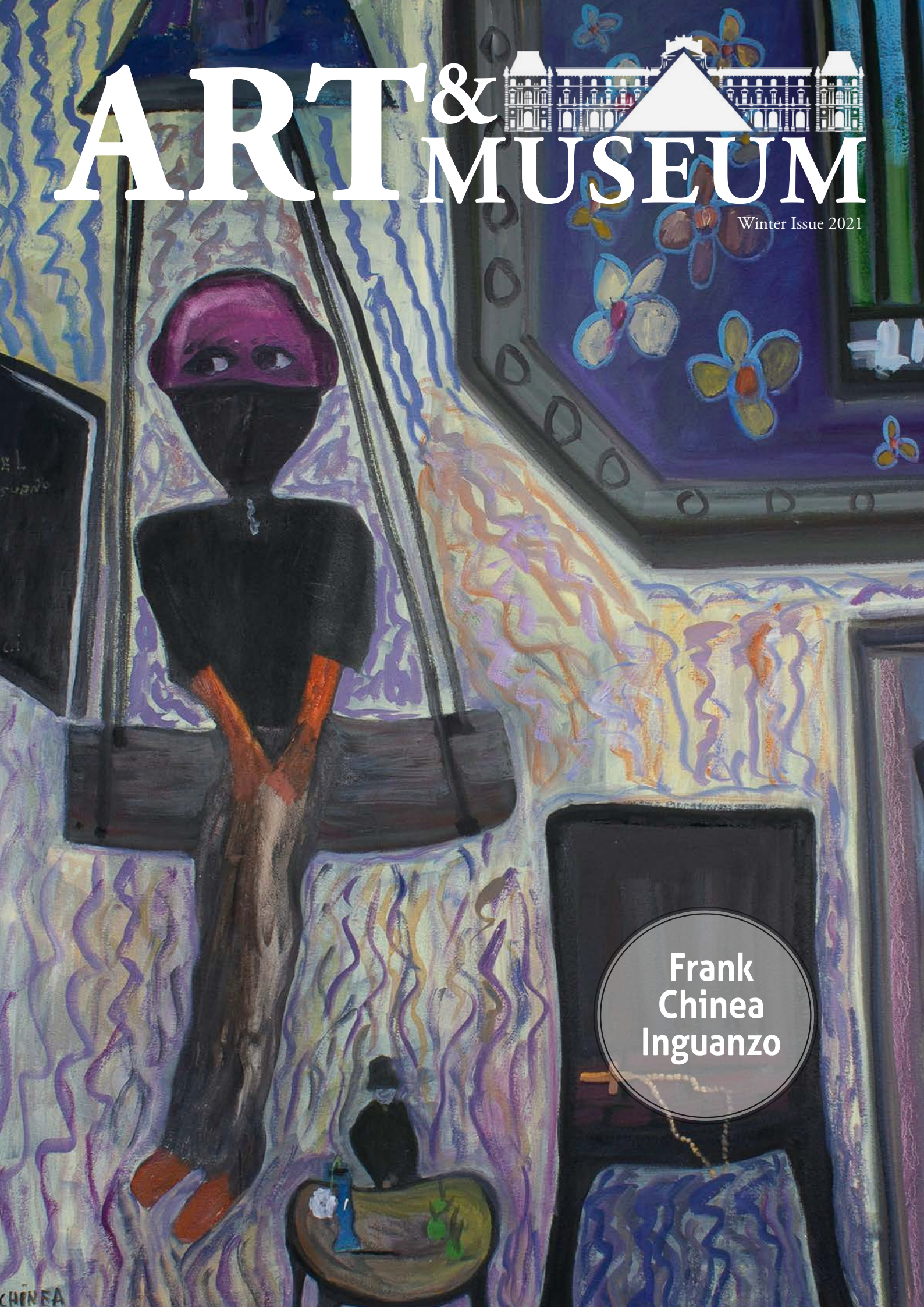


# ART & MUSEUM



Winter Issue 2021



Frank  
China  
Inguanzo

CHINEA



帕特·斯蒂尔 PAT STEIR

2021.10.23

2022.01.03

龙美术馆(西岸馆) 上海市徐汇区龙腾大道3398号  
Long Museum (West Bund), No. 3398 Longteng Avenue, Xuhui District, Shanghai

帕特·斯蒂尔, 彩虹瀑布(局部), 2021年作, 油彩 画布, 330.2 x 518.2 厘米 © 帕特·斯蒂尔  
PAT STEIR, Rainbow Waterfall (detail), 2021, Oil on canvas, 330.2 x 518.2 cm © Pat Steir

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LONG MUSEUM

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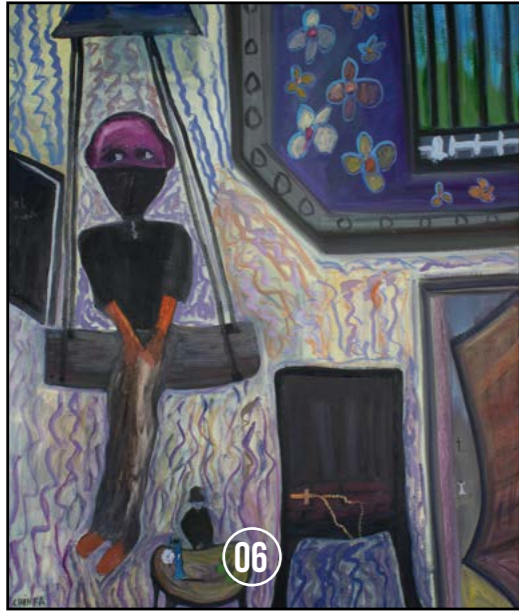
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**Frank China Inguanzo**  
The ONE Museum Virtual Exhibition



**'Shining Stars'**  
Wins Global Art Award 2021 In Tokyo



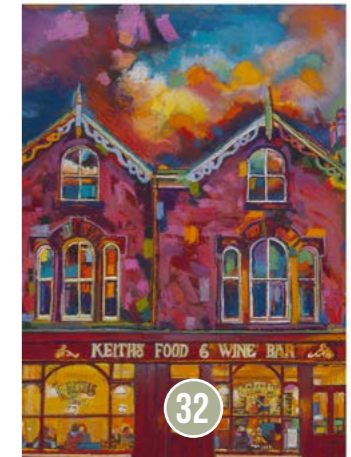
**'Resilience'**  
An Exhibition for Nature by Artist Mara Sfara



**The Map**  
Gallery One



**From the Sculptor's Studio'**



**Alex Corina**  
Mona Lennon



**New Hall Art Collection**



**Lawrence Weiner**  
A central leading figure of Conceptual Art



# WELCOME

## ART & MUSEUM MAGAZINE

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

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

Art & Museum is distributed with Family Office

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

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

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

[www.familyofficemag.com](http://www.familyofficemag.com)  
[www.art-museum.com](http://www.art-museum.com)



# Frank Chinae Inguanzo



FCI#28 Oil on canvas 48x 60  
Title- El Rosario 2021

Born on July 31, 1952, on the island of Cuba, Frank Chinae Inguanzo is one of the most prominent artists of the 21st century, known for his preeminent Abstract Expressionist and Neo-Romantic pastel and oil paintings. He immigrated to the United States after Castro's Revolution in 1962 and since then has been living and working in Miami.

His captivating works open the doors to a whole new dream-like world filled with stormy views, dark scenarios, and heroic figures in abyssal situations. The art of Frank Chinae Inguanzo is a projection of both the ghosts and the muses of his soul and a reflection of the indecipherable universe in which the artist lives. Fine Art Handlers. (August 2021)

Frank Chinae is a late neo-romantic artist of the 21st century. He recovers the apocalyptic spirit of those times, stressing his self-observation and inner experience into his works; he projects the muses and the ghosts of his soul. His paintings are populated with black scenarios, and stormy views populate. Diluted figures and dislocated entities emerge from the dark scenarios as his way of presenting his subconscious world. Expressionistic traits and contorted brushstrokes over thick impasto define his dramatic approach to painting. In the tradition of William Blake or Arnold Böcklin, his works present heroic figures in abyssal situations.

They stand as shadows and spectres of gloomy allure. An ethereal background of an indecipherable universe sets as a dream-like imaginary in which the artist lives. Frank launches angels and demons of an artificial paradise of life and death. He digs deep, producing works with an excruciating awareness into his psyche and the abyss of his unconscious". Milagros Bello, Curator.

Art&Museum Magazine (A&M): In an age of A.I. and Digital technology full of bright colours and sanitized images, where do you see the future for the artist who paints regardless of whether or not a work is a pretty or a happy painting?

FCI: While I have not used new technologies to do artwork, I have resorted to virtually exhibiting/showing my works.

A&M: Can you discuss this further.

FCI: "In a world where more and more everyday moments, thoughts and acts are more and more superficial to the point to become totally virtual, I have always kept the need and, further, the spirit that I need

the organic matter, which is painting, to touch and play with, fight with, love and sometimes can even very temporarily hate, to translate my deepest soul, what I am truly in my most primitive being. The hand is a direct continuation of the brain and translates my more secret emotion that I cannot even know myself or explain.

There is something of the primitive rites in painting. Within the spontaneous gesture comes all of my own feelings and maybe some reminiscence of my roots, ancestors, and country. There is, of course, all the idea, the concept, the preparation at the beginning of a new painting, what I can call "the deliberate act", but when you come with the painting texture and material, there is always something else which comes, something unexpected, something bigger, greater, higher than the basic concept, that what I am or can hope to be, that I could express myself, like if I was a transmitter, a messenger of something that surpasses and transcends me, and this not something that virtual technology would bring or allow in itself. So, I don't feel concerned about the use of new technologies for creating. At least for me, there is always something cold in it, something closer to death than to life. And painting is all my life. On the other hand, I absolutely have nothing against using the new technologies and virtual worlds to spread my work to the world.

Two years ago, Thierry Gulian, who has been a museum and gallery curator for more than 25 years (and also aside from the French visual artist and writer Birdy Tg), had the idea to create a true virtual museum, The ONE Museum ([www.the-one-museum.com](http://www.the-one-museum.com)), to allow anybody in the world to have access to museum-quality curated exhibitions even into the most deprived areas with an entire gratuity as much for the artists as for the visitors. I found the concept very exciting. Together we decided that I would produce an entirely new exhibition for The ONE Museum.

The unexpected and fearful two last year's gave me the concept and the title of this exhibition: « Unforeseen Transition », and I love the result of this virtual exhibition at The ONE Museum. Thierry Gulian perfectly understands my painting, my feelings, and has perfectly succeeded in translating them within his beautiful and powerful exhibition display."

Thierry Gulian Curator -The One Museum for major Video, Virtual Exhibition and an in-depth critique.

[www.the-one-museum.com/frank-chinea-inguanzo-solo-show-at-the-one-museum](http://www.the-one-museum.com/frank-chinea-inguanzo-solo-show-at-the-one-museum)

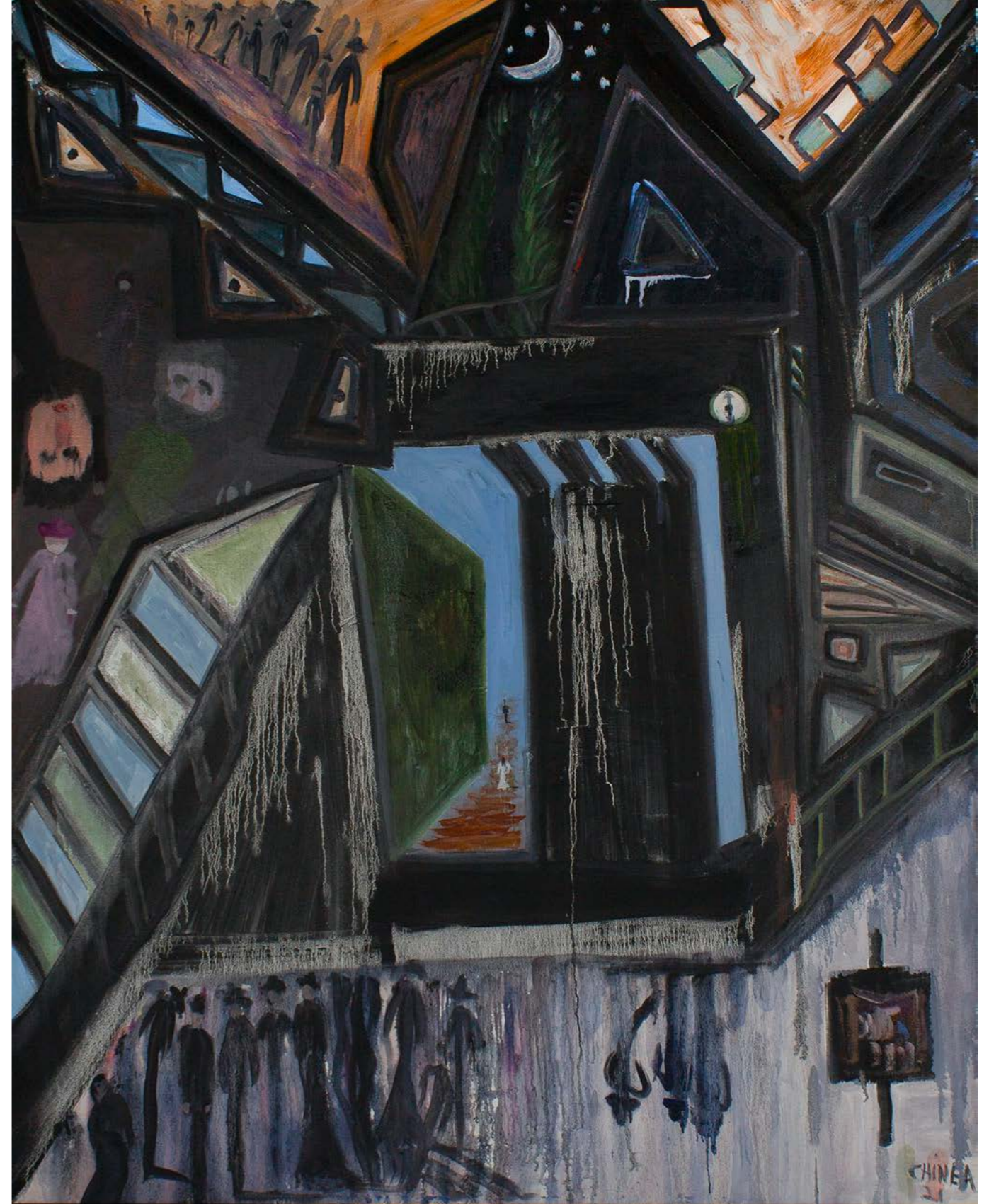
**Article sourced by Derek Culley**



# Frank Chinaa Inguanzo



FCI#2 Oil on canvas 48 x 48  
Title- 2020 2021



FCI#18 Oil on canvas 48x 60  
Title- year 2020 2021



## 'Shining Stars' Wins Global Art Award 2021 In Tokyo



*Shining Star*

A rising talent in the world of painting, Simone Monney has rocketed onto the international art stage through a series of transfixing gestural canvases that have drawn worldwide interest and acclaim. A recipient of the Global Art Awards 2021, it's not hard to see how her work—a symphony of lyrical brushstrokes, spontaneous shapes, and bursts of vibrant colors—caught the eye of the world's most respected professionals and marked her as one of Switzerland's artists to watch.

At the heart of Simone's approach, multi-layered images are an exploration of the senses and a tool for self-expression. Her paintings showcase an incredibly diverse palette of colours and techniques, used to translate complex emotions inspired by her environment.

Charged with energy, Simone's prize-winning painting "Shining Stars" (Global Art Award 2021 in Tokyo) exemplifies this unique style: featuring layers of spontaneous gestural strokes—composed from a mix of Indian ink and metallic acrylic paint—that swirl and vibrate off each other, in unexpected ways. The youthful hues of gold, purple, pink, and green crash against

one another, forming impromptu shapes and lines that completely pull you in. As you walk from one side of the canvas to the other, the colours change before your eyes, resulting in a body of work that completely envelops the viewer and transports them to a universe of endless possibilities. Simone's fascinating and ever-changing inspirations will be on full display inside the Palazzo Bembo, at the prestigious Venice Biennale 2022, where her first ever multi-sensory project, as part of the "Personal Structures" exhibition (April to October), invites art enthusiasts to immerse themselves deeper through evocative scents and aromas paired with paintings.

With each new canvas, Simone truly embarks on an intuitive journey, embracing her immediate sensations of a place, memory, or experience and pouring into her work. She enjoys the freedom and experimentation abstraction allows, using bold colors and unintended brushstrokes to create compositions that inspire. Through works like "Shining Stars," the self-taught painter highlights the beauty in spontaneity, allowing for explosive landscapes that evoke layers of emotion.

# SIMONE MONNEY

SWISS ARTIST, EXPLORES  
THE ENDLESS BEAUTY OF COLORS

[SIMONEMONNEY.COM](http://SIMONEMONNEY.COM)

Swiss painter Simone Monney creates artworks with elegance and ease. Her expressive paintings, with bold colors and mesmerising strokes, grant her exposure on the international art scene.

[instagram.com/simonemonney](https://www.instagram.com/simonemonney) [simone@simonemonney.ch](mailto:simone@simonemonney.ch)





Tania Kovats, *All the Seas*, 2012-14

## From the Sculptor's Studio'

'From the Sculptor's Studio' is a new book featuring candid conversations with twenty of the most influential contemporary sculptors practicing in Britain. All are widely celebrated, both in Britain and internationally, and are credited with some of the most iconic artworks of the late twentieth and early twenty-first centuries. Each artist has pushed past the boundaries of sculpting in their own way. Here, they narrate their personal stories, granting unparalleled insight into their life and work and often providing surprising revelations.

The artists featured in 'From the Sculptor's Studio' are Fiona Banner, Phyllida Barlow, Anthony Caro, Richard Deacon, Laura Ford, Antony Gormley, Mona Hatoum, Susan Hiller, Anish Kapoor, Tania Kovats, Richard Long, David Nash, Peter Randall-Page, Cornelia Parker, Marc Quinn, Eva Rothschild, Richard Wentworth, Rachel Whiteread, Richard Wilson and Bill Woodrow.

Each interview in the book offers a window into the artist's practice by going behind the scenes into the studio to reveal how their artworks and exhibitions

are created. Written by sculpture expert Ina Cole, this beautiful and thought-provoking book – a milestone publication in contemporary sculpture – features extensive primary research and includes an introductory essay by the author.

Ina says: "My initial interest in sculpture was sparked many years ago when visiting the Henry Moore Foundation at Perry Green and the Barbara Hepworth Museum in St Ives. The studio setting – with its tools, plaster splattered surfaces, and artworks in different stages of completion – seemed like a place of pure alchemy. The sculptors I've now interviewed in my book are amongst the most compelling creative thinkers of our time. Their interviews also expand beyond the studio to explore each artist's engagement with the world, through a conversation that considers some of the most pressing issues in life today".

Ina Cole has written widely on twentieth-century and contemporary art, publishing articles, artist interviews, essays and exhibition catalogues. She is the UK

contributing editor for 'Sculpture', a journal affiliated with the International Sculpture Center in the US. Following ten years at Tate St Ives and the Barbara Hepworth Museum, she held several positions within culture and higher education and has facilitated many live debates with artists. Ina has an MA in the History of Modern Art and Design from Falmouth University, Cornwall. She also has an interest in typographic design and photography and holds a collection of historically important graphic works, as well as an archive of black & white photographs and negatives from the mid-twentieth century onwards.

