

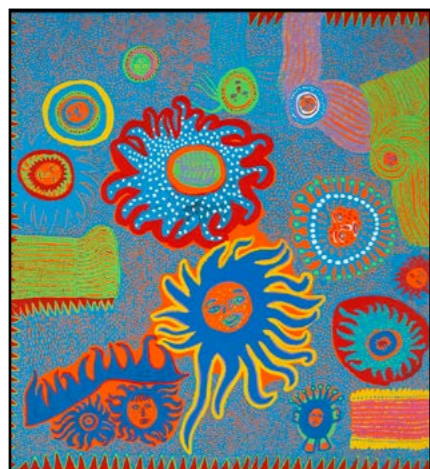
ART & MUSEUM



Spring Issue 2022



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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 28,000 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 also appears at many of the largest finance, banking and Family Office Events around the World.

We formed several strategic partnerships with organisations including The British Art Fair, Vancouver Art Fair, Asia Art Fair, Olympia Art & Antiques Fair, Russian Art Week and many more.

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

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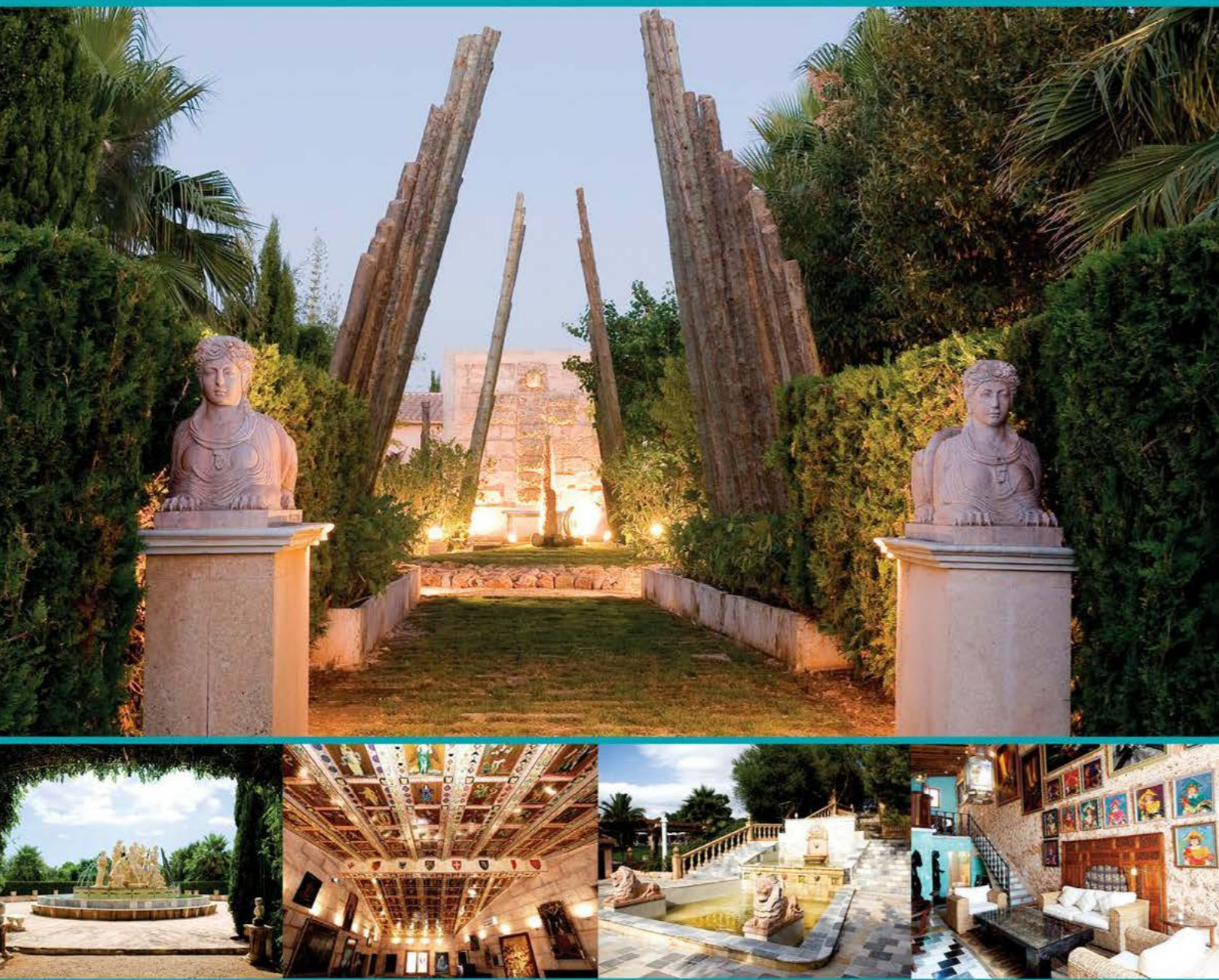
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Yayoi Kusama