A&M: 'Seminal' is a very pointed word, please explain it in terms of your selection of sculptors, and is your selection elitist?

IC: I think longevity is an important aspect to consider here. The selected sculptors are widely known, but the resilience of their practice is a more pertinent factor. Many of the artworks discussed in the book have lasted the test of time and continue to resonate with viewers. This kind of longevity is achieved through sustained and coherent activity. The history of British sculpture arguably exceeds that of other national schools. So, my book builds on this particular legacy – which traces its Modernist roots to the 1930s – and goes on to explore contemporary practice. I'd maintain that the featured artists' contribution to the lineage of British sculpture is indisputable, and it's in this context that the word 'seminal' is applied.

As for 'elitist', no, I don't think the selection is elitist. The artists have very diverse backstories and speak openly about their life and work. In fact, they speak on issues that matter to us all. When researching this project, I first recorded the artists in their studios. So, my intention from the outset was to go behind the scenes and interview them in their own environment to gain insight into how many of the most memorable artworks of recent times were created. By taking this approach, new information was uncovered, and this will help to expand our understanding of the world of sculpture.

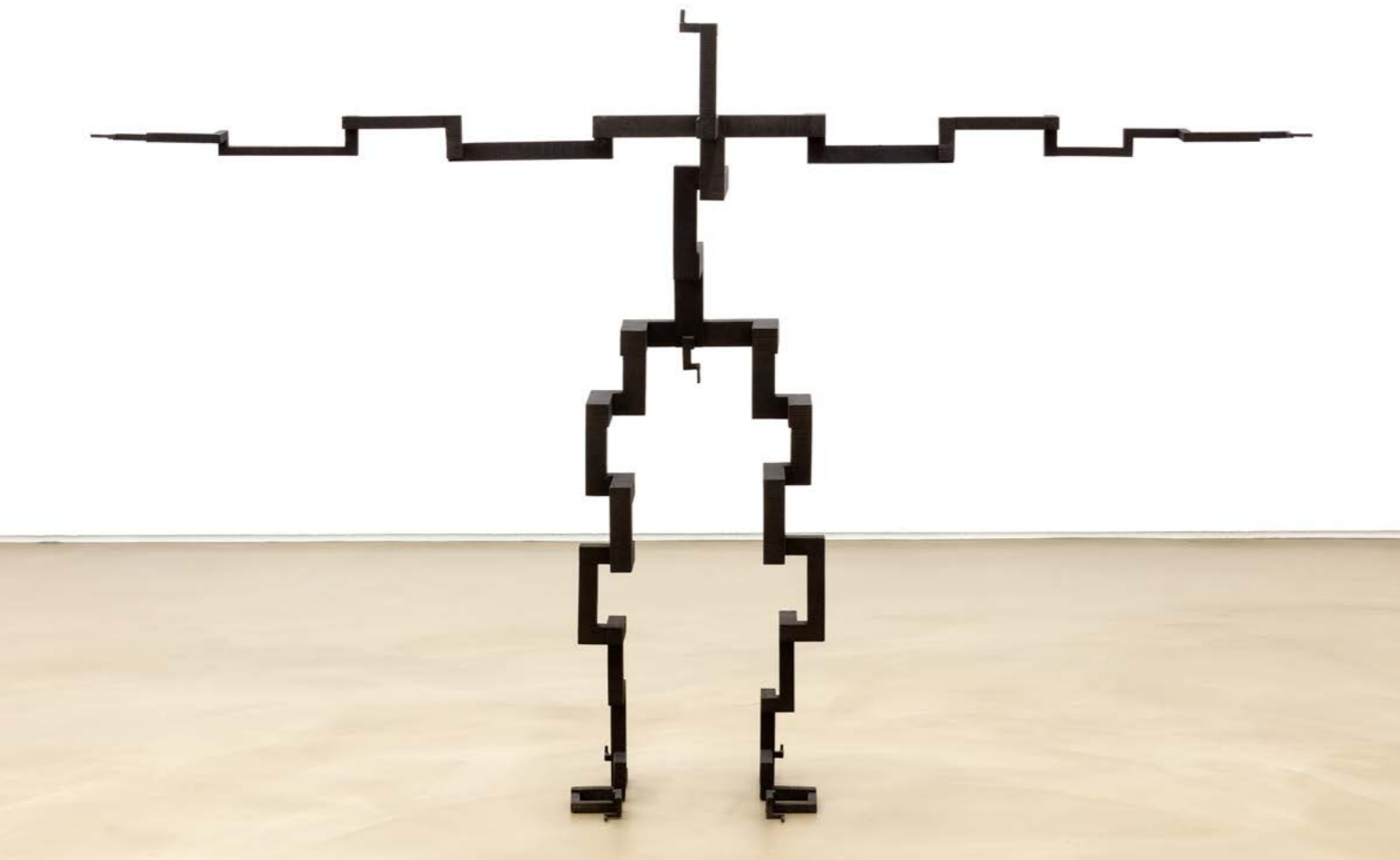


Marc Quinn, *Evolution VIII*, 2005



Richard Deacon, *New Alphabet ABC*, 2018





Antony Gormley, *Stream*, 2018

A&M: Antony Gormley would be a known household name. Fiona Banner, aka The Vanity Press less so. Please discuss the dynamics of popularity and, in the scheme of art development, does it matter?

IC: Antony Gormley has certainly created instantly recognizable artworks, yet it's the depth of contact over time that's important. He's quite clear on this: Not to deride the notion of visual impact or popularity, but a viewer's understanding of a work does evolve on each occasion they see it. And, that kind of sustained relationship is what matters. In a sense, the book encapsulates three generations of sculptors – from Anthony Caro, through to Phyllida Barlow, Richard Deacon and Bill Woodrow, and finally Fiona Banner and Eva Rothschild.

So, they're at different stages in their careers, and this will affect how familiar people are with their output. The dynamics of popularity is a tricky issue and, yes, it does matter. Any artwork exists within a structure that includes a whole set of agents – curators, writers, gallerists, collectors – who all contribute to how it's perceived once it leaves the studio. So, the artwork's popularity is dependent on intermediaries, who manage its position in the world. Of course, artistic intention can become reshaped by these intermediaries to align to the zeitgeist.

This renders the conversations in my book even more necessary, as they allow the voice of each sculptor to take precedence and elucidate the act of making.

***The book coincides with worldwide exhibitions of the artists' work:***

- Anish Kapoor: Painting, Modern Art Oxford, UK (to Feb 2022)
- Richard Long: Bang! City Festival of the Big Bang, Museum Leuven, Belgium (to March 2022)
- Antony Gormley: Learning to Be, Schauwerk Sindelfingen, Germany (to April 2022)
- Anish Kapoor: Gallerie dell'Accademia di Venezia, Italy (April 2022–Oct 2022)
- Marc Quinn: Our Blood, New York Public Library (June 2022 – Aug 2022)

'From the Sculptor's Studio', published by Laurence King Publishing Ltd, also contains 165 colour images of the artists' work, as well as portraits of each of the sculptors.

[www.laurenceking.com/product/from-the-sculptors-studio/](http://www.laurenceking.com/product/from-the-sculptors-studio/)

[SculptorStudio@outlook.com](mailto:SculptorStudio@outlook.com)

Article sourced by Derek Culley

# PRIVATE ART MUSEUM REPORT



LARRY'S LIST







*Portrait of Catherine Corless,  
Historian and Human Rights Activist.  
Paul MacCormaic  
Art&Museum Summer Edition 2021  
<https://www.familyofficemag.com/artmuseum>  
Article sourced by Derek Culley*

## Zurich Portrait Prize

Salvatore of Lucan wins Zurich Portrait Prize; Della Cowper-Gray wins Zurich Young Portrait Prize. A portrait of a mother practising healing methods on her son has been revealed as the National Gallery of Ireland's Zurich Portrait Prize winner.

Me Ma Healing Me by Salvatore of Lucan was announced as the winning portrait this evening at a virtual ceremony. As well as a prize of €15,000, the artist will receive a commission worth €5,000

to produce a new work for the National Portrait Collection. Vanessa Jones and Tom McLean received highly commended prizes to the sum of €1,500 for their respective portraits, Cabbage Baby (self-portrait) and Note to Self. Salvatore of Lucan (b. 1994) creates large-scale works to communicate a sense of the world he inhabits. Exploring home, identity and relationships, he creates expansive domestic scenes where the familiar approaches the magical. This is his third inclusion in the Zurich

Portrait Prize. Regarding his double portrait, Salvatore of Lucan said, "My mother practices sound healing and Reiki, and anytime I'm at home and feeling unwell, she offers to practice on me. I am a distant son and can be sceptical about some of the hippy stuff, but when her hands hover above me, I do feel my mother's love and am aware that she is trying to heal me. In making the painting, I was inspired by the kind of uncanny, suspended feeling one finds in the alchemist paintings of Leonora Carrington."

Judges for the Zurich Portrait Prize were artist Eamonn Doyle; Róisín Kennedy, art critic and Lecturer/Assistant Professor in the School of Art History & Cultural Policy, UCD; and Seán Kissane, Curator at IMMA. Commenting on their selection, Seán Kissane said, "We were delighted to be introduced to so many new artists through this process. The broad spectrum of artistic enquiry encountered here was truly impressive."

Earlier this evening, the winners were also announced for the Zurich Young Portrait Prize at a virtual ceremony. Judges for the Zurich Young Portrait Prize were visual artist Aideen Barry, artist, art teacher and activist Joe Caslin; and Tadhg Crowley, Senior Curator: Education + Community at the Glucksman.

Upon selecting a winner from each age category (ages 6 and under, ages 7-11, ages 12-15, ages 16-18), in addition to an overall winner, Joe Caslin said, "It was great to get into the Gallery space again. The stories in the Zurich Young Portrait Prize are beautiful, hard and carefully executed. These portraits are a snapshot of a difficult year. Congratulations to all of the artists."

Painting in a different world now (My Father the Artist) by Della Cowper-Gray (age 14) was selected as the overall winner of the Zurich Young Portrait Prize. As well as a personalised wooden box of high-quality art materials, the prize includes a €500 cash prize. In her artist's statement, Della Cowper-Gray said, "This is a portrait of my father, the artist, observing the world around him. It is a different world now since COVID-19, and artists have been greatly affected. I wanted to convey that struggle through his expression. The world has changed, and so too has the world of the artist."

Marianna Krolik, aged 6, won the youngest category with Mia, a portrait of her best friend who she can't see so often since Mia moved to County Cavan. In the second category, 10-year old Ellie Giblin won with her portrait of her grand-aunt Dolores – My Glamorous Grand-Aunt – which she created in lockdown when she could not visit. Self-Portrait, a paint on canvas work of an ordinary afternoon by 15-year-old Lijun Ma, was the winner of the category for ages 12-15. Mia Buckley, aged 17, won the final category with Tudor, a portrait investigating the colour, light, and shadow portrayed across her model's skin. Each category winner is awarded a personalised box of art materials alongside a prize of €250.

Sean Rainbird, Director of the National Gallery of Ireland, said, "The Zurich Portrait Prize and Zurich Young Portrait Prize continue to go from strength to strength. Since the exhibitions opened earlier this month, it has been wonderful to see our visitors engage with this impressive selection of contemporary portraiture by artists of all ages at the Gallery. We want to thank every artist who applied to the competitions this year and our terrific judging panels. Our partnership with Zurich also continues to grow, and we're delighted to be working with them once again in 2021."

Neil Freshwater, CEO of Zurich, said, "Zurich is immensely proud to support the National Gallery of Ireland with the Zurich Portrait Prize and the Zurich Young Portrait Prize. These prizes showcase an impressive wealth of talent in contemporary portraiture in all its varied forms. We congratulate this year's winners Salvatore of Lucan and Della Cowper-Gray on their remarkable achievements. We also recognise all the shortlisted artists who continue to astound us with their skill and creativity. We look forward to seeing the exhibitions open in Cork in 2022."

The Zurich Portrait Prize exhibition, featuring the winning portrait alongside 23 other shortlisted works, is now open at the National Gallery of Ireland. It will run until 3 April 2022 alongside the Zurich Young Portrait Prize exhibition of 20 shortlisted portraits. Both exhibitions will travel to Crawford Art Gallery in Cork in 2022.

[www.nationalgallery.ie](http://www.nationalgallery.ie)



# Nadette Charlet

By Derek Culley

Nadette Charlet was born in Belgium in 1958. From an early age, she always loved to draw and create things. She completed a degree in Art teaching in Mons, Belgium but chose not to teach in schools, where the traditional academic system was not in tune with the freedom of her creative mind. Instead, she discovered a fantastic field to play with Art and free expression. For 15 years, she ran an art workshop with mentally challenged adults whose spontaneity and creativity were great inspiration. Together with them, she organised several exhibitions in Belgium.

Maybe her astral sign Sagittarius gave Nadette the thirst for adventures, travels, discoveries and new challenges. In 2005, with her husband (an Irish man she met in Australia) and their two kids, she moved to Ireland to build a new lifestyle based in the wild and beautiful Beara peninsula, West Cork. There, at a footstep of the ocean, she home-schooled the children for eight years. That new freedom allowed the family to travel the world every winter. Other cultures, people, colours, images, and emotions were new sources of inspiration.

Nadette likes to live in the now and to stay in tune with her intuition. New ideas often like to merge in her mind in her dreams, exactly during that small lapse of time between deep sleep and awakening.

Whilst many artists are established with their chosen style and medium, which tend to stick to, Nadette's Art is flowing, moving, and changing with the moment's emotions. Just like Nature is moving and changing.

Pencil, ink, watercolour or oil, whatever medium she chooses, Nadette's Art takes her to a special space. It is always a pure moment of joy within a basic need, the pure act of creating. The recent lockdowns have led her to work on an unexpected and very intimate subject, "Tommy's House", where her watercolours and oils witness the life of an old bachelor farmer. (See website)

Art & Museum (A&M): You started as a freelance illustrator and paper engineer (pop-up books) for Belgian and French editors, including Casterman and Moulinsart (Tintin). When did this change.?

Nadette Charlet (NC): After I moved to Ireland, I carried out my illustrator work for a few years, but the wildness and the inspiring beauty of the countryside called my mind and my hands to draw, paint, create for myself.

A&M: Given the remote location of your Irish studio, where does one have the opportunity to view your works?

NC: My work is visible all year round in Cork and Kerry, Sarah Walker Gallery, Casteltownbere, Clio Gallery Kenmare and on my website- see (<https://nacharlet.com>) Over the recent years, I took part in group exhibitions in Skibbereen, Kenmare, Casteltownbere, Cork city, Schull, and a duo exhibition with internationally renowned artist Charlie Tyrell in the Copper Mine Museum Allihies.

I had my first solo exhibition in 2018 in the Copper Mine Museum in Allihies, followed by others, in 2019 (Allihies), in 2021 (Blue House Gallery, Schull). I was selected for the Royal Hibernian Academy annual exhibition in Dublin in



*NCTitle\_Float, 2 balloons Medium  
Oil on board Date, 2019, 40x40 cm*



*NCThe bachelor's shine Medium  
Oil on board Date, 2020, 40x40 cm*

2019. I am a member of VAI, of The Lavit Gallery, Cork City, and of Uillinn West Cork art centre in Skibbereen. Alongside my studio, I plan to open a gallery, hopefully in Summer 2022, in Allihies.

A&M: In the winter months, your studio is mobile and where ever your travels take you. Please discuss.

NC: My last annual trip to India took me to unexpected places. I had first thought of going to Bihar to explore the Madhubani area in search of a traditional tribal art called Mithila, or Madhubani art – I had, by chance, discovered that form of Art last year in an art shop in Rishikesh, over one thousand kilometres from Madhubani – and had half-planned to include that area in my route this year. But India always has other plans, and if you are ready and open-minded enough to let it happen, soon you get to meet the most wonderful people and encounter the most incredible surprises. And so, this year, my travels didn't take me to Madhubani, but my art searches were well rewarded as I discovered another form of tribal Art which I fell in love with instantly: the Gond Art.

A&M: You discuss Gond Art in-depth on your website; see Blog. Discuss how your travels inform your Art practice.

NC: Travelling has always been a big part of my life, a return to authentic values. When I travel, I only have a backpack and no plans for the next day. I live in the moment, listen to my heart and my intuition. These basic needs are unfortunately often forgotten in our busy, material world. My Art is not about landscapes or still lives; it is my way to free the emotions of a place and a moment. Please, time permitting, view the video which introduces the Gond project. <https://www.youtube.com/watch?v=xTxYITOHJf8>

A&M: A gifted illustrator and fine artist, how important is the ability to draw in your practice and discipline.

Answer NC: Drawing comes as soon as an idea emerges in my heart, and a first quick sketch has the magic to unlock my creativity. I refine my idea with more accurate drawings and notes, but that first sketch is often pretty close to the final piece!

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





Maggi Hambling - Hebe and Her Serpent



Miriam Schapiro, Madness of Love, 1987



Paula Rego, Ines de Castro, 2004

# The New Hall Art Collection Myth-making and self-expression

by Matt Jerome

The New Hall Art Collection at Murray Edwards College has been announced as the official museum partner at London Art Fair 2022.

The collection will be presenting an exhibition titled "Mythmaking, Self-Fashioning: Women Artists from the New Hall Art Collection", which will feature works by over 20 artists including Maggi Hambling, Miriam Schapiro and Tracey Emin.

In 2022 the collection will be celebrating its 30 year anniversary. In 1986 the American artist Mary Kelly completed an artist's residency in the college and at Kettle's Yard gallery which resulted in the six-part work "Extase", which became the first artwork to be housed at New Hall College. In 1992, Valerie Pearl, the President of New Hall College, and Ann Jones, curator at the Arts Council Collection, reached out to 100 influential women artists in the UK and asked if they would donate a work to the

college's collection, intending to expand from Kelly's initial donation. Far exceeding their expectations, they received donations from 75 artists, demonstrating a need to be represented at a time when women artists were largely overlooked by museums, galleries and art collections.

Today the New Hall Art Collection comprises over 550 works, nearly all of which are on permanent display across the College and its gardens. The collection tells the story of significant artistic movements since the 1950s as reflected in work by women artists, as well as the remarkable narrative of its own establishment and evolution, in which women acted as artists, curators, collectors and patrons. The pieces on display at the London Art Fair, which include paintings, photographs, prints, textiles and ceramics, have been chosen for their focus on the ways in which women artists have conjured myths and fashioned their selves in their work.

One highlight of the exhibition is a recent painting by Paula Rego commissioned especially for the collection titled "Ines De Castro", painted for the college to mark its 60th

anniversary in 2014. The painting depicts the 14th Century Galician noblewoman of the same name (1325-1355) who was murdered by the King Alfonso. Ines De Castro's body, as legend would have it, was posthumously exhumed by her lover King Peter I of Portugal after he ascended to the throne and placed before the Portuguese court, who were asked in term to kiss the hem of her dress.

Elsewhere in the exhibition Canadian artist Miriam Schapiro's "Madness of Love" will be show, a mixed media collage, or 'femmage', which depicts a couple dancing in vibrant colour with a mix of paint, fabric and embroidery. Gayle Chong Kwan's photographs depict fictional, mythological and religious landscapes, all made from rotting food, creating environments which lie somewhere between fiction and reality.