Tel Aviv Museum of Art retrospective



Alone, Buried in a Flower Garden, 2014 Acrylic on canvas. Collection of the artist. © YAYOI KUSAMA 2021

Yayoi Kusama was born in 1929 in Matsumoto, Japan and is one of the most important artists of our time. This extensive survey of the artist's career to date traces her work in Japan, the United States, and Europe, from her early paintings and sculptures to her immersive installations. This is her first major exhibition in Israel, bringing together artworks produced over eighty years.

Growing up in Matsumoto during Japan's foreign policy of expansion in the 1940s, Kusama's family earned their living by running a seed nursery. In 1948, at the age of nineteen, she moved to Kyoto to study the traditional nihonga painting style at the Kyoto Municipal School of Art and Crafts. She subsequently trained in the yōga style — a form of Japanese painting in a Western-style, associated with the rapid modernization of Japan. Moving to the United States in the late 1950s — at the encouragement of the American painter Georgia O'Keeffe, with whom she had corresponded — Kusama's reputation in New York and Europe grew in the 1960s. Her work was exhibited simultaneously in New York galleries and in Amsterdam, The Hague, Essen, Milan, Rotterdam, and Venice.

Kusama has worked with numerous media, such as painting, collage, sculpture, video, performance, installation, fashion, literature, and music. Her all-enveloping environments, including her Infinity Mirror Rooms and large-scale installations — the two newest of which were created specifically for the current exhibition — aim to overwhelm the senses. Infinity and self-obliteration are the main recurring themes in Kusama's work. Obsessive patterns of dots and nets cover surfaces with ceaseless repetition, and mirrors create dizzying spaces that replicate our gaze. Kusama

seeks universal expansion into infinity by blurring the boundaries between the figure and the surrounding world.

The exhibition is organized by Gropius Bau, Berlin, in collaboration with Tel Aviv Museum of Art.

<https://www.tamuseum.org.il/en/exhibition/yayoi-kusama-a-retrospective/>

The Infinity Room.

One or two people can enter the Infinity Mirrored Room at a time. Each guest will have 30 seconds to view the room and take photos. At the end of the time, you will be asked to exit the room. Kindly respect the time limitation as part of the experience.

The Infinity Mirrored Room, The Eternally Infinite Light of the Universe Illuminating the Quest for Truth, is dark and small and consists of mirror-lined spaces with LED lights that slowly change colour. Guests who have sensitivities to flashing lights or dark, enclosed spaces, or neurodiverse guests prone to sensory overstimulation, should bypass this experience' as this may trigger seizures for people with photosensitive epilepsy.

Major recent developments.

In 2017, the Yayoi Kusama Museum opened in Tokyo, featuring her works. (1)

On 9 November 2019, Kusama's Everyday I Pray For Love exhibit was shown at David Zwirner Gallery until 14 December 2019. This exhibition incorporated sculptures and paintings. The exhibition was accompanied by a catalogue published by David Zwirner books containing

texts and poems from the artist. This exhibition also included the debut of her INFINITY MIRRORED ROOM - DANCING LIGHTS THAT FLEW UP TO THE UNIVERSE, 2019. (2)

In January 2020, the Hirshhorn announced it would debut new Kusama acquisitions, including two Infinity Mirror Rooms, at a forthcoming exhibition called One with Eternity: Yayoi Kusama in the Hirshhorn Collection. (3) The name of the exhibit is derived from an open letter Kusama wrote to then-President Richard Nixon in 1968, writing: "let's forget ourselves, dearest Richard, and become one with the absolute, all together in the altogether." (4)

In November 2021, (5) a monumental exhibition offering an overview of Kusama's main creative periods over the past 70 years, with 200 works and four Infinity Rooms (unique mirror installations) debuting in the Tel Aviv Museum of Art. The retrospective spans almost 3,000 m² across the Museum's two buildings in six galleries and includes 2 new works: A Bouquet of Love I Saw in the Universe, 2021 and Light of the Universe Illuminating the Quest for Truth, 2021.

Meaning and origins of her work

Curator Mika Yoshitake has stated that Kusama's works on display are meant to immerse the whole person into her accumulations, obsessions, and repetitions. These infinite, repetitive works were originally meant to eliminate Kusama's intrusive thoughts, but she now shares them with the world. (7) Claire Voon has described one of Kusama's mirror exhibits as being able to "transport you to quiet cosmos, to a lonely labyrinth of pulsing light, or to what could be the enveloping innards of a leviathan with the measles". (8)

Creating these feelings amongst audiences was intentional. These experiences seem to be unique to her work because Kusama wanted others to sympathize with her in her troubled life. (9) Bedatri D. Choudhury has described how Kusama's lack of feeling in control throughout her life made her, either consciously or subconsciously, want to control how others perceive time and space when entering her exhibits. This statement seems to imply that without her trauma, Kusama would not have created these works as well or perhaps not at all. Art had become a coping mechanism for Kusama.

1. <https://web.archive.org/web/20171019004223/http://the-japan-news.com/news/article/0003984914>

2. <https://web.archive.org/web/20171019004223/http://the-japan-news.com/news/article/0003984914>



Kusama in Flower Obsession
Photo by Yusuje Miyazaki.
© YAYOI KUSAMA 2021



Kusama with Pumpkin, 2010 © YAYOI KUSAMA.
Courtesy of Ota Fine Arts, Tokyo/Singapore/Shanghai;
Victoria Miro, London; David Zwirner, New York



Pumpkins Screaming About Love Beyond Infinity, 2017
The New York Botanical Garden, 2021.
Mirrors, acrylic, glass, LEDs, and wood panels.
© YAYOI KUSAMA 2021
Courtesy of Ota Fine Arts, Victoria Miro, and David Zwirner

3/4 Yayoi Kusama Grapples With Conventions". Smithsonian Institution. 6 January 2020. Retrieved 9 March 2020.

5. Daher, Nadine (14 January 2020). "Celebrating the Eternal Legacy of Artist Yayoi Kusama". Smithsonian Magazine. Retrieved 9 March 2020

6. <https://www.tamuseum.org.il/en/exhibition/yayoi-kusama-a-retrospective/>

7. Fifield, Anna (15 February 2017). "How Yayoi Kusama, the "Infinity Mirrors" visionary, channels mental illness into art". The Washington Post. Retrieved 7 May 2019.

8/9. Voon, Claire (23 February 2017). "Immersed in Yayoi Kusama's Lonely Labyrinths and Infinite Worlds". Hyperallergic. Retrieved 7 May 2019.

10/ Choudhury, Bedatri D. (11 September 2018). "To Infinity and Beyond, Yayoi Kusama Grapples With Conventions". Hyperallergic. Retrieved 7 May 2019.
References: Wikipedia (52-59)

Exhibition details

Curation: Stephanie Rosenthal, Suzanne Landau

Associate Curator: Shahar Molcho

Assistant Curator: Greta Kühnast, Naama Bar-Or

Date 15/11/21-23/4/22

Location: Rebecca and Joseph Meyerhoff Pavilion; Marc Rich and Gabrielle Rich Wing (lower level); Lily and Yoel-Moshe Elstein Multi-Purpose Gallery; Rappaport Foyer; Safra Foyer; Lola Beer Ebner Sculpture Garden in Memory of Dolfi Ebner

The exhibition was made possible thanks to the great generosity of Mifal Hapais.

Major funding was provided by Bank Hapoalim; Wissotsky 6 Project by Acro Real Estate, Aviv Group and LR Group; and the insurer of the exhibition, Harel Insurance and Finance.