The exhibition will also include "Femfolio", a portfolio featuring the work twenty women artists who were influential in the feminist art movement of the 1970s in America. The portfolio of prints includes representations of the body, ageing, identity, sexuality, race mythology and the natural world. Many feminist artists embraced alternative artistic practices such as performance and the use of textiles, expanding the definition of art through new approaches and materials. This includes pieces by Mary Beth Edelson, Emma Amos, Eleanor Antin, Faith Ringgold and Miriam Schapiro.

[www.londonartfair.co.uk/fair-programme/museum-partner/](http://www.londonartfair.co.uk/fair-programme/museum-partner/)



Tracey Emin, Sixty A Day Woman, 1986



# DSL Collection: How Art is Keeping Up With the Metaverse

By Mara Sfara - [www.marafinearts.com](http://www.marafinearts.com)

Even in the modern era of the Metaverse, virtual reality, remote working, and immersive simulations, the world of art has lagged behind. Art galleries and artists have not fully embraced new ways of approaching their audiences, so they struggle to keep up with the trends and developments in technology. It is still struggling to reach audiences who are scattered all over the globe who might otherwise miss out on the benefits of the artistic viewer experience.

However, there are a few platforms that offer viewers ways to enjoy artwork in virtual reality settings such as the DSL collection, which creates an entire exhibition space for you to explore in 3D online. Anyone can be inspired by the artwork in this collection if they have access to a computer.

Dominique and Sylvain Levy created their virtual reality museum, the DSL Collection, to appeal to the modern age of technology and to perfectly feature the collection in an adaptable environment. Since its creation in 2005, the DSL Collection has won many awards. Since it is a programmable and customizable setting like one would see in a video game, the artwork can be given any configuration that the exhibition creators desire. Physical exhibitions have the problem of trying to fit art into a gallery space, but this virtual reality setting allows the space that is housing the art to fit the collection instead.

The DSL collection is a new way of viewing artwork. It is a journey of a person's extraordinary life through Chinese art and an envoy of our time, reflecting the current reality of society. These days, people spend hours in the digital world, and with Facebook's new Metaverse, the art world needs to keep up with modern developments in technology. Already, people enjoyed video games for a virtual reality experience, where one can pretend to be someone

else and play a role in an immersive world. Simulations are now commonplace in gaming and other settings such as scientific and medical studies. It makes any practice more accessible and requires fewer resources to achieve the same goals. The DSL collection brings this same type of experience to the digital nomad who wants to experience and be inspired by art.

This type of online museum is ideal for both the visitor and the collector because it is convenient, flexible, and mimics a real art gallery. It allows a wider audience to enjoy and view artwork, inspiring visitors from around the world. It can reduce prejudice and make the world a better place because of the varying levels of opportunity that goes with socio-economic status worldwide. Children in classrooms across the globe can access artwork, for instance. Anyone who wants to quickly view artwork without taking a trip to a museum will find this experience satisfies their needs.

Though this type of experience in the world of art is rare, this collection isn't the only example of modern technology that allows the wider world to view art. Recently, the artwork of Van Gogh has been on display in various cities worldwide as part of an exhibit called "Van Gogh: An Immersive Experience" which is also made possible by modern technology. Visitors must still make the journey to the location of the exhibit

and there is a cost for a ticket, but it gives us a taste of the future of art and the exhibits of the future. Art can appeal to a younger generation through the use of high tech, and can adapt to the times, enlivening artwork from the past for the modern viewer.

Art is a human expression of emotion, ideas, and creativity. Artwork from the past can connect us with the experience of being human over time. We need to connect with our history and the generations that came before us in order to move boldly into the future. Modern and ancient art can inspire us deeply to change the way we view humanity, but in order to do so in an impactful way, we must allow it to reach people from all walks of life and all backgrounds. Virtual reality galleries can help achieve this.

What is next for the art world? Can it keep up with the changing times? As we enter an era of virtual reality, 3D printing, virtual reality, and the Metaverse, all aspects of our lives will become more and more accessible from anywhere. The possibilities will unfold. Art lovers will become acclimated over time to the idea of viewing art remotely and virtually as they already can through the DSL Collection's experience. Perhaps new types of experiences will be developed, bringing the generations of humanity closer together so that they can be inspired to think about life in new ways.



# 'Resilience'

## An Exhibition for Nature by Artist Mara Sfara

By Emily Jennings

On November 18th, Resilience, a solo exhibition of Mara Sfara's exceptional art, opened at Emillions Art in Naples, Florida. It is a curated collection of original fine art oil paintings and chic Lucite® sculptures. It is a journey of beauty in nature, the animal kingdom, and how this can transform the human experience. The artwork features animals and scenery that will elicit a visceral response, connecting us with love for the natural world.

Sfara's paintings humanize animals so that the viewer can empathize with them. "We can experience a higher level of respect for animals when we experience love for something that doesn't look like us.

The animals in my work connect us with the emotions of all living things and break down prejudice," says Sfara. "If we can portray animals as deserving our respect through paintings, we can inspire the world to treat them better."

Resilience opened with a personal appearance by Sfara at Emillions Art's two thousand square foot space, a beautiful gallery with a spacious outdoor balcony overlooking Fifth Avenue South in Naples, Florida. Founded in 2014, Emillions Art is a global art-consulting firm specializing in bringing the world of contemporary art and masterworks to interested and ambitious collectors. Resilience will be open to the public Tuesday through Saturday, 10am-5pm through December 8th.

The exhibition features oil paintings of stunning landscapes and endangered animal species as well as twelve-inch Lucite® bear sculptures. This collection of artwork connects the human experience with the magnificence of nature. Paintings of incredible skies and mountain ranges remind us to stop and feel gratitude for the beauty that surrounds us every day.

Paintings of animals with eyes full of emotion give us a chance to develop respect and love for the creatures that may be vulnerable. The experience helps us open our hearts to the natural world. "To me, a fine art masterpiece is similar to an opera. An excellent opera is when all of the brilliance of many skills merge to create an inspirational interactive experience that allows a person to come to a more acceptable understanding of the world and how it is perceived."

Among the oil paintings on display are striking portrayals of polar bears with their loving cubs, rich sea life including clownfish, a piglet swimming in the ocean to a boat, beautiful sea anemones, a gigantic elephant walking through fish-inhabited water, two horses expressing affection toward each other, a soulful zebra making eye contact, and Haley the dog. "In my art, I focus on the commonalities animals share with human beings. I painted Zebra to illustrate my belief that this wild animal experiences feelings parallel to human emotions," explains Sfara. "Perhaps these paintings will inspire greater activism for the growing number of endangered animal species."



Zebra Painting

The sculptures made from Lucite® include Captain Bear King of the Space Voyagers, a chic, sparkling teddy bear that enlivens the imagination with images of stars in outer space. The glitter in the Lucite® creates a stunning experience and is a result of a great creative process. Sfara's Lucite® sculptures are created through an intricate series of steps including drawings, clay models, 3D printing, highly skilled pouring of a mixture at the foundry, exact temperatures in a pressurized oven, and careful buffing and smoothing.

Each sculpture is of exquisite quality without any rough edges. The planning, strategizing, and materialization of the process makes these sculptures exceptional. Each one is unique because of the highly manual process that goes into making each piece.

Sfara was inspired in her youth by Edgar Degas' Little Dancer of Fourteen Years. Its mixed media and expression of hope and passion were transformational to Sfara in her early years as an artist. To Sfara, a masterpiece like Degas' sculpture is like an opera where skill and talent come together in a great performance for a magical experience.

Sfara's art focuses on creating an ethereal experience with colors and humor to open a door to a fantasy world. Her art allows us to remember our connection to animals and why we are drawn to nature in our lives.

Sfara has an M.A. in Fine Arts from New York University and studied for more than 25 years with the American painter Burton Silverman. Her paintings and sculptures are exhibited around the world in galleries, exhibitions and art shows. You can view her artwork as part of the permanent collections of The Springfield Museums in Springfield, MA, the Mattatuck Museum in Waterbury, CT, The Cradle of Aviation Museum in Garden City, NY, the QCC (CUNY) Art Gallery/Museum in Bayside, New York and The Ramazzini Institute, Collegium Ramazzini, Castello Bentivoglio, Bologna, Italy.

Visit Resilience to return to your connection with the natural world and to rekindle empathy for endangered animal species and an appreciation for the natural world. Experience the journey created by this exhibition that can take you back to empathy and break down barriers of prejudice.



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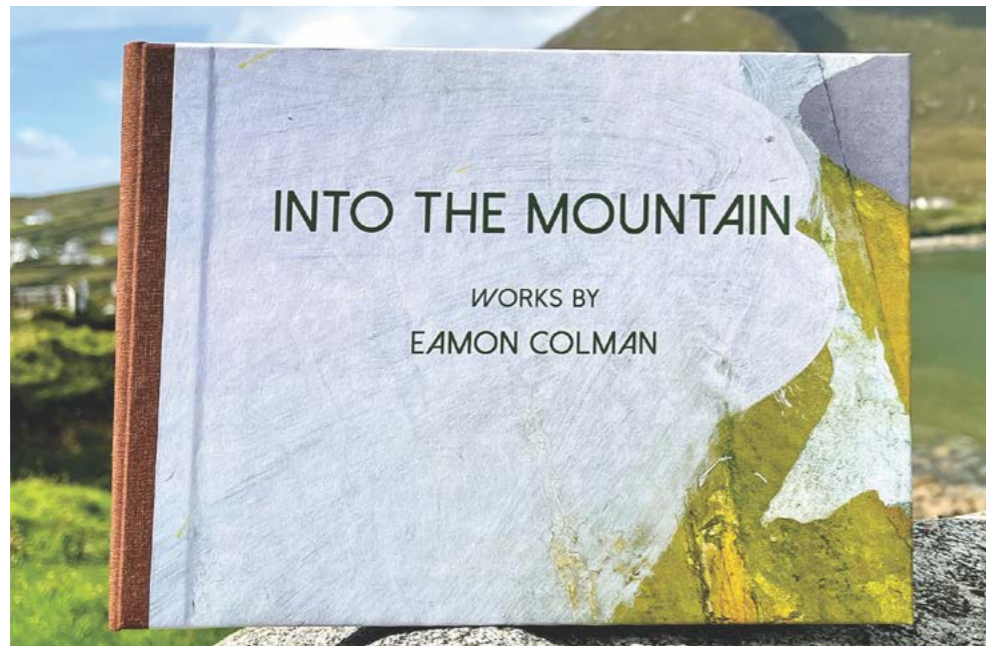


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# The globe-trotting, mind-bending books of Francis Van Maele and Antic-Ham



[www.redfoxxpress.com/AB-eamoncolman.html](http://www.redfoxxpress.com/AB-eamoncolman.html)

by Derek Culley

Francis Van Maele, Belgian by birth but living then in Luxembourg, founded Editions Phi in 1980 after working ten years as an engineer in an American company and following screen-printing courses with Mario Diaz Suarez in the art academy in Trier, Germany.

His first books were limited screen-printed editions of collaborations between poets and artists. He published poetry from renowned poets like Seferis, Elytis, Ritsos and Theodorakis and artists Robert Brandy, Theo Kerg and Aloys Ohlmann, to name a few. Due to the commissioning of screen printing for galleries and institutions, plus poetry, novels and theatre books, the nineties; saw a significant increase in activities. In 2002 Francis sold Editions Phi, moved to the West of Ireland and founded Redfoxxpress. He desired to return to screen printed editions and handmade artist's books.

In 2005 he met Antic-Ham from South Korea, and since then, they have run Redfoxxpress in Achill Island from

their house on the cliffs overlooking the Atlantic Ocean. Due to the remoteness of the location, they opted to be totally self-sufficient except for the acquisition of paper and inks. All their books are either hand screen printed in their studio or laser or inkjet printed in the conservatory and hand bound with thread and needle.

They mostly publish creations that are inspired by their travels, various eclectic collections, and interests in Fluxus and Dada. Books they conceive together are signed as Franticham. They also collaborate with artists from all over the world in the field of Visual and concrete poetry. In this niche speciality area, they published over 200 titles which many libraries, institutions and collections have acquired on the five continents.

Their books are very tactile: they like to use a variety of papers, from very thin traditional Korean Hanji paper to rough recycled sacks for cattle feed. They also like to incorporate different materials into the books like wood,

canvas, jute, plexiglass, aluminium, and tarpaulin. The Redfoxxpress Gallery in Dugort has become, for many fans, a well-hidden secret quirky gem in the West during the summer months. From September to June, they participate in about ten art book fairs all over Europe, in New York, L.A. and Seoul...Except for these travels, the duo is happy not to have to leave their island, being fully functional in the geographical isolation while interacting with artists and customers worldwide.

Art&Museum (A&M)

You founded Editions Phi in Luxembourg in 1980 and ran it until 2000. Phi published mainly French, German, and Luxembourgish literature. Its poetry collection "GRAPHITI" has an international reputation. Please discuss.

Francis Van Maele (FVM)

One of the tasks from Editions Phi was to promote Luxembourgish literature. Two important areas were the literature in the Luxembourgish language, which was experiencing new dynamics and poetry from Luxembourgish authors in the French language. To make this poetry attractive to the French market, we introduced a new collection GRAPHITI. The choice of paper, book size, and thread binding were made to fit the French poetry sensitivity.

To reach a larger market, we coedited most books with a Belgian and a Canadian publisher to increase the circulation of the books. We published in addition to Luxembourg authors also poets from the other Francophone countries and published french translations from South American, Italian, US and Irish poets. Over the years, the "Graphiti" collection could count numerous important literary prizes. Today the collection counts about 140 titles.

A&M: Redfoxxpress' C'est mon dada is a collection of incredible little books "dedicated to experimental, concrete and visual poetry, or any work combining text and image", paying homage to the early artists' books created by Futurists, Dadaists, and Fluxus artists. Each is handmade, and they feature work by artists from Europe, Asia, Australia, and the

US. Letterform Archive has a copy of almost every one of the 168 books. The globe-trotting, mind-bending books of Francis Van Maele and Antic-Ham consistently inspire vocal reactions from our visitors. Letterform Archive USA 2018. Why little books?

FVM: The collection's success "C'EST MON DADA" is due to the clever concept of cute little handmade books and lies in the niche content it is dedicated to. The collection specialised mainly in visual and concrete poetry. This collection quickly became well-known worldwide among artists and writers working in this specific field and among institutions collecting such books.

Why little books? We wanted this collection to achieve several goals at the same time: being attractive, collectable, recognisable and very affordable, considering books being hand-bound. Since 2007 168 titles have been published in this collection from artists from 25 countries. The USA is our biggest market, and globally many libraries and institutions have acquired books.

A&M: You published 'Into the Mountain', a new book associated with The Source Arts Centre, as part of Eamon Colman's exhibition held in The Source Arts Centre, Thurles, Ireland, Autumn 2021. Images and Biographical text copyright by Eamon Colman with an in-depth essay by Dr Gerry Kearns; and photography by Anthony Hobbs. A Limited Edition of 150, Hand-stitched with a wonderful cover, what were your thoughts when presenting Eamons exhibition in print.

FVM: When the Source Arts Centre contacted us to publish an artist's book with Eamon Colman's work, we were very enthusiastic because we appreciate Eamon's work very much. Over the years, we never had considered doing commission work, but in a few cases, we enjoy publishing books if we have the freedom of giving the "Redfoxxpress" touch and sensitivity to the project. We appreciate the possibility of suggesting size, form, materials and the execution of the book. Working on Eamon Colman's book was a real pleasure resulting in a very nice edition.



# The Map

A collaboration by Alice Maher and Rachel Fallon  
Gallery One 18 October 2021 - 29 January 2022

The Map, a collaborative work by artists Alice Maher and Rachel Fallon, is the second exhibition in the Magdalene Series at Rua Red, curated by Maoliosa Boyle.

The series features the work of five of Ireland's leading artists Amanda Coogan, Jesse Jones, Grace Dyas, Alice Maher, and Rachel Fallon. Rua Red commissioned them in 2018 to create work in response to the history and legacy of Mary Magdalene and her association with the incarceration and institutionalisation of women and propose a new world uncurbed by religion, political or societal doctrine. It is a world viewed through the lens of contemporary feminism and feminist theology.

The Map is a monumental textile sculpture spanning the enormous space of Gallery One. With its own continents, winds, currents, and constellations, The Map draws the viewer in, inviting a reorientation. Its richly worked surface is an epic Mappa Mundi where the structures and languages of cartography are used to imagine and re-imagine the life, legacy, and mythology of Mary Magdalene and her impact on women's lives. An alternative topographic and psychic landscape is uncovered in this witty, complex un-picking of the established narrative of Mary Magdalene.

"Maps are neither mirrors of nature



*The Map, a collaboration by Alice Maher and Rachel Fallon at Rua Red Gallery  
Photo by Ros Kavanagh*

nor neutral transmitters of universal truths. They contain silences as well as articulations, secrets, as well as knowledge, lies as well as truth." - 'The Sovereign Map: Theoretical approaches to cartography throughout history' by Jacob, Conley and Dahl.

The Map comprises highly detailed hand-embroidered, sewn, painted, appliqued, printed, found, and crocheted components. The intense two and a half years of labour over three lockdowns to create the Map is a testament to women's invisible labour everywhere.

Maher and Fallon utilise the iconography of Renaissance maps and medieval tapestries and the language of Victorian 'cartes de tendre' and moral schemas such as 'the Pilgrim's Progress' to subvert challenge the very belief systems and power structures that these maps were established to uphold.

## Artists

### Alice Maher

Alice Maher has produced some of the most iconic images in contemporary Irish art. Her work is embedded in the realms of nature and culture, subversion and transformation,

mythology and memory. Her work encompasses drawing, sculpture, print, textiles, photography, installation, and film. Alongside her individual practice, Maher is known for her collaborations with other artists, dancers, composers, and writers such as Doireann Ní Ghríofa, Aideen Barry, Junk Ensemble, Trevor Knight, and the Artists' Campaign to Repeal the Eighth Amendment. The Irish Museum of Modern Art presented a major retrospective of her 30-year practice in 2012. Her works can be seen in many international collections, including Boston Fine Art Museum, The Hammer Museum, The British Museum, Centre Georges Pompidou, IMMA, Hugh Lane Municipal Gallery, the Crawford Gallery, the Ulster Museum, and the Arts Councils North and South. She was a founder member of the Artists' Campaign to Repeal the Eighth Amendment.

## Rachel Fallon

Rachel Fallon is a visual artist who works around themes of protection and defence, looking at territorial wars in domestic and maternal spaces and addressing the topic of women's relationships to society. Her work encompasses sculpture, drawing, photography, and performance and is firmly rooted in the processes of making.

As well as an individual practice, she regularly collaborates with Irish and international artists and collectives, including Artists' Campaign to Repeal the Eighth Amendment, Desperate Artwives, Grrrl Zine Fair, and The Tellurometer Project.

The two disparate ways of working fed into one another and are equally important parts of her practice. She is a founding member of pff publications - a feminist zine. Her work is held in public and private collections, including the Arts Council of Ireland Collection, the National Museum of Ireland, and Goldsmiths Womens' Art Library, U.K.

## Magdalene Series

### About The Magdalene Series

The Magdalene Series is a programme of exhibitions, interventions, performances, and events curated by Rua Red Director/Curator Maoliosa Boyle and features five of Ireland's leading artists: Amanda Coogan, Alice Maher, Rachel Fallon, Jesse Jones, and Grace Dyas. Rua Red commissioned the five artists

to research and produced new work in response to Mary Magdalene.

The Magdalene series will explore Mary Magdalene's associations with the incarceration and institutionalisation of women and other themes such as forced labour, morality, shame, reparation and penitence.

The series will propose a new world, uncurbed by religious, political or societal doctrine, a world led by the experience of Magdalene and viewed through the lens of contemporary feminism and feminist theology.

Mary Magdalene has been a subject of fascination and curiosity throughout history. She is a binary creation: conflicted and mysterious, noble and humble, strong yet morally weak, beautiful and haggard, passionate yet penitent, erotic and unreserved, reclusive and solitary. The Magdalene is the earthly, carnal and sensual counterpart to the celestial Virgin. She embodies humanity and humility - she sweats, cries, and bleeds. The Magdalene Series is the culmination of a three-year collaboration between the artists and curator. The process has also included input from leading international theologians, academics, and researchers.

Article sourced by Derek Culley



*The Map, A collaboration by Alice Maher and Rachel Fallon at Rua Red Gallery Photo by Ros Kavanagh.*





AC Eros Fountain Sefton Park (Pastel)



AC Keiths Wine Bar (Pastel)

## Alex Corina (Mona Lennon)

by Claire Henderson

Corina creates vibrant acrylic and pastel works capturing daily scenes, iconic sights and the musical landscape of Liverpool.

He is best known for his Mona Lennon, which supported and promoted Liverpool's successful bid for European Capital of Culture 2008. Corina's work consistently celebrates Liverpool's cultural history, including his latest work that celebrates Sefton Park's 150th Anniversary with a wonderful collection of paintings that blend realism with vibrant colours.

How would you describe your style?

My work is expressionist in nature and style, blending realism and vibrant colour.

Which medium do you work with, and how would you describe your work?

Pastels are my favourite to paint with; I just love the

rich, bright pigments that lend themselves to blending and work well in combination with acrylic and other media.

Can you talk us through your process? Do you begin with a sketch, or do you just go straight in? How long do you spend on one piece? How do you know when it is finished?

I would normally start in the sketchbook using either pencil crayon, ink or charcoal.

Sketching in bars down Lark Lane or Sefton Park Palm House, I may also take a photograph on my phone for reference.

During the pandemic lockdown, I worked exclusively from photographs. I draft out my much larger pastel paintings in pastel crayon; first, I then fill in with layer upon layer using a variety of marks, slightly fixing each

layer. I love to play with the colour, it is direct, tactile and the pigments come straight from the pastel.

When did you begin your career in art?

I became a full-time artist after the success of the Mona Lennon in 2003, which helped to support and promote Liverpool's successful bid for the European Capital of Culture.

I held exhibitions in Liverpool, Bradford, Keele, and Leeds in the run-up to the Capital of Culture 2008.

Who or what inspires your art?

The inspiration for my work comes from my immediate social network and environment in 'Liverpool's little bit of Paris,' Lark Lane, and my love of Jazz. Yards away is Liverpool's iconic Sefton Park that celebrates its 150th Anniversary in 2022. Aspects of the park became my 'Art of Lock Down'; I would have an early morning walk in the park, then work in the studio in the afternoon. The painting was my therapy; Sefton Park my inspiration.

Why are art and creativity so important to you?

Art and creativity have been important to me since art college in the 1960s and 70s and throughout my working life.

Drawing, keeping sketchbooks and painting at every opportunity kept me in touch with what I really wanted to do for years until I went full time as an artist.

What are you working on at the moment?

I'm still working on my Sefton Park and Palm House project. I've barely scratched the surface of either, and I am looking forward to the next stage!

About Alex Corina

Alex Corina creates vibrant acrylic and pastel works capturing daily scenes, iconic sites and the musical landscape of Liverpool. His work consistently celebrates Liverpool's cultural history, including his latest work that celebrates Sefton Park's 150th

Anniversary with a wonderful collection of paintings that blend realism with vibrant colours. They include the park's iconic Palm House, Eros Fountain, Iron Bridge and famous Bandstand, popular since the Victorian era, which is said to have inspired the Beatles song Sgt. Pepper's Lonely Hearts Club Band."

He is best known for his Mona Lennon, which he produced in 2003 to promote Liverpool's successful bid for European Capital of Culture 2008. In 2020, Alex painted Lennonardo to celebrate the 80th Anniversary of John Lennon's birth and the 40th Anniversary of his death. This combines Leonardo's Vitruvian Man; John Lennon; and other Liverpool icons, such as the Liver Buildings and Sefton Park's Palm House.

He studied Foundation Course at Bradford Regional College of Art in 1969 and Printmaking between 1975 – 1979. Moving to Liverpool over 35 years ago, Alex worked in Community Arts, Public Health, and the Civil Service as Head of Liverpool's Home Offices Drugs Prevention Team.

Art and creativity have been important to him since his art college days and throughout his working life. Drawing, keeping sketchbooks and painting at every opportunity kept him in touch with what he really wanted to do until he went full time as an artist.

In the run-up to Liverpool's Capital of Culture 2008, Alex led a campaign to declare Garston (where he lives and has his studio) a Cultural Village believing economic and cultural regeneration should not be confined to the City Centre. Declaring independence and the Artistic Republic of Garston.

'In the Studio' Blog series -Alex Corina

[www.dot-art.co.uk/2021/11/16/in-the-studio-alex-corina/](http://www.dot-art.co.uk/2021/11/16/in-the-studio-alex-corina/)  
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Article sourced by Derek Culley



# New Money Laundering Regulations for the Art Market

## How do these affect the Family Office?

In January 2020, the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 (the "Regulations") were applied to the UK art market, implementing the EU Fifth Money Laundering Directive. The Regulations require dealers, auctioneers, and freport operators ("Art Market Participants" or "AMP"s) to conduct customer due diligence ("CDD") in the manner required of accountants and banks. CDD includes enquiry into clients' beneficial owners and controllers and can be more extensive in certain circumstances, which is likely to have a substantial impact for family offices and their clients accustomed to discretion in their art market activities. Family offices would be advised to be prepared with necessary information to avoid delay and the risk of disappointment.

The art market has some unique attributes, structured around multiple individual transactions that may involve many participants and where discretion is paramount. Two areas of uncertainty have emerged over the application of the regulations to the art market: which AMPs have to conduct CDD; and from whom they have to require sensitive CDD information. This article identifies who requires this information, and who might not.

The primary source for reference is the Guidance On Anti-Money Laundering For UK Art Market Participants, issued by the British Art Market Federation in January 2020, with the formal approval of HM Treasury ("the Guidance,"

available at <https://tbamf.org.uk/publications/bamf-publications>). This article reflects the Guidance in place on 1 September 2020. While the Guidance it is not mandatory, as Treasury approved Guidance, it is a required source of reference for the Courts under the Regulations (r. 86).

The regulations apply to AMPs operating in the UK, as well as entities controlled by UK AMPs (wherever based), which trade or store works of art with an invoice value of 10,000 euros or more in a single or series of linked transactions. "Works of Art" include paintings, drawings, limited edition prints and sculptures, tapestries, signed photographs and ceramics but do not include categories such as furniture, unsigned ceramics, jewellery, automobiles, coins, medals and stamps.

The regulations require AMPs to carry out CDD on their "customers." Art market customers are defined in section 5.5 of the Guidance (see side box) and do not mean every party in the transactional chain.

5.5 The "customer" for the purposes of the ML Regulations will vary, depending on the AMP's business model. It will be the purchaser of a work of art, and any broker or agent acting for them. It will be the seller, *where the AMP provides a service to, and receives financial value from, them*.

[British Art Market Federation Guidance on Anti Money Laundering, 24 January 2020, italics added]

For family offices advising sellers, the Guidance

only requires AMPs to conduct CDD into the seller where the seller is a "customer" with a service provided to them generating funds for the AMP for that service. Accordingly, a dealer or auctioneer who is the seller's agent or taking work for sale on consignment would have to conduct CDD into the seller, including any other intermediaries acting for the seller and (if applicable) the seller's ultimate beneficial owner. However, a dealer simply buying for stock at arm's length would not normally have to conduct CDD on the seller under the regulations, as they are not providing or being paid for a service (they would, however, conduct provenance checks into the art work and its history and be advised to make further enquiries if there was any suspicion of related illegal activity).

For family offices advising buyers, the position is slightly different. The selling AMP auctioneer or dealer would have to conduct CDD into the buyer, their agent and any beneficial owner, whether the sale was on consignment or a sale of stock. If the family office were using an AMP to advise them on the purchase at auction, for example, the buying AMP would not have to conduct CDD into the ultimate seller, as the ultimate seller would not be the buying AMP's customer (Guidance, s. 5.8).

The Guidance (s. 5.19) provides a table of examples for dealers and auctioneers applying these principles to various art market situations. It will be important for family offices, as well as AMPs, to be clear about when the provision of sensitive CDD information is required, and when it is not.

Where CDD is required, AMPs will need to obtain the information already required by financial institutions and professional advisors under the regulations, which should be familiar to family offices. However, the particular characteristics of the art market mean the timing for completing CDD can be extremely tight and has the potential to put some transactions at risk. The regulations provide (r. 30) that CDD must be completed before "the establishment of a business relationship or the carrying out of the transaction." This would be impracticable in the case of an auction or art fair purchase, and the Guidance (s. 54) provides that, if necessary, CDD may be carried out while a transaction is underway, so long as the CDD is completed before the transaction is completed by the release of property or funds.

In practice, many auction houses require new bidder registration 24 or 48 hours before an auction, to provide an opportunity for CDD checks on potential bidders

in advance of the sale, and certainly before post-sale payment and collection of purchases. Failure to complete the registration process before the sale might prevent participation in the sale (at the auction house's discretion) and might risk disrupting a successful purchase. Family offices would be well-advised to have the standard CDD information – ownership and control details for all entities controlling a bidding entity and personal ID information for all individuals with control of the relevant entities – prepared in advance of bidding, as these will be required whenever buying for the first time from an AMP.

Having information ready for use is particularly important where offshore entities are involved, where the client is a Politically Exposed Person ("PEP") or associated with a PEP, or is associated with a country identified as high risk for money laundering (for example, by Article 2 of EU Regulation 2020/855, 7 May 2020). AMPs are required to exercise "Enhanced CDD" in these cases, and family offices should be prepared for additional information requests concerning ownership and control or sources of funds in order to avoid delay and potential disappointment. Enhanced CDD is also required where transactions are arranged remotely and the parties have not met in person. AMPs might request a videoconference with clients and other parties in the transactional chain in order to verify identification documents. Otherwise, in such cases AMPs might have to require that corporate and ID documentation are independently verified by a notary public or similar official, which can cause considerable delay when the documentation is extensive. Although not previously common in art market dealings, having an up-to-date pack of suitably verified information would considerably ease the journey of an important client enthusiastic to complete their latest art purchase.

The introduction of regulations to the UK art market has raised uncertainties in some areas, but the regulations are here to stay, their equivalents apply across the EU, and, it is rumoured, will be mirrored in the US in the future. Family offices would be advised to be prepared with the relevant up-to-date information, to underpin satisfactory art market transactions.

By Tom Christopherson

Tom Christopherson is a solicitor, Consultant to Constantine Cannon LLP and Bonhams, and a member of the British Art Market Federation committee which produced the BAMF Guidance on Anti Money Laundering For UK Art Market Participants. [tchristopherson@constantinecannon.co.uk](mailto:tchristopherson@constantinecannon.co.uk)



# Lawrence Weiner

## A central leading figure of Conceptual Art

Sourced by Derek Culley



LW Lawrence Weiner, Reykjavik, 2005



SEA The Bass Museum, Miami, 2020  
Photo credit Zaire Kacz

Lawrence Weiner (1942-2021) was born in the Bronx, New York. He lived and worked in Amsterdam and New York City. One of the leading figures of the Conceptual art scene in the late 1960s, Weiner was among the first to propose a new relationship to art and redefine the artist's status.

Weiner's body of work has at its core a fundamental questioning of the conventions of objecthood in relation to the producer and its viewer. He used language as the primary medium for his works since the late 1960s.

Presented in capital letters, his structures consisting of language, or text fragments, often accompanied by graphic marks and lines, have been exhibited around the world and interpreted into numerous languages.

Each piece refers to Weiner's generic description of their content: LANGUAGE + THE MATERIALS REFERRED TO. The work often describes material components, colours, Spatio-temporal delineations and interactions, allowing viewers to develop their own personal interpretation and experiences. Although Weiner did not consider his works as site-specific, each piece builds a distinct relationship with each urban and cultural environment it is inserted in.

Weiner received numerous awards, most recently the Roswitha Haftmann Foundation Prize (2015), the Wolf Prize, and the Aspen Award for Art in 2017.

Guggenheim Museum.

Lawrence Weiner, one of the central figures of Conceptual art, was born in 1942 in the Bronx, New

York. After graduating from high school, Weiner had a variety of jobs. He worked on an oil tanker, docks, and unloaded railroad cars. He travelled throughout North America before returning to New York, where he exhibited at Seth Siegelau Contemporary Art in 1964 and 1965. Weiner's early work included experiments with systematic approaches to shaped canvases and, later, featured squares cut out of carpeting or walls.

A turning point in Weiner's approach came in 1968 when he created a work for an outdoor exhibition organized by Siegelau at Windham College in Putney, Vermont. Weiner proposed to define the space for his work with rather unobtrusive means: "A series of stakes set in the ground at regular intervals to form a rectangle with twine strung from stake to stake to demark a grid—a rectangle removed from this rectangle."

When students cut down the twine because it hampered their access across the campus lawn, Weiner realized that his piece could have been even less obtrusive. Viewers could have experienced the same effect Weiner desired simply by reading a verbal description of the work.

Not long after this, Weiner turned to language as the primary vehicle for his work, concluding in 1968 that: "(1) The artist may construct the piece. (2) The piece may be fabricated. (3) The piece may not be built. [Each being equal and consistent with the intent of the artist, the decision as to condition rests with the receiver upon the occasion of receivership]."

Like other Conceptual artists who gained international recognition in the late 1960s and early 1970s, Weiner investigated forms of display and distribution that challenge traditional assumptions about the nature of the art object. As the sole contribution to a presentation organized by Siegelau in 1968, Weiner created a small book entitled *Statements*; since the work consisted of nothing but words, there was no reason to display a

physical object. That same year, Weiner also contributed pages to Siegelau's *Xeroxbook*, a compendium of photocopies by seven Conceptually oriented artists.

The wall installations that have been a primary medium for Weiner since the 1970s consist solely of words in a nondescript lettering painted on walls. The lettering need not be done by the Weiner himself, as long as the sign painter complies with the instructions dictated by the artist. Although this body of work focuses on the potential for language to serve as an art form, the subjects of his epigrammatic statements are often materials, or physical action or a process, as exemplified by such works as *ONE QUART GREEN EXTERIOR INDUSTRIAL ENAMEL THROWN ON A BRICK WALL* (1968) or *EARTH TO EARTH ASHES TO ASHES DUST TO DUST* (1970). In others, the subject involves a translation from one language to another or an encounter with a national boundary, as in *THE JOINING OF FRANCE GERMANY AND SWITZERLAND BY ROPE* (1969).

In the succeeding decades, Weiner explored the interaction of punctuation, shapes, and colour to serve as inflexions of meaning for his texts. In 1997, he created *Homeport*, an interactive environment for the contemporary art website *Adaweb.com*, in which visitors can explore a space defined by linguistic rather than geographic features.

Major solo exhibitions of the artist's work have been mounted Internationally and can be viewed online.

Images courtesy Marian Goodman Gallery  
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# Tribute Chuck Close 1940 - 2021

"I am saddened by the loss of one of my dearest friends and greatest artists of our time. His contributions are inextricable from the achievements of 20th and 21st-century art."

Arne Glimcher, Founder and Chairman of Pace Gallery.

Chuck Close

An overview

Throughout his childhood and adolescence, Close used art as a means of navigating a learning disability. He continued to develop his artistic skills through private art lessons, drawing and painting from live models. As a student at the University of Washington (BA, 1962), and then at Yale (BFA 1963; MFA 1964), he began to emulate the styles of Arshile Gorky and Willem de Kooning, considering himself a third-wave Abstract Expressionist and as he explored this vocabulary, he pivoted from biomorphism to figuration.

After studying at the Akademie der Bildenden Künste in Vienna (1964) on a Fulbright grant, Close returned to the United States in 1965. He taught painting at the University of Massachusetts, Amherst, receiving his first solo exhibition in 1967. Seeking to break from the gestural style that had characterized his student work, Close shifted toward Pop-inflected figuration before embracing the tools of commercial art and illustration. Basing his paintings on photographic imagery, Close reduced his palette to black and white, culminating in his large-scale painting *Big Nude* (1967). His 1967 solo exhibition featured paintings of male nudes, proving controversial and ultimately resulting in a landmark court case that sought to extend freedom of speech to the visual arts.

On relocating to New York, Close continued to explore realism, painting black-and-white photographic portraits of his family and friends onto large-scale canvases in precise detail, applying paint with an airbrush. He participated in his first New York exhibition in 1970 at Bykert Gallery alongside Lynda Benglis and Richard Van Buren. During this time, the Walker Art Center, Minneapolis, acquired *Big Self Portrait* (1967) directly from his studio. Close relinquished his strictly monochromatic palette in 1970 and began employing a three-colour process and various imposed systems and techniques. A year later, he received his first major museum exhibition *Recent Work*, at the Los Angeles County Museum of Art (1971).

Exploring different modes of representation, Close began in the late 1970s to make explicit use of a grid system or an irregular grid based on a physical relationship to his support. The resulting works read like pixelated mosaics wherein the viewer's perception blends distinct areas

of juxtaposed colour—be it layered shapes of colours, fingerprints, or lines—into a unified image. His first retrospective, *Close Portraits*, was organized by the Walker Art Center, Minneapolis, in 1980, and travelled to the St. Louis Art Museum, Missouri; Museum of Contemporary Art, Chicago; closing at the Whitney Museum of American Art. In 1988, Close was paralyzed following a rare case of spinal artery collapse. Through rehabilitation, he regained his ability to paint by using a brush-holding device strapped to his wrist and forearm. Beginning in 1991, he continued his examinations of portraiture through productions of silk tapestries and, since 2003, has furthered this investigation, producing editions of large-scale Jacquard tapestry portraits.

Portraiture

Close, throughout his career, expanded his contribution to portraiture through the mastery of such varied drawing and painting techniques as ink, graphite, pastel, watercolour, conté crayon, finger painting, and stamp-pad ink on paper; printmaking techniques, such as mezzotint, etching, woodcuts, linocuts, and silkscreens; as well as handmade paper collage, Polaroid photographs, daguerreotypes and jacquard tapestries. His early airbrush techniques inspired the development of the inkjet printer.