Sharon and David Braginsky provided generous support; Wendy Fisher and the Nathan Kirsh Foundation; Doron and Marianne Livnat; Steeve Nassima; Yael and Rami Ungar; and Rachel and Moshe Yanai.

Rachelli Mishori and Leon Koffler provided additional support; Irith Rappaport and Glen Perry; and the Moise Y. Safra Foundation.

Article sourced by Derek Culley



Alone, Buried in a Flower Garden, 2014 Acrylic on canvas.
Collection of the artist. © YAYOI KUSAMA 2021



I Want to Go to the Universe, 2013 - Acrylic on canvas.
Collection of the artist. © YAYOI KUSAMA 2021

WHAT CAN I DO TO AVOID BEING A VICTIM OF ART FRAUD OR CRIME?

by William L. Charron

Stories of art fraud and art crime routinely capture press attention. One might ask why the general public is so interested in stories of art collectors 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. 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. 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. The art market is fertile ground for fraud, and later litigation, because of its relatively opaque customs and practices, combined with its 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 well-functioning market, yet the art market often accepts such dynamics as a norm. "Trust but verify" is often not a workable purchasing doctrine in the art market. Hence, there can be ample room for fraud.

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 be unfair, 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 to protect yourself within a tough market.

The extent of art fraud and crime can be breathtaking.



*William L. Charron
Partner: Pryor Cashman
New York City*

Scams to manufacture fake or forged art, and to invent good provenance 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, many of which remain unaccounted for).

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 art collector is unlikely to generate much sympathy from the court system by proclaiming ignorance of historical realities, 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 seller's reputation. There are some generally available resources that one should consider consulting.

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. 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.

Bill Charron is a trial and appellate lawyer and a partner at Pryor Cashman in New York City. He founded and is co-chair of the firm's Art Law Practice, where his practice largely involves chain of title, authenticity, copyright, and contractual disputes.

The Watch Register

Interview with Katya Hills Managing Director, The Watch Register



Katya Hills is the managing director of The Watch Register, the division at the Art Loss Register that deals with the recovery of lost and stolen watches and offers due diligence searches to the luxury watch trade and collectors. The Art Loss Register is the world's largest private database of lost and stolen art, antiques and collectibles, founded in 1990. Katya joined the ALR nine years ago and established their specialist watch service in 2014.

Art & Museum Magazine (AM) Can you tell us about The Watch Register and how it came about?

Katya Hills (KH) The Watch Register is a specialist division within the Art Loss Register that provides recovery services for lost and stolen watches to victims and the Police, and due diligence searches to collectors and traders. There was a demand within the trade for an established and international database to check if pre-owned watches had a clean history. We set up The Watch Register in 2014 in order to grow the ALR's existing watch database, and increase utilisation by the trade and buyers. Watch crime has been a growing problem over last 10-15 years in line with growth of the global pre-owned watch market,

which is set to be worth \$32 billion by 2025. Crimes are becoming increasingly violent, the use of watches for money laundering is commonplace, and thefts by means of fraud have spiked especially over the pandemic as transactions occurred mainly online. We therefore work closely with the police to assist them with investigations into theft and proceeds of crime, as well as with insurers to detect insurance fraud.

AM: Why are criminals so interested in targeting watches in particular?

KH: Watches are a high-value luxury asset, which are easily portable and can therefore be quickly taken away from the scene of the crime and disposed of. It is not unusual for stolen watches to be re-sold abroad where they are less likely to be detected.

Furthermore, watches hold their value even in the pre-owned market, and some models can sell for 2-4 times the price they would brand new. As a result, thieves target the most popular brands and models, with a view to reselling them for the highest possible price. Rolex watches are the most desirable brand for thieves and have become a form of currency in the

criminal world – they constitute one third of our whole database, and two thirds of the stolen watches we find are Rolex.

AM: What happens to stolen watches after a theft, where do they go and how do you go about finding and recovering them?

KH: Thieves will look to sell watches as swiftly as possible – within hours or days – to distance themselves from the stolen goods. The watch trade is fast-paced so they can quickly pass through many hands, however each transaction offers an opportunity for us to identify the stolen watch. Wristwatches have a unique serial number which makes them traceable.

We therefore find watches when they are offered to dealers, pawnbrokers, auction houses or collectors who search our database at the point of transaction. Once located, we request for the watch to be held securely and not returned to the seller, so that it can be returned to the rightful owner. We liaise with the police, victim and their insurer to facilitate a successful recovery.

We find 2-3 stolen watches every day. As database checks become more widespread, we are finding watches ever more quickly after the theft. One third of the lost or stolen watches we identify are found within a year of the theft, and one quarter within six months.

AM: Have you got any particularly exciting recent cases you can tell us about?

KH: We recently located a highly desirable Patek Philippe Nautilus watch which was stolen from the victim at knifepoint in London in 2018. It was not insured, so the victim was at a loss of over £60,000. We located the watch in New York's jewellery quarter last year, and as a result the NYPD seized it the same day so that it could be returned to the victim.

In another case last year, we located two Rolex Submariners from the same theft in the Netherlands in 2019, when they were offered to two different dealers on Hatton Garden just a few months apart. In some cases the location of one watch can lead to

recovery of many others, as happened with a Rolex watch we found in London in 2020, which was stolen in a half a million euro armed robbery in Athens the previous year. The identity of seller led the Greek police to recover the remaining 34 watches from the same theft.

AM: How can collectors take steps to protect themselves from theft?

KH: Watch owners should keep their watch concealed in public spaces or tourist hotspots. Owners should have both home contents and personal possessions insurance. Watch papers should be stored separately to the watch when at home. The watch serial number, copies of the watch paperwork and purchase receipt should be kept ideally digitally, so that they can be quickly reported to The Watch Register database in the unfortunate event of theft.

AM: How can collectors protect themselves from buying a stolen watch?

KH: Prospective buyers should check a pre-owned watch against The Watch Register database on the day of their purchase, including if the watch is offered with box and papers or sold to them by a trusted retailer or acquaintance. Any purchase of a pre-owned watch carries a level of risk, so buyers should seek written assurances from their seller that they will refund them if at a later date the watch turns out to be stolen or fake.

AM: Is there anything about watch theft you can tell us which might surprise us?

KH: Crimes and frauds are increasingly carried out by highly knowledgeable and credible individuals who pose as watch experts, repairers or police. We are seeing a range of very sophisticated scams, especially if the transaction occurred online. Watches are also commonly used to commit insurance fraud, and offenders will often look to gain 2-3 times the value of the watch by making multiple insurance claims for the same watch, or by claiming for a watch that is already stolen or which they never owned.

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THE ROLLS-ROYCE ART PROGRAMME PRESENTS SONDRA PERRY'S LINEAGE FOR A PHANTOM ZONE

Born in 1986 in Perth Amboy, New Jersey, Sondra Perry creates interdisciplinary works that employ video, performance, and digital media to investigate identity, technology, and Blackness, often through the lens of her personal and family history.

Perry's moving-image works and installations foreground the tools of digital production as a way to critically reflect on new technologies of representation and to remobilize their potential. She is committed to demoralising technology and making all her videos free online. Having earned a BFA from Alfred University and MFA from Columbia University, Sondra Perry is widely active as a teacher. She is currently pursuing a degree in psychoanalysis through the Respecialization Program at the Institute for Psychoanalytic Training and Research (IPTAR). She lives and works in Newark, New Jersey.

"Lineage for a Phantom Zone marks an important

milestone in Rolls-Royce's creative history. The newly commissioned work by artist Sondra Perry, sees Muse, the Rolls-Royce Art Programme's inaugural award, the Dream Commission, come to fruition. Initiated to advance the medium of moving image art, the Dream Commission has consisted of a two-year process during which a jury of leading lights of the artistic world selected Sondra Perry to create an entirely new work. I am pleased to confirm this work will be shown at the prestigious Fondation Beyeler in Switzerland, before travelling to Serpentine, London. On behalf of Rolls-Royce, I congratulate Sondra Perry on this exciting commission, and we look forward to sharing her installation publicly, this year."

Torsten Müller-Ötvös, Chief Executive Officer, Rolls-Royce Motor Cars

Muse, the Rolls-Royce Art Programme is delighted to present the inaugural artwork created for the Dream

Commission by moving image artist Sondra Perry. On public view for the first time from 13 February - 13 March 2022 at Fondation Beyeler, Switzerland, Lineage for a Phantom Zone is a new immersive artwork which explores themes of lineage, memory and longing, using dreams as a space for reconfiguring history.