Art Market

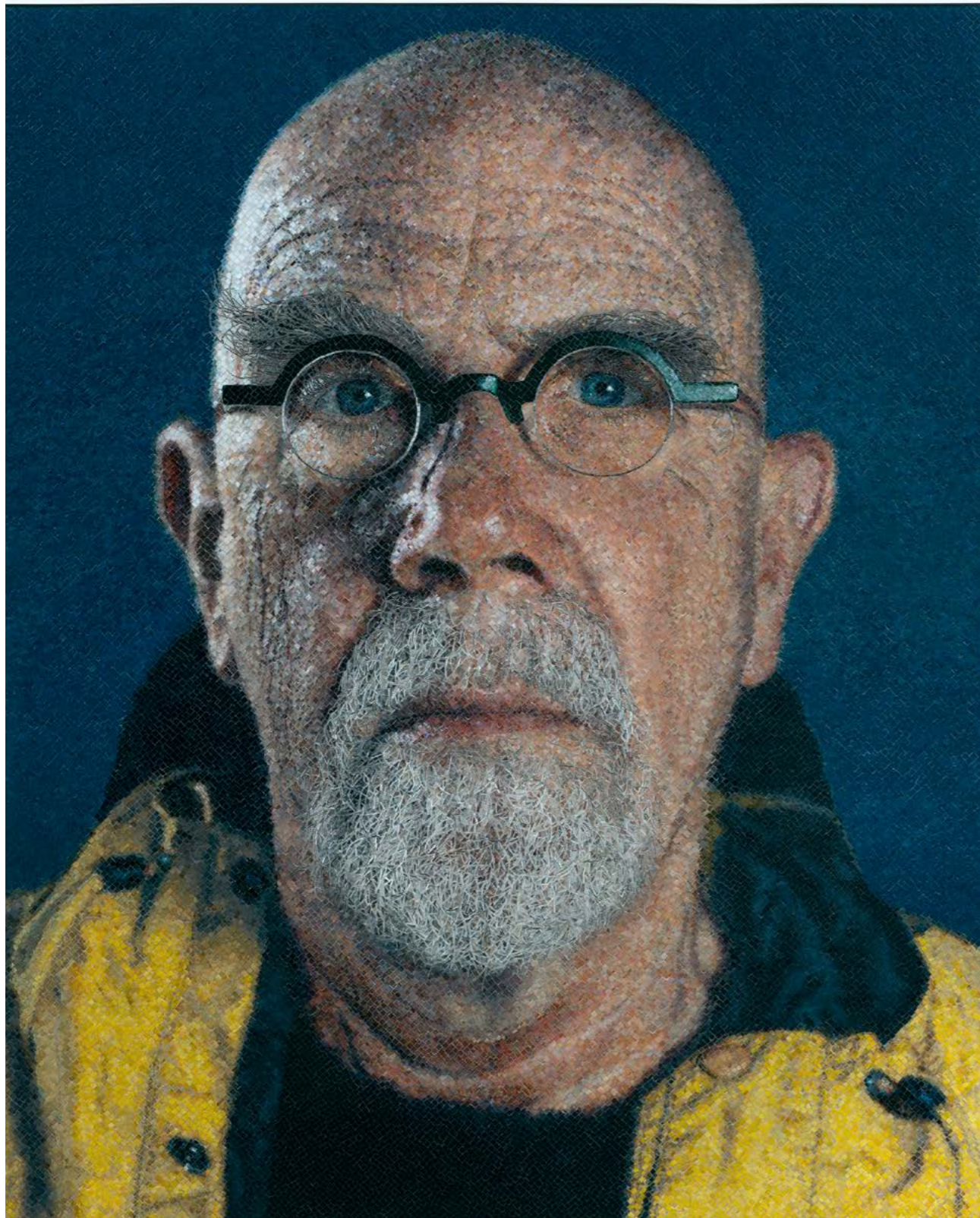
Close was represented by the Pace Gallery (in New York City) from 1977 and subsequently by White Cube (in London) from 1999. In 1999, Close's *Cindy II* (1988), a portrait of the photographer Cindy Sherman, sold for \$1.2 million against a high estimate of \$800,000. In 2005, *John* (1971–72) was sold to the Broad Art Foundation for \$4.8 million at Sotheby's.

Mount Sinai Hospital.

Confirming that Chuck Close died, 19th August at Mount Sinai South Nassau in Oceanside, New York. The cause of death was complications from a long illness resulting in congestive heart failure. Since suffering a spinal aneurysm in 1988 at the age of 48, Close battled a myriad of health issues. In June 2015, he was diagnosed with Frontotemporal Dementia (also known as Frontal Lobe Dementia), which causes brain atrophy that leads to a progressive loss of brain function.

Close was married to Leslie Rose and Sienna Shields, both ending in divorce. His daughters, Georgia and Maggie, from his first marriage, and four grandchildren; survive him.

[https://whitecube.com/artists/artist/chuck\\_close](https://whitecube.com/artists/artist/chuck_close)  
<https://www.pacegallery.com/artists/chuck-close/>



Chuck Close, *Self - Portrait (Yellow Raincoat)* Micro Mosaic 2019 (73180)  
© Chuck Close, courtesy Pace Gallery



# Pat Steir

## Long Museum West Bund - Shanghai



Long Museum West Bund - Shanghai

From October 23, 2021, to January 3, 2022, Long Museum (West Bund) is delighted to present the first major survey exhibition in China dedicated to acclaimed American artist Pat Steir. Closely curated in collaboration with the artist, the exhibition will offer a comprehensive overview of Steir's four-decade engagement with abstraction, calligraphic gesture, colour theory, and the properties of her chosen medium of oil paint. Steir has chosen to showcase at the Long Museum (West Bund) some of her most ambitious and monumental canvases, including works from



important recent museum projects, such as her Silent Secret Waterfalls series for the Barnes Foundation in Philadelphia, home to one of the greatest Impressionist and Post-Impressionist art collections.

The exhibition is Pat Steir's love letter to China, particularly classical Chinese art and poetry, inspiring her artistic practices and aesthetics throughout her career. In 1988, Steir visited China and travelled to Guilin, Beijing, and Shanghai with Crown Point Press, a printmaking workshop based in San Francisco. In each city, she made woodcuts in collaboration with Chinese master printers. In response to Chinese ink paintings,

Steir created her first Waterfall paintings in the late 1980s. Her engagement with Zen-Buddhism has likewise underpinned her practice, helping her in her desire to relinquish control of her work to the forces of nature, gravity, and chance.

To create her paintings, Steir pours, splashes and brushes thinned paint onto her monumental canvases, allowing gravity, time, and the fluidity of her medium to determine the final picture. American poet Anne Waldman has stated that Steir's paintings offer "a full-on stereophonic experience of entering spaces of celestial climatic 'pours' and one feels the visceral impact of her entities in space."

Alongside early iconic works, the artist has selected to bring to the Chinese audience paintings from every period of her prestigious career and particularly focuses on her development over the last decade as a contemporary painter very present in her times.

The exhibition will include selected paintings from the Split series, including works from Steir's breakout Kairos exhibition in New York and London in 2017 and her 2021 exhibition Considering Rothko, in which she examined in her own voice the colour theory of the great American Abstract Expressionist Mark Rothko.

The exhibition is also honoured to present Blue River (2005), one of Pat Steir's acclaimed masterpieces and the largest painting she has ever made. It represents for Steir the vastness of the universe where water fills the space, and the viewer travels between two distant borders.

Her most recent work, the large-scale Rainbow Waterfall (2021), was conceived especially for this retrospective, offering a dazzling demonstration of the artist's latest developments as well as a synthesis of her unique artistic practices.

Pat Steir's reassuring voice is present throughout the exhibition. Though the pandemic prevents her from travelling to her beloved China, Steir is represented in Shanghai by the resonant spirit of her paintings.

### About the Artist

Born in Newark, New Jersey, in 1938, Pat Steir studied art and philosophy at Boston University and received her BFA

from the Pratt Institute in 1962. In 1963, she was invited to participate in her first group show at the High Museum in Atlanta, and the following year, her work appeared in exhibitions at the Philadelphia Museum of Art and the Museum of Modern Art, New York. She remains an important figure among the first wave of women artists to gain prominence in the New York world of art. For five decades, Steir has exhibited widely in American and European museums. She recently completed two major suites of monumental, rigorous Waterfall projects: Silent Secret Waterfalls for the Barnes Foundation in Philadelphia (2019) and Color Wheel for the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC (2019–2021).

Steir's work has been included in hundreds of group shows and is held in the permanent collections of major museums worldwide. Steir is the recipient of numerous awards, and in 2017, she was awarded the International Medal of Art by the United States Department of State.

### About the Long Museum.

The Long Museum is a private art museum founded by husband-and-wife art collectors, Mr Liu Yiqian and Ms Wang Wei. The museum is located in three iconic sites in Shanghai and Chongqing – the Long Museum Pudong, the Long Museum West Bund and the Long Museum Chongqing.

They form a unique ecosystem of "one museum, two cities, three locations. The Long Museum is one of China's finest private art museums and houses a large collection of artworks spanning across countries and generations.

The museum aims to show the brilliant achievements of Chinese art history alongside the new perspective that contemporary Chinese art brings to the world. Our endeavours have made us into a world-class private museum.

### Long Museum (West Bund)

3398 Longteng Avenue, Xuhui District, Shanghai

<http://www.thelongmuseum.org>

Book online for tickets. tel:02164227636 Article sourced by Derek Culley

Images; courtesy of Levy Gorvy Gallery Hong Kong.

<https://www.levygorvy.com/artist/pat-steir/>



# The Incredible Process of Creating Lucite Sculptures

by Emily Jennings

Profound and intricate, the process of creating a Lucite Sculpture starts as a concept and takes on many forms along its way to becoming a final work of art. Most people don't realize when they enjoy the experience of a Lucite sculpture that it has moved through a complicated path to be presented before them. The sculpture in its final form represents great skill, creativity, and mastery.

Lucite sculpture creation involves 3D printing, the mixing of chemicals in perfect balance, treatment involving exact temperatures, and many other steps. Starlite Originals, a family-owned foundry in California, is one of the few places in the world where these types of Lucite sculptures can be produced.

We must take a deeper look at the steps involved in order to fully understand the creation of a Lucite sculpture and appreciate the detail that goes into works such as those by Mara Sfara, Kitty Cantrell, and Wyland.

## The Story Behind Starlite Originals

To fully understand the process of Lucite sculpture making, I spoke with Starlite Originals owner Natalie Beckerman. Her family has been in the business of creating sculptures for many years. "My grandfather started the business after arriving in the US from Israel in 1972," Beckerman explained to me. "He started by creating jewelry findings."

In the 1980s, the business took off when it began making pewter sculptures. Over time, the family experimented with different mediums and discovered that they could create beautiful artwork using mixed media such as bronze, pewter, copper, etc. Lucite was originally used in their sculptures to create an effect of water. It has now become the hallmark of Starlite's creations.

Today, artists send their designs to Starlite Originals to create stunning Lucite sculptures.

## The Artist's Creation of The Sculpture Model

The artist starts by turning their idea into a model that will be sent to the foundry for completion. The model is the key component of the process for the technicians at the foundry to do their part in transferring the material of the sculpture in exactly the way the artist created it.

Artists create a sculpture either by using soft clay or a 3D printer, which they ship to the foundry. 3D printing has made the process much easier to ship and more precise, but many artists still prefer to send clay models. They must check that the model is flawless before sending it because the first step at the foundry is to create a mold from it.

## The Lucite Sculpture Process

The sculpture model that is sent to the Starlite Originals is used by technicians to create a hard resin master. A

new mold for every sculpture is created from the master because molds can only be used once with Lucite. This hard resin master must be checked for perfection before moving to the next steps.

Lucite is a high-quality material that creates a visually perfect effect because it is strong and crystal clear. Created initially by mixing powder and monomer, it's optimal for creating stunning works of art. Color is added using a dye which allows for an interesting optical effect throughout the sculpture, creating the illusion of the color being more concentrated in different widths of the Lucite. Sometimes glitter is also used.

After mixing, Lucite is poured into the mold in a clean room, reducing the risk of imperfections. As it is poured, it appears milky and opaque, and then it is allowed to cool and partially harden to a consistency of a gel. Embedded objects such as smaller bronze sculptures can be embedded to the Lucite through a process of layering, creating an effect of them being suspended in the air. Lucite has a tendency to eventually separate from the embedded object, so Starlite Originals technicians take great care to produce a Lucite sculpture that stands the test of time.

Next, the sculpture goes into an autoclave where it is heated at a precise temperature for a long period. The pressure in the autoclave squeezes out the bubbles that might have shown up during the pouring stage.

After it is taken out of the autoclave, it can be removed from the mold. Grinders, buffers, and sanders remove rough edges. The sculpture undergoes multiple cycles of polishing until the end result is achieved. It is a highly labor-intensive process that requires skill and an eye for detail.

The final result is inspected for quality and wiped.

## The Process is Unique

The process of creating Lucite sculptures is unique and very difficult, requiring creativity, complex equipment, and attention to detail. Because of the highly intricate and precise way each sculpture is created, every piece is unique. Starlite Originals plans each sculpture carefully and individually because there is no standard process for their creations.

In addition, it requires a high level of expertise to create these sculptures. Very few people or foundries in the world have the capability to manufacture Lucite or create sculptures with it. The process is time-consuming and as we've seen, sculptures undergo multiple steps, setting this process apart from other sculpture types. The number of creative and detail-oriented decisions that are involved is incredible.

Next time you see a Lucite sculpture, take a close look at what it really is and try to imagine the intricate process that created it.



# The rise of NFTs: How can they be applied to the concept of art co-ownership?

According to the Art Basel and UBS Global Art Market Report 2021, global sales of art and antiques reached an estimated \$50.1 billion in 2020, down only 22% from 2019. The COVID-19 pandemic not only reinforced the notion of art as a safe haven asset, proving it to be a value-preserving asset class in times of economic and financial turmoil, it also forced the whole of humanity, art professionals included, to adopt a more efficient approach to the digitalisation and informatisation of their personal and professional activities, leading to a boost in online activity and creativity. This was followed by a palpable praise in the art market for so-called NFTs (Non Fungible Tokens), but can they be combined with other trends seeking to democratise the market, such as art co-ownership, and if so, how?

Indeed, the art world has been hugely impacted by restrictive social distancing measures, which forced most, if not all, art professionals to accelerate the development of their online channels to continue adequately promoting and selling their art. In turn, the prominence of the online market, together with an

emphasised conception of art as an investment asset, contributed to a heightened interest around NFTs, one of the most relevant trends to have emerged in recent years. According to the NFT Report 2020, the related market has grown by 299% in 2020, worth a total value of more than \$250m.

This tool is particularly efficient for both digital and physical assets, which are required to be certified and authenticated in a secure way. However, NFTs can also function as digital and unique certificates of authentications of shares of co-owned assets, in this case of artworks. As demonstrated by the fractional ownership model proposed by the company London Trade Art, NFTs can be applied to unique and irreproducible art shares into which the artwork is split to allow multiple users to become co-owners of it.

From a legal point of view, in fact, NFTs can certify shares and constitute an innovative form of "communion" of assets. Indeed, in this communion, the property belongs to several people, and each co-owner is the owner of a percentage or share of the entire property, not of a material or physical portion of it. In other words, there is a split between the actual purchase of the physical work and acquisition of the right to the work.

Therefore, it is possible to create different fractions (art shares) of the artwork, represented by NFTs, to be exchanged on the blockchain that validates the transaction and records the new acquisition. In fact, the artworks incorporated in NFTs are recognised with the guarantee of the origin and history of the artwork tracked on the blockchain, which allows the chronology of its owners to be reconstructed, guaranteeing the verifiability of its current and future value. Consequently, every single NFT is equivalent to

a certificate of ownership of the artwork characterised by uniqueness, traceability, authenticity, and, above all, security. In other words, the blockchain has undeniably helped overcome some of the major drawbacks of the art market and further democratise it by increasing transparency around provenance, traceability and securing the authenticity of artwork.

In the case of London Trade Art, concerning the expenses necessary for the conservation and enjoyment of the artwork, each co-owner must contribute a percentage that is proportionate to their relative share. Likewise, the advantages and utilities that could arise from the exploitation or enjoyment of the work itself are divided. In this sense, the administration and management of the artwork are entrusted, by mutual agreement, to a Manager, initially represented by the company itself, who must comply with a series of precepts, including, for example, the obligation to make the accounting operations undertaken for the management of the work known to the co-owners, through the preparation and subsequent approval of an annual final report. Also, in order to ensure the correct conservation of the asset, adopting, subject to authorisation, the appropriate actions for the restoration and maintenance of the work. The Manager must also act in the exclusive interest of the co-owners, in order to promote the work and enhance its economic and cultural value.

In conclusion, artworks in the digital and technological world represent a convenient widespread investment, offering numerous advantages in terms of security, authenticity, remuneration, and cultural development. Put poetically, art is like life; it can live indefinitely through the transmission of DNA. Following an eternal cycle, it is never-endingly handed down by impressing itself in the eyes of those who have admired it.





# DEREK CULLEY at **HNW** gallery



'Golgotha' - Acrylic on Canvas 2007

After being displayed at the 50th International Eucharistic Congress in 2012, 14 individual panels of 'Golgotha' are now available to purchase as prints from HNW Gallery.



'Transforming Ego'



'Worshipping Darkness'



'In The End'

"The Stations of the Cross inspired my approach and inspiration for this work. Raised and churched in Roman Catholic Ireland during the 1950s and 60s, I was tutored in the story and suffering told in and by the Stations of the Cross. There is much more to the standard Stations of the Cross as seen in churches throughout the land. In "Golgotha – The Place of the Skull" I offer an alternative view with 14 panels of meditation. The title of each panel is my personal response to each work and is intended as a starting point for you, the viewer. How you, the viewer respond to each panel and title is a process of your own experience. There is no right or wrong response, as your experience with each panel is personal. I believe thinking is important for ones' spiritual development. My thoughts I share with you, for meditation is an endless journey and is experienced in endless ways."

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# “Weathering the new norm” - Art market developments during the pandemic and beyond

## Mishcon de Reya

The art market is emerging from a tumultuous period. As an international business predominantly built on personal connections, the imposition of worldwide restrictions prevented trade from continuing as before. The stasis, however, gave rise to various developments and internal reflections on how working practices can be improved. With the recent easing of restrictions, a return to a more familiar means of trade is possible. This leaves open the question, will the art market return to ‘business as usual’?

Here we outline some of the key issues that we, as art lawyers, have identified through the pandemic and the gradual return to work. These issues affect what legal services are required by our clients - collectors, dealers and institutions - and may contribute to change the shape of certain elements of the art market.

### The shift to online

The pandemic has no doubt accelerated the use of the online space. While no substitute for experiencing art first-hand, viewings have been undertaken and transactions concluded solely online. With the wider art market (some may argue) previously slow on the uptake of its full capabilities, creative approaches to displaying and sharing information online

have been adopted. Advances have led to online viewing rooms (some incorporating augmented or virtual reality) becoming the new normal.

A new audience, which may have been deterred previously from purchasing art having felt the market was not for them or out-priced, has also emerged. Whether by necessity or its own volition, price transparency has become more prevalent. This in turn has led to greater accessibility and an understanding of pricing points by potentially buyers. The shift online has meant art can be viewed anywhere, with commentary referring to the pandemic democratising the art market.

Direct selling from artist to collector without the need for traditional intermediaries has increased. This has been most notable at the lower end of the market, for example with sales via the Artist Support Pledge or Instagram. The direct connections formed have no doubt, for artists, raised questions about reliance on the typical artist/dealer relationship normally expressed in a consignment agreement (whether agreed in a formal contract, through emails or established via a course of conduct).

To expand on this point: typically the consignment agreement allows for artworks to be consigned on certain terms - ownership usually remains with the artist until receipt of monies from the agent/dealer. In return for sale commission, an agent/dealer will commit to provide representation, promotion and usually enable access to clients; they will facilitate and close sales subject to terms being agreed. The pandemic period has called into question what return the artists received for that commission. Our view is that, with a return to ‘pre-pandemic’ practices, the pendulum is likely to swing back to more recognisable selling practices i.e. the reinvigoration of the artist/dealer relationship to enable artists to focus on their practice. That said, there may be a rebalancing of the power dynamic within that relationship.