Lineage for a Phantom Zone is an immersive audio-visual installation that imagines a dream the artist wishes she could have had, about her grandmother. The installation explores Perry's personal history through the lens of dreams, highlighting her view of the erasure of Black history in the American South, and imagining the dream space as a passage to reach sites of heritage that are absent in reality. The exhibition will include disorientating and sensory elements, immersing the viewer and evoking the experience of dreaming. A significant element in Perry's development of Lineage for a Phantom Zone was a family pilgrimage to North Carolina in 2021 to find the land where her grandmother grew up and worked as a sharecropper, before she was forced to leave at the age of thirteen due to escalating racism in the area.

Artist Sondra Perry described the inspiration for her artwork as originating from "a dream that I wish I'd had, a dream about my grandmother and the land that she grew up on. I'd had this thought that it would have been a perfect narrative to dream a dream around her growing up, but I have never had a dream about her growing up. Actually, every time I have had a dream about my grandmother, she was never in it. It was someone else who I didn't know. So, I wanted to place her in the space of imagination. And that's how it began."

Lineage for a Phantom Zone will be accompanied by an artist's book developed by Perry in collaboration with Black writers and designers, including British filmmaker and installation artist Isaac Julien CBE, British psychotherapist Bola Shonubi, British-born Yoruban psychiatrist and sci-fi writer Tade Thompson, and Zimbabwean writer and scholar Tinashe Mushakavanhu. The book will enable visitors to engage with the research that informs Lineage for a Phantom Zone.

New Jersey-based artist Sondra Perry works across the media of artificial intelligence, animation, performance,

and video, amongst others, with her work exploring themes of race, identity, and technology. Perry was selected as winner of the Dream Commission in May 2021 from a shortlist of four moving image artists, by a jury of leading art world figures.

Celebrating the latest innovations in the field, artworks created for the Dream Commission can be from any medium in moving image, including experimental film, video, animation, and immersive and participatory installations. Content may be presented in a wide variety of formats, such as augmented and virtual reality. The inaugural Dream Commission is brought to life in partnership with Fondation Beyeler, Basel and Serpentine, London. Following the inaugural presentation at Fondation Beyeler 13 February - 13 March 2022, Lineage for a Phantom Zone will be presented at Serpentine in 2023.

To stay up-to-date and discover exclusive content relating to Muse and the Dream Commission follow @rollsroycemuse



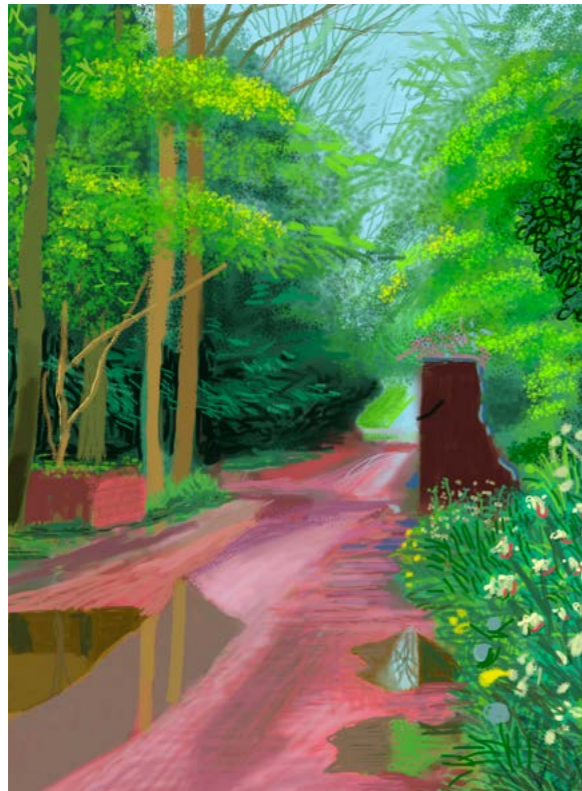
Sondra Perry

DAVID HOCKNEY (part 1)

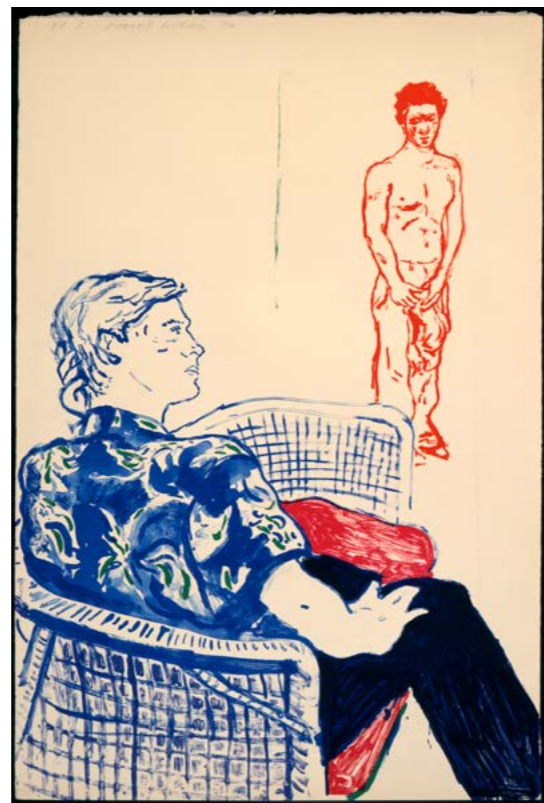
PEOPLE, PLACES & THINGS

to August 2022

The Walker Art Center USA



David Hockney, *The Arrival of Spring in Woldgate, 2011*
by Rachel Joyce



David Hockney, *Joe with David Harte, 1979*
Photo Rachel Joyce

First gaining attention in the 1960s Pop era with his brightly coloured portraits and landscapes, David Hockney (the UK, b. 1937) has remained a constant presence in contemporary art, revisiting and reinterpreting favourite themes over six decades through experimentation with a range of mediums, from painting and printmaking to theatre set design and, more recently, digital media. Hockney is now considered one of the most influential British artists of the 20th century and a key contributor to the art of Los Angeles, one of his adopted homes.

Drawn from Walker's substantial holdings of works by Hockney—including paintings, prints, drawings,

and theatrical works—David Hockney: People, Places & Things will be on view at The Walker Art Centre on December 18, 2021 – through to August 21, 2022.

The exhibition is divided into several sections, beginning with a selection of works on paper featuring Hockney's intimate portraits of friends and family members. Another grouping focuses on his passion for still lifes and simple domestic scenes, including the Southern California swimming pool, which he explores through a range of works. Designing sets for stage and opera productions have been an important part of Hockney's artistic activity through the decades and was the focus of

the 1983 Walker exhibition *Hockney Paints the Stage*. This presentation includes the artist's tour-de-force set design for Poulenc's opera *Les Mamelles de Tirésias* (The Breasts of Tirésias) (1983).

Hockney's career-long engagement with the subject of landscape, from the Hollywood Hills to Mexico to Yorkshire, England, is the subject of another group of works. The section features large-scale prints from the artist's travels and more recent explorations of landscape made using digital media, such as an iPad. Together, the personal and often exuberant works in the exhibition show an artist consistently engaged with experimentation and self-reflection.

The Walker Art Center

More than 125 years ago, a Minneapolis man built a room onto his house, mounted his favourite paintings on the walls, and opened his door to everyone who wanted to come in. In 1879, lumber baron Thomas Barlow (T. B.) Walker's art gallery was a unique venue for the art of its time. It was also a modest start for a contemporary art centre now revered throughout the world for the range and vitality of its visual arts, performing arts, and media arts programs.

As T. B. Walker continued to collect, he expanded the space, and by 1915 it included 14 rooms, each with a different theme. The Jade Room, the Jean-Claude Cazin Room, and the Miniature Room, for example, were decorated with paintings hung salon-style from floor to ceiling, classical sculptures, antique furniture, and rare Oriental rugs. In 1916, Walker purchased the land now known as Lowry Hill. Two years later, he offered the site and his collections to the City of Minneapolis because a public gallery was built. After five years of negotiations with no progress, Walker withdrew his offer and built his own museum, hiring local architects Long & Thorshov to design it. On May 21, 1927, the Walker Art Galleries opened on the present site of the Walker Art Center.