The shift away from in-person deals and greater sharing of information online is rife for continued (and greater) exploitation by fraudsters. Buyers need to ensure that the necessary contractual documentation is in place and they undertake, or take advice on, due diligence checks on both the artwork itself and the seller. The scope for transactions being intercepted and data stolen and misused has also only increased. Security protocols should be adopted to protect against such dangers, with even the simplest steps including updating internet security or checking bank account details by telephone proving incredibly effective.

The greater adoption of online capabilities has fed into the wider debate concerning environmental, social and corporate governance (ESG). A more in depth look into the art world and ESG is part of a different conversation. However, the art world is re-opening at a time when greater scrutiny is being given to carbon footprint, diversity and sustainability.

Online sales have no doubt been crucial to the art market’s survival during the

pandemic. While we see online sales continuing, few businesses seem ready to shift solely online anytime soon. A more hybrid approach is the more likely outcome with the online presence continuing in parallel with the in-person approach on which the trade was built.

### Digital art / Non-fungible tokens

Digital art itself is not a new phenomenon having been around since the 1960s, and with digital artists such as Cory Arcangel, Nam June Paik and Bill Viola being present in many world-leading institutions. However, the introduction of blockchain technology to digital art since the mid-2010s in the form of non-fungible tokens (NFTs) has opened up new possibilities for the medium. Whether due to the pandemic or not, the stratospheric rise in the trade in NFTs cannot be ignored.

Proponents of NFTs point to a variety of benefits to the art market.

The blockchain creates an archive of transaction details recording each sale and owner of an NFT. This ability to verify provenance and authenticity of the underlying asset is where the intrinsic value of the NFT lies.

In the same way as the shift to online, the decentralised market place for NFTs has expanded the community of artists and potential buyers/sellers. Artists are able to transact directly with customers, eliminating the middleman, and enabling them to make money direct from their work. Further, artworks are more accessible to buyers who may previously have not felt comfortable navigating the art world.

The open-sourced blockchain protocols that directly control the transfer of digital currencies or assets are known as smart contracts. These are permanently minted into the token on the blockchain ledger. This technology lays the foundation for creators to have more control over value,



conditions of sale (or re-sale) and can provide for automatic royalty payments upon re-sale.

At the same time, there remain various challenges for this nascent market.

The methods of production of the NFTs and security have been called into question from an environmental sustainability viewpoint, particularly with regard to energy usage.

While smart contracts offer a potential boon to the market, questions remain regarding their enforceability. Given it is a purely digitised process, the offline courts are still to test whether the basic conditions required for a contract are met.

Caution should be exercised given the inherent possibility of fraudsters' actions in the market. Such actions include, the hacking of wallets, the fraudulent attribution of digital designs to multiple owners and "pump and dump" schemes that undermine the market.

At present, the value of NFTs has been rising due to the increase in interest fuelled by reports of multi-million dollar sales. There is, however, no standardised basis for valuing NFTs and just as prices can rise, they can also fall.

Many consider the growth of NFTs as being the natural expansion of digital art. Auction houses are capitalising on the craze curating NFT-only auctions and museums are offering digital collectibles as a welcome source of revenue following the pandemic. Whether the market will continue at its current value remains to be seen. However, the art world appears to have adopted NFTs as something that is here to stay.

#### AML regulations

The 5th Anti-Money Laundering Directive (5AML) came into force on 10 January 2020. The key amendments under 5AML affecting the art market include: (i) the broadening of the scope of the legislation to directly include "art market participants" and target transactions of €10,000 or more regardless of

the payment method; (ii) increased customer due diligence; and (iii) the classification of cultural property transactions as "high-risk", thereby requiring enhanced due diligence.

Art market participants were expected to make efforts to comply with the new rules since they were announced, but were required to officially register with HMRC on 10 June 2021. Failure to comply with the regulations can lead to sanctions, fines and criminal proceedings.

Given that 5AML came into force only shortly before the first lockdown, its impact on the UK art market cannot be fully determined. However, it could well be significant. Clients may not appreciate the need to verify their identities or the beneficial ownership of companies or trusts. Additional expense will be incurred for staff training, ensuring policies and practices are in place and obtaining correct market practice advice.

There is also a real risk that transactions will move to "friendlier" jurisdictions with reduced levels of due diligence required. Picking up where it left off...

Notwithstanding the art market developments during the pandemic, various considerations remain consistently important. Above all, the need for due diligence on counterparties and the underlying artwork(s) remains paramount. Though some of the issues outlined above will affect how art is produced, bought and sold, the principles of navigating the art market and the necessary checks/balances remain the same.

#### Amanda Gray

Amanda is a Partner in Mishcon Private, specialising in Art Law and the related field of Luxury Assets. She is Practice Lead for Art Law and chairs Mishcon de Reya's firm-wide multi-disciplinary Luxury Assets Group.

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# LARTA 2022

## The London Antique Rug & Textile Art Fair

Do you know your bakhtiari from your oushak or qashqai rug? The UK's only specialist event for fine textile art, antique carpets, vintage rugs and associated works of art, LARTA The London Antique Rug & Textile Art Fair, returns to the newly refurbished Evolution London in Battersea Park from Tuesday 25 to Sunday 30 January 2022 after the previous fair was held virtually. This is an opportunity to compare and contrast a wide choice from the 18 expert exhibitors from the UK and Europe, who are waiting to impart some of their knowledge or simply help you find the right carpet, rug or textile for your interior.

Maybe you wish to start or add to a collection or are looking for an investment, these dealers can assist and advise on that too. In addition, members of specialist publications Hali and Cornucopia magazines will be at the Fair, happy to share insights, history and information. Possibly the earliest textiles for sale this January are a pair of superb finely woven silk Egyptian Coptic squares, dating circa 400-600AD. Other pieces come from Persia, India, China, Japan, Central Asia, Anatolia and the Caucasus, as well as from Europe, Africa and the Americas.

If rugs could speak... Some items for sale have a fascinating provenance like two rugs from Weston Hall, where the Sitwell family, for many generations, played host to the literati and glitterati of the age until its recent sale and dispersal of contents. Siblings Edith, Osbert and Sacheverell were well known figures in the literary world between the wars particularly Dame Edith with her eccentric appearance and often extraordinary poetry recitals.

For sale is a large very decorative late 19th century Khotan carpet with an overall design of pomegranates on a blue field and a rare 19th century European Oltenai kelim with a floral design. An extremely rare Art Deco rug for sale is one of a suite of five pieces commissioned by Pierre Chareau and designed by renowned French architect and designer Jean Burkhalter (1895-1984) for a villa on the island of Corsica.

With the trend for natural floors these days, rugs are in demand and there are many sizes from small prayer to room size rugs for sale and even pairs of rugs.



Gideon Hatch 'Anchor'  
Hand knotted in India, hand spun Turkish wool.



Anthony Hazeldine  
A rare 19th century European Oltenai kelim with a floral design.



Oushak rug with harshang pattern  
Western Anatolia, circa 1890  
336cm x 223 m (11' x 7'3")



An antique Angora wool OUSHAK carpet, woven at the end of the 19th century, Western Anatolia circa 1890, 10'7" x 13'9" (322 x 418cm).

Interior decorators know that the annual LARTA fair is the place to find a plethora of antique, vintage and some contemporary rugs and carpets, as well an eclectic mix of impressive textiles for both period and modern settings amongst which are decorative carpets, kilims, ikats, shawls, runners, suzani, tribal rugs, horse rugs, bagfaces, prayer rugs, embroideries, hangings, costumes and much more.

Well worth a visit, pre-booking for LARTA 2022 is essential with tickets ranging in price from £20 for the opening day to £10, or two-for-one tickets available for the final four days. Visit the website for useful information, Covid safety updates and to book tickets.

As LARTA is held on the mezzanine of The Decorative Fair, the tickets are valid for the whole venue. For those unable to attend, LARTA Online opens at the same time as the physical fair, mirroring some of the items for sale from the exhibitors on their stands. Keep an eye on Instagram too @lartarugfair for items coming up for sale at LARTA 2022.

LARTA 2022, Evolution London, Battersea Park, London SW8 4NW - Tuesday 25 to Sunday 30 January 2022  
[www.larta.net](http://www.larta.net)



Owen Parry  
Chinese floss stitch panel depicting an emperor and his attendants. Silk floss, early 19th century



# DENMARK'S ORDRUPGAARD'S NEW EXTENSION

By Derek Culley

Ordrupgaard's new underground/subterranean extension is now ready to welcome visitors in their thousands into the depths that contain one of the finest collections of French art in Northern Europe. Snøhetta's building was inaugurated today in the presence of HRH, The Crown Prince and Joy Mogensen, Minister for Culture.

Today, Ordrupgaard's new extension was inaugurated amid festive celebrations in the presence of HRH The Crown Prince, Joy Mogensen, Minister for Culture, and representatives of the foundations and benefactors who have financed this fine building.

The new building invites guests to take part in an art adventure fourteen metres below ground level, which has been underway for several years on the state-run art museum Ordrupgaard in Charlottenlund just north of Copenhagen. The Norwegian design and architect firm Snøhetta has designed the new extension at Ordrupgaard in collaboration with the consulting engineers COWI and EKJ Rådgivende Ingeniører.

Joy Mogensen, Minister for Culture, says: 'Snøhetta has created a fascinating and beautiful building whose architecture is comparable to top-end international museums.

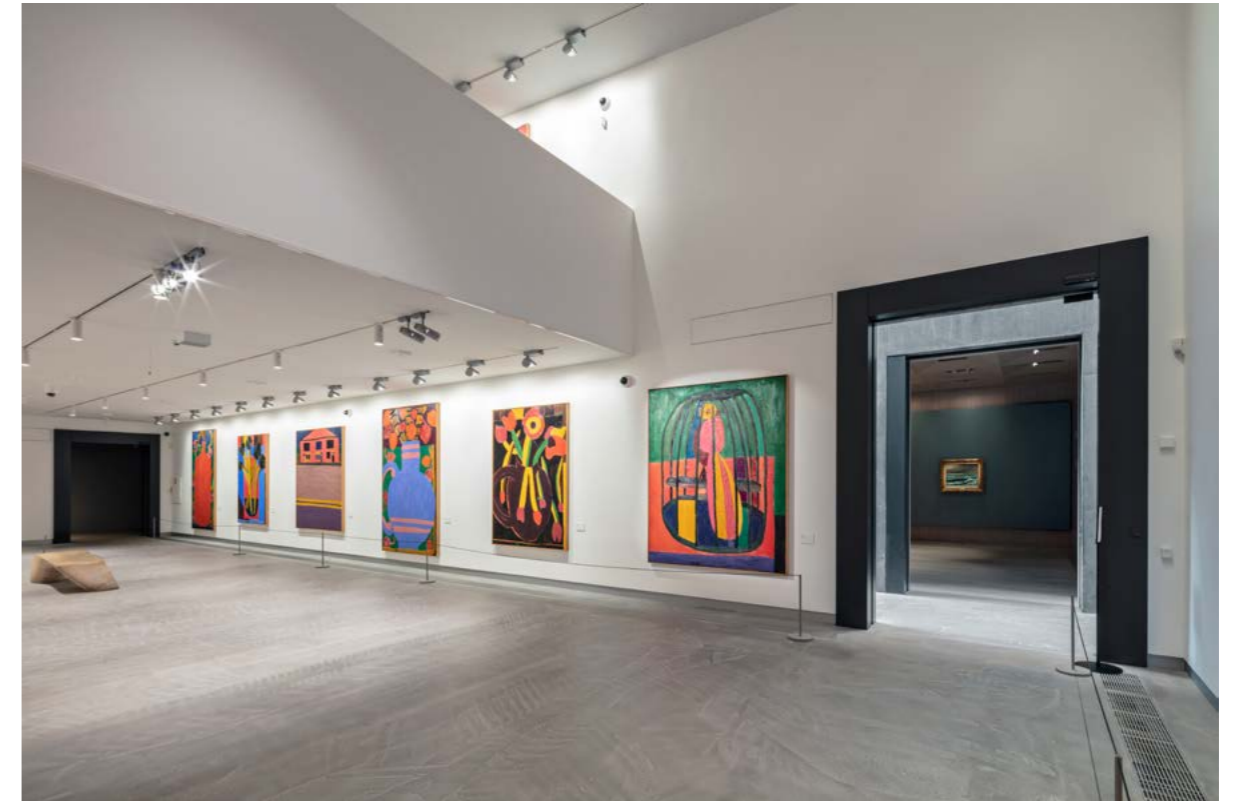
The underground/subterranean gallery spaces are filled with artists, including Gauguin, Monet, and Degas. These new spaces will provide a framework to show even more art from the Ordrupgaard collections for everyone to enjoy while enabling the museum to

enhance the narrative embodied in them. The beautiful galleries have an astringent and crisp appearance brightened by the oakwood, acknowledging the surrounding nature and woodland. I'd like to warmly thank everyone who has worked on this building and achieved such a satisfactory result, and I'd like to extend particular words of thanks to the foundations and sponsors for their support.'

The new extension is financed by A.P. Møller Fonden, Augustinus Fonden, the philanthropic association Realdania, Det Obelske Familiefond, and Knud Højgaard's Fond.

French art in a beautiful setting  
For a long time, Ordrupgaard has been anticipating the inauguration of the extension and a new setting for the museum's collection of French impressionism, and everyone at the museum has been bustling since the end of June when the internationally acclaimed contemporary artist Tal R's exhibition Tal R - Home Alone opened.

Anne-Birgitte Fonsmark, museum director, Ordrupgaard, says: 'We're delighted to be able to reopen Ordrupgaard's valuable collection of French art in a supreme new setting – truly a work in itself. The realisation of Ordrupgaard's new building was made possible thanks to generous donations from foundations and benefactors. Ordrupgaard's new building elegantly embraces the history embodied in this place, opening up new opportunities for the benefit of all.' and we're



Denmark ORDRUPGAARD'S NEW EXTENSION-Foto-Laura-Stamer Interior

grateful that it's now possible to show the collection in its entirety while, at the same time, safeguarding it for the benefit of future generations.

The new building links Ordrupgaard as a whole, leading museum visitor around the collections in a circular movement, forming a noble unification with the architect Zaha Hadid's building from 2005. The people from Snøhetta are proud that the building is now ready to welcome visitors to the five new underground/subterranean galleries.

Snøhetta's founder Kjetil Trædal Thorsen says: 'The Ordrupgaard Art Museum is a beautiful and solid institution that we are very proud to work with. Through its innovative yet subdued design, the new extension and its exhibition spaces allow for a circular movement through Ordrupgaard, creating a continuous movement through the museum's rich collection and lush gardens. The design further lives up to the highest international standards for exhibition design and art conservation and display, providing a comfortable and intuitive museum journey that is accessible for all.'

Facts about the Snøhetta building

The new extension functions as a new entrance to Ordrupgaard, and the roof of the underground/subterranean building is a sculptural steel structure with a surface finish that uniquely refracts the light and the sky.

The new building, which invites guests to take part in an art adventure fourteen metres below ground level, has been underway for several years on the site of the state-run art museum Ordrupgaard in Charlottenlund just north of Copenhagen. The Norwegian design and architect firm Snøhetta has designed the new extension at Ordrupgaard in collaboration with the consulting engineers COWI and EKJ Rådgivende Ingeniører.

The new extension is financed by A. P. Møller Fonden, Augustinus Fonden, the philanthropic association Realdania, Det Obelske Familiefond, and Knud Højgaard's Fond.

Ordrupgaard  
Vilvordevej 110  
2920 Charlottenlund  
www.ordrupgaard.dk



# New Art Exhibition

November 18<sup>TH</sup> - December 8<sup>TH</sup>, 2021

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Foreword by Edward Lucie-Smith



LIDA SHERAFATMAND

*Florescencism* responding to crisis

[www.lida.gallery](http://www.lida.gallery)



# Solo exhibition Lida Sherafatmand

Open from February 19 to April 17, 2022  
The Flower Art Museum, The Netherlands.

Flowers and nature have inspired artists throughout the centuries and still inspire many artists today. This simple fact is the driving force behind the Flower Art Museum in Aalsmeer, The Netherlands.

The museum opened its doors in the summer of 2018 and is since then making a name for itself as a place where visitors enjoy and discuss the strong connection between art and nature. Based in flower capital Aalsmeer, home to the world's largest flower auction, the museum presents new exhibitions every three months. It also hosts workshops, concerts and a range of other events, such as the yearly Flower Festival.

From February 19, 2022, the museum is proud to present an exhibition of Iranian-Maltese artist Lida Sherafatmand (1980). She paints fairytale worlds with an abundance of beautiful flowers. It is her way of combating the less beautiful sides of human existence and call for their transformation: "The more I hear violent news, the more I paint gentle flowers."

In 2016, she conceived the artistic concept of 'florescencism', which has a double meaning: flowers are the main physical subject in her paintings and at the same time a metaphor used in many cultures and languages to symbolize the blossoming of an individual or a civilization. In June 2020 together with a group of millennial artists the concept of 'florescencism' was

developed further to respond to the Covid-19 pandemic crisis around the world.

Lida Sherafatmand is increasingly becoming one of the important contemporary painters today who has evolved floral art into a new dimension with its social engagement from social sciences, as well as the integration of new fields of knowledge in energy psychology, and energy medicine today.

Below are a few extract quotes on Lida's works in prominent academic publications:

"Some of this poetic flower power continues to live on in the work of contemporary Iranian artists, such as Lida Sherafatmand whose world-renowned 'florescentist' style, that adorns the cover of this book, uses flowers as a tapestry for objects, defying narrow conceptions of identity. Instead, her work speaks to a universalistic language of hope, seldom spoken in the heavy and unimaginative world of politics. Her art is another example of the location of Iran on a global map that this book has tried to navigate. It resembles a life-affirming universe made up of attainable dreamworlds. Gentle brushstrokes adorn a canvas that speaks our common humanity and the peace and love deeply embedded therein. This is art beyond identity, and it is an appropriate artistic manifestation of the post-national



methodology underlying this study. To my mind, Lida sits in the same garden as Sa'adi ; astounded by the same beautiful symphony of flowers. They meet beyond time and space, exactly where the historical reality of Iran should be situated. Her painting explores, not in order to destroy, but to invite us into a different expression of understanding, much like the 'dawn motif' propounded by the brass fanfare in the composition of Strauss that I used for Chapter 1".

Extract from Arshin Adib-Moghaddam (Cambridge University Press, 2021)

"What is Iran? Domestic Politics and International Relations in Five Musical Pieces".

"Florescencism is a new 'ism' in contemporary art presented by Iranian-Maltese painter Lida Sherafatmand. Sherfatmand started her career with refined, simple to understand, and distinct concepts relating to global peace and human rights. Florescencism relates to blooms and flowers – to state the literal meaning – since "florescence" is typically defined as the process of flowering. Using interdisciplinary approaches, prior research has suggested the relevance of psychological, sociological, historical, symbolic, political, and even botanical aspects related to this artistic trend. However, the issue is more significant when the analysis aims to understand "Flower" as the primary subject matter, rather than just an ornamental element of a painting."

"Of course, an intercultural aesthetic combined with a post-nationalist approach is attentive to native, local, racial, religious, gender, social, and other factors. These factors could be present in a work, even if the main message suggests a universal element beyond those limitations..."

Certain social groups representing different societies could show profound empathy as well as aesthetic judgment (Braembussche et al., 2008). With its universalistic language, Florescencism tries to touch audiences and inspire them to recall nature's beauty, harmony, love, and hope. It sends a message to join a grand journey toward a peaceful and better world."

Extracts from Hajianfard, R. (2021). Florescencism by Lida Sherfatmand in The Context of Floral Art History. KUPAS SENI: Jurnal Seni Dan Pendidikan Seni, 9(1), 104-114. <https://doi.org/10.37134/kupasseni.vol9.1.10.2021>

Find out more about the Flower Art Museum:  
[www.flowerartmuseum.nl](http://www.flowerartmuseum.nl)

More about Lida Sherafatmand: [www.lida.gallery](http://www.lida.gallery)



# BRAFA 2022: Back to the booths, back to our roots

The next edition of BRAFA will take place in person from January 23rd to 30th, 2022, at the Tour & Taxis venue in Brussels. This is the will of its organisers who, with the confirmed participation of 134 exhibitors, will make every effort to present an ambitious and positive 67th edition, in compliance with the measures currently in place.

Impatience and enthusiasm are recurring terms in the statements by the organisers of BRAFA, who are aiming to offer the most attractive fair possible, whilst guaranteeing optimal reception conditions for its visitors. This impatience and enthusiasm are also shared by the 134 confirmed art galleries, both long-standing participants and newcomers, who already have their eyes fixed on the appointment in January 2022. We imagine that there is also great impatience on behalf of the customers and visitors, who have been denied "face-to-face" initiatives for so long and who, thanks to the events of this autumn, are gradually able to return to the art fairs. BRAFA is back, for a 67th edition, more determined than ever to move forward!

## Seducing and reassuring

This on-site return to a full and complete BRAFA is accompanied by the desire to focus on its participating galleries, the works of art they will present, and on the reception of visitors. "We are aware that this will be a rather special edition. We therefore think it is important to be able to convey a double message: seduce and reassure", said Harold t'Kint de Roodenbeke, the President of the fair.

This comeback will not be lacking in ambition nor

allure! The ingredients for the success of BRAFA remain unchanged: a rigorous selection of the participating galleries, very high-quality works (which are subject to strict vetting), a flawless organisation, and a friendliness cultivated with a certain "Belgian-style" spirit. More than any other fair, BRAFA is also distinguished by a consummate art of "cross collecting", thanks to a clever arrangement of styles and eras in a balanced combination of all the specialities. And with good reason: how can we understand modern and contemporary art without reference to ancient art? Are there not parallels between the work of yesterday's creators and those of today? BRAFA aims to represent the arts in their evolution and in all their diversity in light of this artistic continuity.

## The participating galleries, a reflection of art market trends

There will be 134 exhibitors at BRAFA 2022, composed of a majority of long-standing participants and a contingent of new names, divided into two categories: those who joined during the 2021 edition in galleries (g) and those for whom it will be a first participation (g).

Although it is always difficult to identify trends, it is clear that the profile of the galleries at BRAFA reflects the overall evolution of the market. In the recent past, BRAFA has been a pioneer amongst classical art fairs, welcoming creations by comic book authors or dinosaur skeletons and other cinema costumes (pieces redefining the 'cabinets of curiosities' in the 21st century). During this edition, the fair will further



BRAFA 2022  
Galerie de la Présidence Sonia DELAUNAY  
Rythme couleur, Syncope



BRAFA 2022\_De Jonckheere\_Pieter Bruegel the Younger



BRAFA 2020 - Xavier Eeckhout Gallery:  
Photo Brafa / Fabrice Debatty

expand its palette by presenting Himalayan and Islamic art for the first time. Modern classical and contemporary art, having experienced a real boom in recent years, are maintained at their current levels, despite a strong demand for the participation of galleries active in these fields.

## The website, a showcase and an essential source of information

As an essential complement to the physical fair, its website also presents a wide selection of artworks. Above all, it will host an initiative that met with great success during the last edition in the galleries in January 2021: short videos made by the exhibitors themselves. An original, light, sometimes playful and unexpected way to discover some of the most beautiful objects on display, whilst becoming acquainted with the gallery owners... All information related to health provisions will be made accessible, particularly useful at this time, especially for visitors from foreign countries.

## The BRAFA Art Talks, or the pleasure of learning

Another unmissable event, greatly appreciated by visitors, is the cycle of daily conferences, the BRAFA Art Talks, which will be fittingly inaugurated by a conversation with the Guest of Honour 2022 followed by a signing session, scheduled during the opening on Sunday, January 23rd. Amongst other topics, the conference cycle will present the discovery of the cult of Mithras, one of the most mysterious and fascinating cults in Roman antiquity (by the Royal Museum of Mariemont); Albrecht Dürer (by Susan Foister, curator of the exhibition "Dürer" at the National Gallery in London, in collaboration with CODART); Paul Klee (in collaboration with LaM, Lille Métropole Museum of Modern Art, Contemporary Art and Art Brut); the loan of works of art (in collaboration with Eeckman Art & Insurance); and a subject relating to the history of art (in collaboration with the RDK - Nederlands Instituut voor Kunstgeschiedenis in The Hague).

BRAFA, Brussels Art Fair : 23 - 30 January 2022

[www.brafa.art](http://www.brafa.art)



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# What Can I Do To Avoid Being A Victim Of Art Fraud Or Crime?

By William L. Charron, Pryor Cashman LLP Partner & Art Law Practice Co-Chair

Stories of art fraud and art crime routinely capture press attention. One might ask why the general public is so interested in stories of collectors of art being victimized by fraudsters and criminals. Art collectors do not necessarily represent a broad swath of the population. What is it about the art market, then, that fascinates and makes for compelling articles, books and movies? And what can and should a collector do to avoid being the subject of such 'entertainment'?

## What Is "Art"?

The answers to these questions may begin with more basic questions: What is art, and why does it attract such mischief? Art is certainly aesthetic. But if beauty alone were sufficient to define art, then fake and forged art would not be so vexing to the market; the image of a fake or forged work of art does not itself change once the work is identified as "inauthentic." Art is also emotional. There is a timelessness to art, which makes it part of the fabric of human history. Owning a piece of history can be expensive. Art can additionally be reflective and identifying. To prominently hang a work of art in one's home is to announce to visitors – and to yourself – that 'this' is who you are.

And, of course, art can be commoditized. As the art market has exploded in value during the 2000s, the motivation to collect art has expanded to include the possibility of major pecuniary gains.

Where people can be tantalized to pay large sums for such emotional or financial purposes, others see opportunities to try their hands at confidence games involving fake and forged art. In such cases, there are clear 'bad guys' and victims.

In cases involving claims of previously stolen art, you often see two innocent parties fighting: an alleged victim of art theft, on the one hand, against a good faith current owner of the art who did nothing wrong, on the other hand. Both parties may be very similarly motivated to possess the art for legitimately emotional or investment-driven reasons. But only one side can walk away with the art itself. The critical issue in such cases is whether there was, in fact, a prior victim of art theft or duress.

## What Is "Fraud"?

Legally speaking, fraud is an intentional misrepresentation or omission of some material fact that is made with an intention to deceive, and which does actually and justifiably deceive a victim thereby causing harm to that person. The art market is fertile ground for fraud, and later litigation, because of its relatively opaque customs and practices, combined with its relative lack of regulation.

Imagine trying to buy a house or a security on the open market and being told that the current owner, and the circumstances of that person's prior acquisition of and history with the property, must remain anonymous and secret. That dynamic would seem to be intolerable and inconsistent with a robustly-functioning market. And yet the art market often accepts such a dynamic as expected and even a norm. "Trust but verify" is often not a workable purchasing doctrine in the art market. Hence, there can be ample room for fraud and crime.

## How Can I Protect Myself?

Many refer to the art market as "The Wild West," as if it is an everyone-for-themselves environment. That characterization may not be entirely fair, but the starting point of self-protection within the U.S. art market is recognizing, and accepting, that we are generally a caveat emptor (Buyer Beware) society. The courts will not ride to your rescue if you cannot demonstrate that you acted reasonably in the first instance to protect yourself within a tough market.

The extent of art fraud and crime can be breathtaking. Scams to manufacture fake or forged art, and to invent good provenance cover stories to accompany such art, can be intricate and, perversely speaking, even brilliant. Art thefts can involve dead-of-night mysteries that may never be solved (such as the still-unsolved theft of 13 works of art in 1990 from the Isabella Stewart Gardner

Museum in Boston); or industrial-level looting through brute force and genocide (such as the Nazis' horrific and overwhelming looting of hundreds of thousands of works of art from Jewish owners during World War II, so many of which remain unaccounted today).

Art collectors should not be expected to presume that crime or fraud occurred with respect to every work of art offered on the market. But a savvy collector of art is unlikely to generate much sympathy from the court system by proclaiming ignorance of historical realities, either, or a blindness to specific "red flags" of past crime or fraud.

"Reasonable" diligence by an art collector in a caveat emptor market will vary depending upon the type of art that is being considered for purchase, and the reputation of the seller. There are some generally available resources that one should consider consulting, though.

Lost and stolen art registries such as The Art Loss Register (based in the U.K.), Lostart.de (based in Germany), and INTERPOL databases are low-cost and easily-accessible outlets for information.

An artist's catalogue raisonné (an authoritative compendium of the artist's known, genuine works by medium) is likewise relatively easy to consult to determine if a work is authentic. The author of a catalogue raisonné, or a foundation for the artist, may likewise be willing to offer an opinion of authenticity.

At a more general level, a collector would generally be well-served to show that she or he asked for support, and a warranty, that the work being sold is authentic and with good, clear title. Collectors can very often be aided by experienced counsel in knowing what questions to ask, how to ask them, and how to best paper deals.

## Conclusion

The art market can be a source of immense drama and mischief. Those ingredients can make for wonderful and gripping entertainment for others. If you would prefer simply and quietly to collect meaningful art rather than talk about your experience in a news article or documentary, stay alert to the reality of the art market and insulate yourself through reasonable diligence.

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



# The Royal Society of Sculptors begins £6.5m restoration of its historic home, Dora House

The Royal Society of Sculptors is undertaking a conservation project to transform its historic home, Dora House, the Grade II listed building. The project that has achieved planning consent will be completed next Summer and is the first phase of capital works to revitalise the building and support the Society's vision as the leading home for sculpture and 3D art.

Dora House has been home to the Society and a place for artists and creatives to congregate since the 1970s. Situated in the heart of London's museum district, it was formerly used as the studios and homes of distinguished sculptors, photographers and architects, the building was gifted by Cecil Thomas to the Society. Originally constructed by William Blake in 1820 as a pair of Georgian houses, Dora House, which is now the oldest building in the Queen's Gate Conservation area of Kensington, was remodelled by architect William Flockhart in 1885. The facade is characterised by its striking Dutch Baroque style and was home to Elliot and Fry's Society Photographic Studio.

The beautiful listed building occupies a unique and prominent position on the Old Brompton Road and is somewhat of a local landmark. Its unique red stone and steep curved gables pay homage to 17th century Dutch design and stand out from the Italianate villas that dominate the area and afford the building its jewel-like aesthetic. The works will uncover and reinstate some of the beautiful architectural detail of the building. Bequeathed to the Royal Society of Sculptors in the mid 1970s, the building's ornate

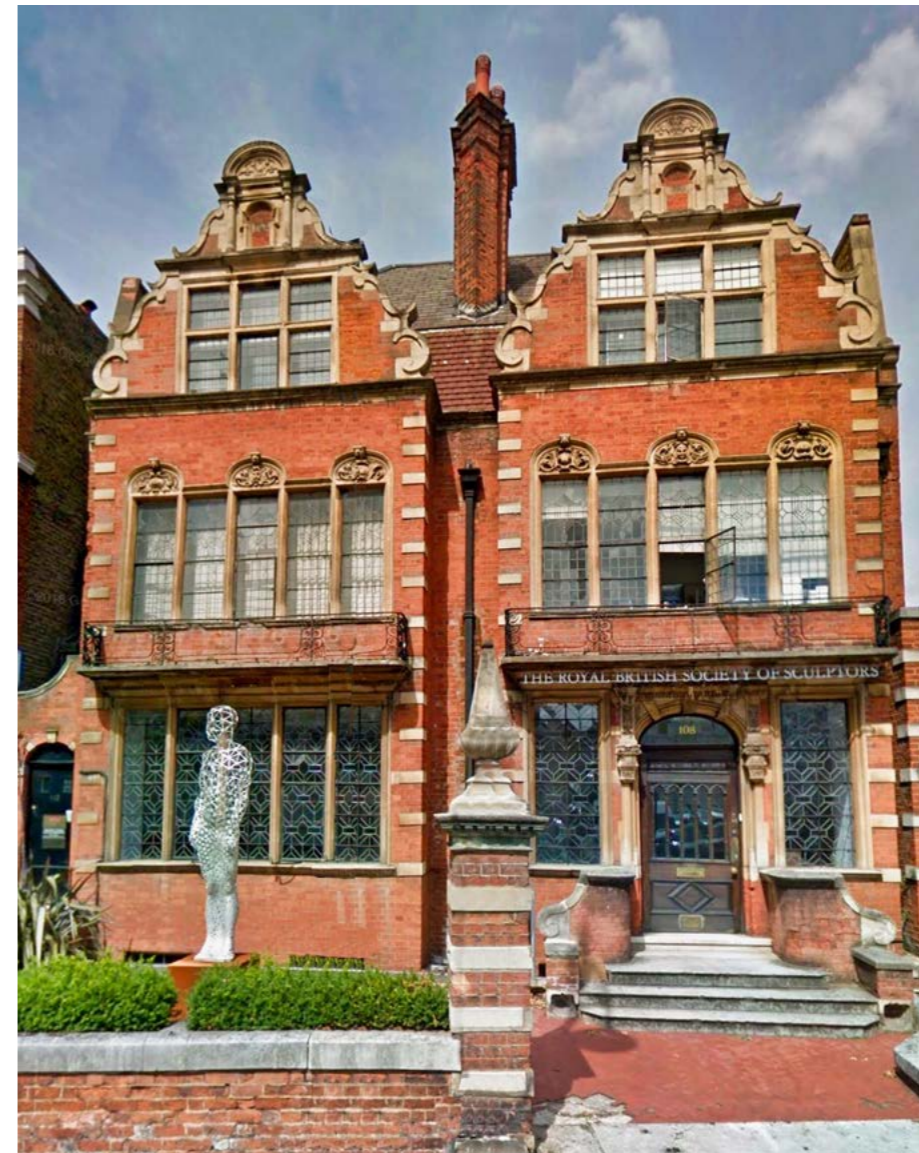
frontage is befitting of the contemporary sculpture and artists the Society champions.

## Fundraising campaign

The Society is actively fundraising to support the significant work to restore and revitalise the building and has launched a fundraising campaign, Saving Dora House to support these goals. The plans for its refurbishment provide improved public facilities and access with enhanced spaces for shows, learning and research.

Clare Burnett, President of the Society said, "Dora House has been in need of repair for many years and the situation is critical – one staff member has to sit under an umbrella when it rains, the basement is out of bounds due to damp and the front and chimney are in need of a complete overhaul.

Dora House has been our home since the 1970s when it was donated to us by an extremely generous member, Cecil Thomas FRSS. It underpins the financial stability of the Society as the bulk of our income comes from renting out half of the building commercially alongside membership fees. It provides a secure base for staff to work on our behalf; a central London headquarters for international and national members; and a gallery space for an exciting programme of sculpture exhibitions and talks. Each year an estimated 12,000 people visit the building and 2.9 million pass the sculpture terrace. I am absolutely delighted to announce that we have raised £435,000 of the necessary £600,000. With these donations



Dora House

from trusts, foundations and individual donors we will be able to get started and work our way down from the roof, but we still need a further £165,000 to make the building dry and secure and to fully restore its façade."

Louise Mark, architect from Purcell, who is leading on the conservation repair works to Dora House, said: "The project, which has been granted full planning and listed building consent, focuses on repairs to the external building envelope, as well as improving safe access across the site to facilitate better maintenance of the building in future. The works focus on masonry repairs

to the front elevation and sculpture garden, including the rebuilding of the front boundary wall, gate piers and front entrance steps, as well as repairs to the brickwork and stone dressings across the main facade. Specialist repairs will also be carried to the balcony railings and signage to restore them to their former glory."

Paul Temple, marketing and branding manager at PAYE has said, "At PAYE, we are proud of the role we play in the protection, restoration and conservation of the built heritage of our nation, and we are pleased to have the opportunity to help restore the fabric of

Dora House for future generations to enjoy. Our works at the Royal Society of Sculptors will include a masonry clean, repair and repoint. We will also take down and rebuild the main chimney stack, boundary walls, piers and strengthen masonry. New windows will be formed and other enlarged and new windows and doors fitted. Roofing repairs will be undertaken with a new mansafe system as well as final decorations."

## Upcoming programme:

Alongside its physical transformation, the Society is working on an active arts programme across the UK and beyond, with an ever growing network of organisations, galleries and individuals to support its members and create new opportunities through online events, awards and residencies. For more information: <https://sculptors.org.uk>

The Gilbert Bayes Award 2021 cohort show will open between 15-27 March at Cromwell Place. The show is being curated by Aicha Mehrez, Assistant Curator of Contemporary British Art at Tate.

Launching in 2022, the Society is working with arts patron Vanessa Branson on the creation of a new artist initiative for her beautiful and wild Scottish island retreat, Eilean Shona.

The island has long been an inspiration for artists and writers. Building on this legacy, a new artist residency programme will bring contemporary sculpture to the island for the first time, with work made in response to the island's inspiring natural ecology.

[www.sculptors.org.uk](http://www.sculptors.org.uk)



## THE SHED

# Ian Cheng's Life After BOB

The Shed, as lead commissioner, is partnering with co-commissioners Luma Arles and LAS (Light Art Space) to present an international tour of Ian Cheng's new work *Life After BOB*, a new form of narrative animation that imagines how artificial intelligence will transform the archetypal scripts that guide our lives. This tour features the first episode in the miniseries, *The Chalice Study*, a 48-minute animation constructed and presented "live" using the Unity video game engine. Through this innovative approach, *Life After BOB* integrates classic authored storytelling with simulated real-time features that enrich the viewer's relationship to the characters and details of their world.

The exhibition premieres at Luma Arles in Arles, France, in June 2021 and then travels to The Shed in New York for its North American debut September 10 – December 19, 2021, followed by its presentation by LAS in Berlin,

in 2022. The Leeum, Samsung Museum of Art in Seoul, South Korea, provided support for the dynamic features for *Life After BOB*. *Life After BOB: The Chalice Study* introduces the character of Chalice Wong, a 10-year-old girl whose father, Dr Wong, installs an experimental AI named BOB ("Bag of Beliefs") into her nervous system to guide her through the challenges of maturing in an ever-changing world. As Dr Wong begins to favour the BOB side of Chalice, and as BOB threatens to do the job of living Chalice's life better than she can, Chalice jealously wonders: what is left for her classic human self to do?

*Life After BOB* pioneers a new form of programmable narrative media that allows the viewer to explore the narrative's world more deeply and even influence its contents. Cheng combines Unity's suite of real-time cinematic tools with an AI-mediated "world wiki" that grants the viewer read/write permission to play with,



modify, and extend the details of the fictive world by editing the wiki. The exhibition will showcase a large-scale experience of the narrative animation that foregrounds the drama of the story but will also double as a living presentation of edits made to the *Life After BOB* world wiki. The exhibition will also include an interactive "World Watching" presentation of the animation that allows viewers to freely explore the details of the *Life After BOB* world at their tempo. "Life After BOB imagines new archetypal characters for our ever-weirdening times and gives life to them through an experience that integrates authored cinematic storytelling with open-ended simulated worlding," said Ian Cheng.

In his recent work, Cheng has drawn on video game design, improvisation, and cognitive science principles to create computer simulations that explore an agent's capacity to deal with an ever-changing environment.

"Ian Cheng is at the vanguard of art and technology, defining how the medium has shaped and continues to shape our world," said Emma Enderby, Chief Curator at The Shed. "His work confronts ongoing concerns with the relationship between bodily and cognitive experience. *Life After BOB* builds on Cheng's ongoing exploration of the nature of mutation and the capacity of humans to relate to change, both within the story and within the experience of the work itself."

"Ian Cheng is a truly innovative artist and a thinker who

has expanded with his practice the field of possibilities," said Maja Hoffmann, Founder of Luma. "Ian's future-oriented approach is a constant inspiration for us. His work is ground-breaking, and we are thrilled to be hosting the world premiere of his recent explorations at Luma Arles. The Luma Foundation, Luma Arles, and I personally have embraced Ian's innovative thinking from early on in his career. It is a huge privilege to work with The Shed and LAS in supporting and presenting such a great new commission."

"Artificial intelligence presents some of the most urgent and intriguing possibilities for our times. At LAS, we work with artists pushing the boundaries between art and new technologies, so I'm delighted to be working with Ian Cheng on this new project which uses cutting-edge technology to describe a provoking and unsettling imagined future, one in which the line between humans and machines has become startlingly blurred," said Bettina Kames, Director of LAS.

### About The Artist

Ian Cheng (born Los Angeles, 1984) is an artist living and working in New York. He has exhibited widely, including solo presentations at MoMA PS1, New York; Serpentine Galleries, London; and Carnegie Museum of Art, Pittsburgh and group presentations at the Museum of Modern Art, New York; Whitney Museum of American Art; New York; the 2019 Venice Biennale; Hirshhorn Museum; Washington, D.C.; Tate Modern, London; Louisiana Museum, Copenhagen; and Fondation Louis Vuitton, Paris.



# Deirdre McLoughlin

## Honorary degrees awarded at Trinity College Dublin

by Derek Culley

Three exceptional individuals from a variety of fields – biologist David Wallach, historian James Ivan McGuire and sculptor Deirdre McLoughlin – were today conferred with honorary degrees of the University of Dublin at Trinity College Dublin. Trinity's highest honour, the degrees, were awarded by Trinity's Chancellor Mary McAleese in a ceremony conducted in Latin in the historic Public Theatre. They were awarded in recognition of the recipients' outstanding achievements in their fields and their contributions to society.

Deirdre McLoughlin (Litt.D.) is an Irish sculptor based in Amsterdam with an international reputation in abstract ceramics. A Trinity graduate in Philosophy, History and Literature discovered her vocation in the Netherlands; before moving to Japan, she exhibited in EVA International (1981). In Kyoto, Deirdre developed her skill and aesthetic sense by immersing herself in the art of Sodeisha, a modernist movement using clay in abstract expression, culminating in a solo exhibition at the end of three years. In 1985 she travelled throughout China researching and observing in her field. Several solo exhibitions have toured galleries and museums in Ireland, and her work has featured on an Irish stamp, but she is more renowned internationally. She was twice the winner of the Ceramics of Europe Westerwald Prize (2004, 2014), in both cases for illuminating the idea of the vessel as a work of pure sculpture.

She has been honoured twice in the Korean International Ceramic Biennale (2007, 2019) and was a Loewe Craft Prize finalist (2018). For her contribution to the development of international contemporary ceramics, she was one of the "Pioneering Women" at the \*Oxford Ceramics Gallery earlier this year. Her work is exhibited and collected by museums and private connoisseurs worldwide.

The Public Orator noted of Deirdre McLoughlin: "Her art is her 'great adventure', in which she humbly allows the material to take her with it, not unlike (a fabulous tale

she beautifully recalls) those early Irish monks who sailed without oars on the Atlantic Ocean, entrusting themselves to the winds, confiding in the truth of a superior direction".

A&M: Do you believe Aidan Dunne's observation is reflected in your works?

DMcL: Yes. "While the forms she makes are elegant, and the coloured glazes she uses sumptuous – this is often achieved by polishing and repeated firing – there is also a distinctly humorous quality to the work, a playful sensuality." Aidan Dunne, *Touching the void*, The Irish Times, 18 January 2012. A compliment further expressed by Mark Robinson OEN 2016 "Playful Expressive Forms – Dynamic Sculptures" is how Mark Robinson describes my work.

A&M: Is it important that others find that "something" in your works?

DMcL: I'm happy to believe that others might find my works sensual, humorous, or playful. Myself; I might also see awkwardness or unease, or discord. But there are moments in the working process when I'm electrified with a line or movement in a form, and I'm deeply alive in those moments.

"I know when a work has come to an end when an inner logic reveals itself. The work in an instance feels right. I sense something true." Deirdre McLoughlin, *New Ceramics*, May 2010

A current major exhibition being held in Dublin  
Śūnyatā 23 November 2021 – 6 February 2022

Śūnyatā is a Sanskrit word pronounced in English (shoon-ya-ta), translated most often as emptiness, vacuity, sometimes voidness, and is used in aspects of Buddhism.

This exhibition is an example of ideas that nagGallery / nagOffsite / nagDesign demonstrate in its work. The philosophy and disciplines of the Japanese Aesthetic, most notably expressed in the concepts of Zen, are an influence on who the project works with and how it presents its exhibitions, installations and sound pieces.

The curatorial decisions taken in the presentation are influenced by the Japanese concepts of Mu (emptiness and the void) and particularly Ma, which is best described as, 'the space between' or as it was once poetically described as, "the silence between the notes that make the music."

The nagGallery artists all share the same disciplines, although manifested differently, in time-based process, repetition and reduction. The three exhibited in this exhibition are the paintings of Kohei Nakata, the watercolours of Helena Gorey and the paintings and drawings of Jane Proctor with a Guest appearance of the sculptures by Deirdre McLoughlin.

Śūnyatā was curated by the Creative Director of nagGallery / nagOffsite / nagDesign Mark St. John Ellis.

To view works by Gorey, Nakata, & Proctor, see:  
[www.nagallery.ie](http://www.nagallery.ie)  
Farmleigh Gallery- Phoenix Park- Dublin - Opening Tuesday – Sunday 10 am – 5 pm  
[www.farmleigh.ie/gallery/](http://www.farmleigh.ie/gallery/)

Deirdre McLoughlin was previously in a number of issue of Art & Museum, see:  
[www.familyofficemag.com/artmuseum](http://www.familyofficemag.com/artmuseum)  
see Autumn 2019 and \*Spring 2021

[www.tcd.ie](http://www.tcd.ie)



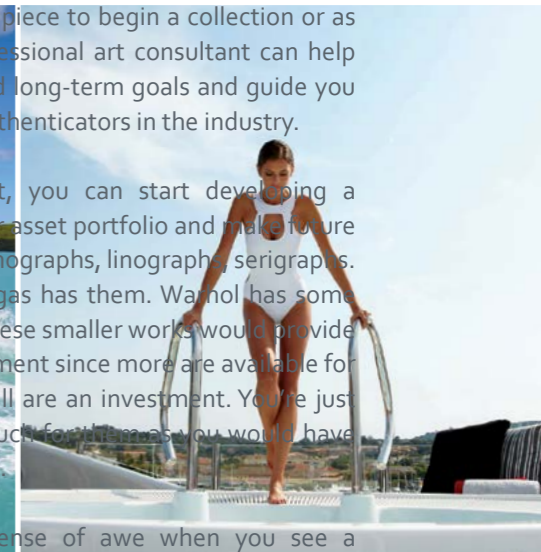
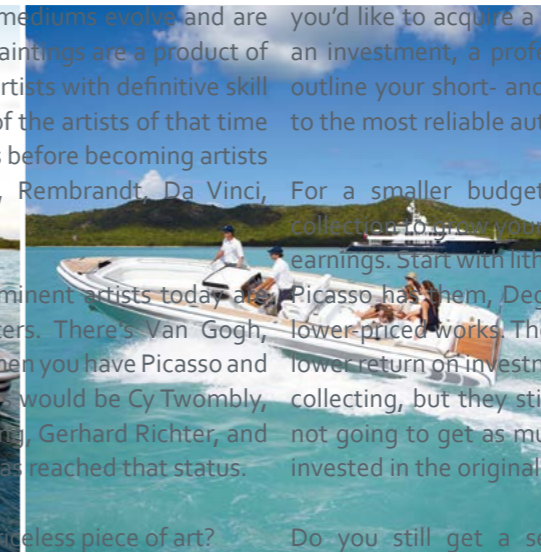
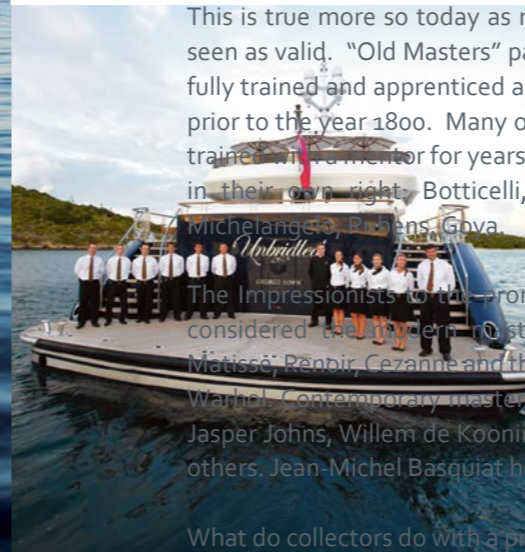
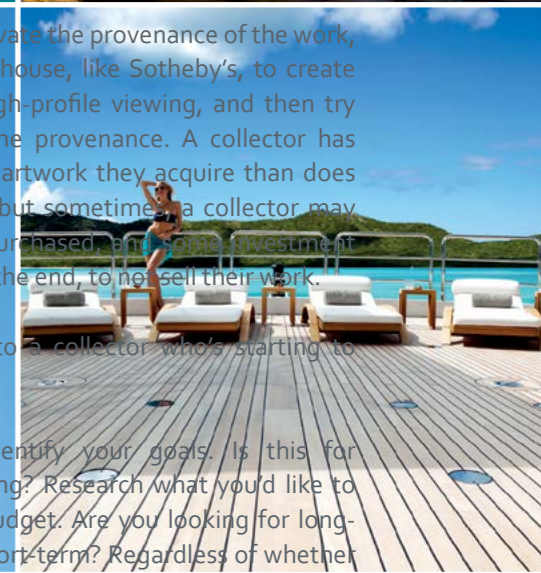
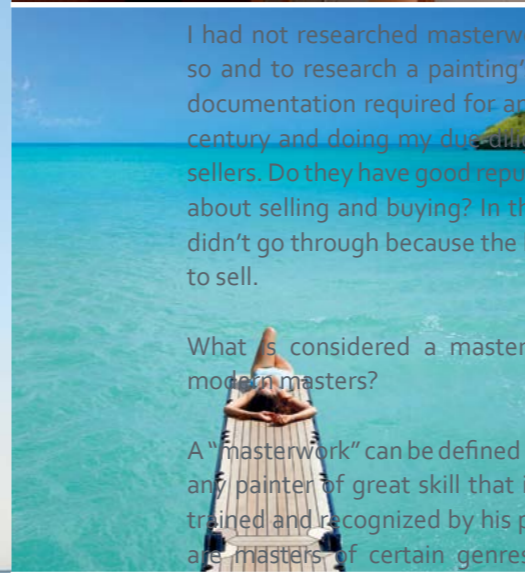
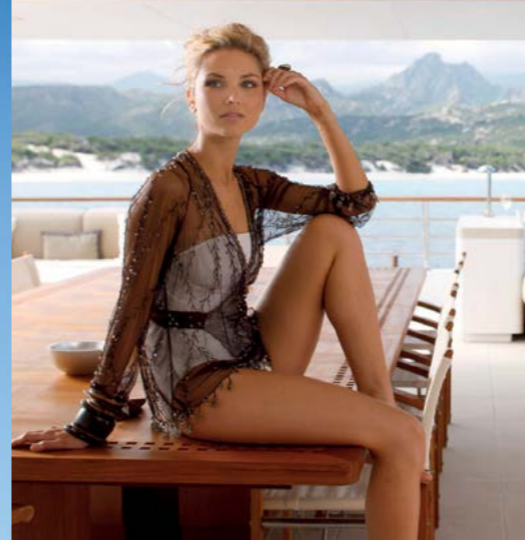
Deirdre McLoughlin -Ruby 2020, high fired ceramic, diamond polished 28.28.26 cm  
Photographer Rob Bohle



# The Complete Service

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I had not researched masterworks, but I started to do so and to research a painting's provenance, the hefty documentation required for anything prior to the 19th century and doing my due diligence of the buyers and sellers. Do they have good reputations? Are they serious about selling and buying? In the end, the Matisse deal didn't go through because the buyers weren't prepared to sell.

What is considered a masterwork? What about the modern masters?

A "masterwork" can be defined in broad terms. It reflects any painter of great skill that is fully and recognizably trained and recognized by his peers. In any time, there are masters of certain genres in different mediums. This is true more so today as mediums evolve and are seen as valid. "Old Masters" paintings are a product of fully trained and apprenticed artists with definitive skill prior to the year 1800. Many of the artists of that time trained with a mentor for years before becoming artists in their own right: Botticelli, Rembrandt, Da Vinci, Michelangelo, Rubens, Goya. The Impressionists to the prominent artists today are considered the modern masters. There's Van Gogh, Matisse, Renoir, Cezanne and then you have Picasso and Warhol. Contemporary masters would be Cy Twombly, Jasper Johns, Willem de Kooning, Gerhard Richter, and others. Jean-Michel Basquiat has reached that status.

What do collectors do with a priceless piece of art?

True collectors do three things with masterworks in their possession: they hang them in their home, making sure they are insured and in a secure place; they will loan out the work to an exhibition as a way to elevate the work around it as a stable piece and draw public interest; or they loan the piece to museums for an extended period of time. Sometimes, it's on permanent loan to a museum or institution. Investment buyers, who look at art as a way a long-term investment, will loan artwork

out to museums to elevate the provenance of the work, or lend to an auction house, like Sotheby's, to create opportunities for a high-profile viewing, and then try to sell it, based on the provenance. A collector has different aims for the artwork they acquire than does an investment buyer, but sometimes, a collector may sell artwork they've purchased and some investment buyers may choose in the end, to not sell their work.

What is your advice to a collector who's starting to collect masterworks?

I would say first, identify your goals. Is this for investment or collecting? Research what you'd like to collect. Assess your budget. Are you looking for long-term investment or short-term? Regardless of whether you'd like to acquire a piece to begin a collection or as an investment, a professional art consultant can help outline your short- and long-term goals and guide you to the most reliable authenticators in the industry.

For a smaller budget, you can start developing a collection to grow your asset portfolio and make future earnings. Start with lithographs, linographs, serigraphs. Picasso has them, Degas has them. Warhol has some lower-priced works. These smaller works would provide lower return on investment since more are available for collecting, but they still are an investment. You're just not going to get as much for them as you would have invested in the original.

Do you still get a sense of awe when you see a masterwork in a private collection?

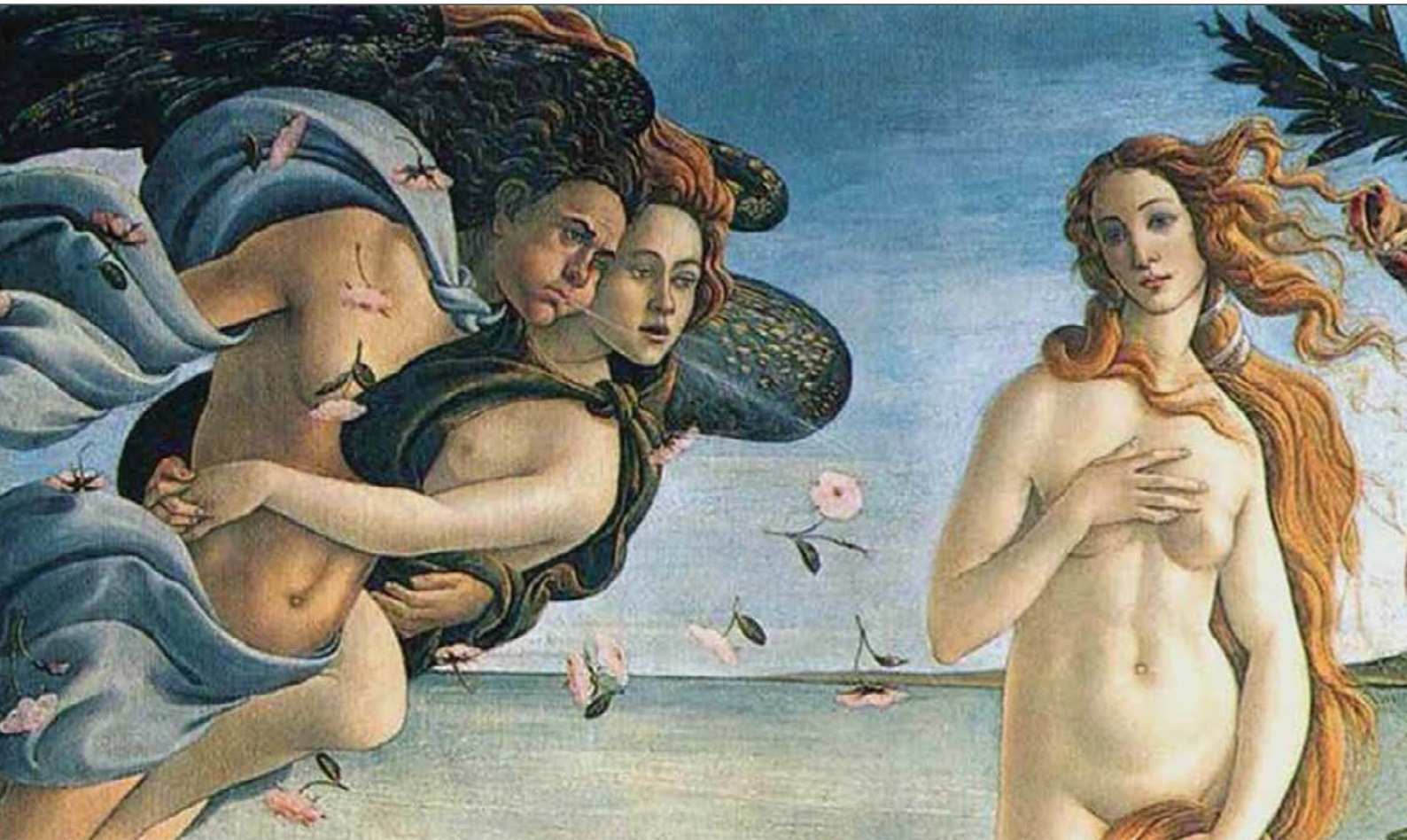
Always. It's still breathtaking to see these masterworks. That's the reason I got into art: for that moment I walk into a home and see a large Chagall or Monet that hasn't been seen in a very long time, or a very few people have ever seen. It's an overwhelming feeling that few people get to experience. At those times—if I never sell another painting—I'd be absolutely happy to have had my career.

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