Seventy-five years ago, when the Depression-era Works Progress Administration and the Federal Art Project proposed reanimating T. B. Walker's personal gallery of historical paintings, his heirs and thousands of Minneapolis citizens collaborated to create a model regional art centre. It was to serve as both an inspiring "meeting place for all the arts" and a repository for a distinguished and varied art collection. Thus, the years 1939–1940 marked the birth of the Walker Art Center as we know it today. The institution's mission—to both champion the production of new art and preserve historically important cultural artefacts—has shaped a collection that has evolved well beyond the original tastes and vision of its founder. The museum's focus on modern art began in the 1940s when a gift from Mrs Gilbert Walker made possible the acquisition of

works by important artists of the day, including pieces by Franz Marc, Lyonel Feininger, and Edward Hopper. During the 1960s, the Walker organized increasingly ambitious exhibitions that circulated to museums in the United States and abroad.

The Walker's collections expanded to reflect crucial examples of contemporary artistic developments; concurrently, performing arts, film, and education programs grew proportionately and gained their own national prominence throughout the next three decades. Today, the Walker is recognized internationally as a singular model of a multidisciplinary arts organization and as a national leader for its innovative approaches to audience engagement.

Adjacent to the Walker is the Minneapolis Sculpture Garden, one of the nation's largest urban sculpture parks. When the Garden opened in 1988, it was immediately heralded by the *New York Times* as "the finest new outdoor space in the country for displaying sculpture." The Garden's centrepiece and most popular works are Claes Oldenburg and Coosje van Bruggen's *Spoonbridge and Cherry* (1985–1988), which has become a beloved symbol of the Twin Cities. The Garden has demonstrated extraordinary appeal in the community and is a vital force for bringing new visitors inside the Walker and building new audiences for contemporary art. For example, more than 20,000 people attended the Walker's two-day Rock the Garden music festival in June 2014.

The Walker's expansion, which was designed by Herzog & de Meuron, opened in April 2005. The increased indoor and outdoor facilities, including the William and Nadine McGuire Theatre, allow the Walker to share more of its resources with its growing audiences—from works in the collections and books in the library to an inside view of the artist's own creative process. Increasingly, this ability to link ideas from different disciplines and art forms is seen as a model for cultural institutions of the future. A key aspect of the design is a "town square," a sequence of spaces that, like the Minneapolis Sculpture Garden, draws people for informal conversation, interactive learning, and community programs.

Today the Walker Art Center ranks among the five most-visited modern/contemporary art museums in the United States and, together with the adjacent Minneapolis Sculpture Garden, attracts more than 700,000 visitors per year.

rachel.joyce@walkerart.org

Curator:

Siri Engberg, senior curator and director, Visual Arts.

Article sourced by Derek Culley

SIMONE MONNEY

SWISS ARTIST, EXPLORES
THE ENDLESS BEAUTY OF COLORS

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



TIMELESS
GALLERY



For a Home from Home - 'Where I Live.' The Map Project



JJ Wirral Map being viewed at Liverpool Hope University -Photo Roozbeh Rajaie

In 2014, while drawing an end to ten years of managing Liverpool Hope University's Art Gallery, I was approached by a former Psychology lecturer and glass artist, Istra Toner, to see if I would be interested in exhibiting some wall hanging textiles. I was immediately bowled over by the premise of the project and agreed. The works had been made within The Map Project, is a grassroots, not for profit, self-funded, European artist collaboration. It wasn't just the finished works I appreciated but thought it important to give the project as much exposure as I could, and being endorsed by an internationally recognised University, can add a lot of integrity to an associated group.

Founded in 2013 by Istra and an initial collaboration of artists between Croatia and The Wirral, UK, the Map Project's foundation was and is an exploration of the meaning of the place 'Where I Live'. This involved the geography, culture, history, and perceptions of being there. Artists came together regionally and internationally sharing ideas, skills and processes with

locally found and sourced materials to create a textile map to embody their discussions and concept-driven ideas over a period of a few months. The maps were 1.5m square in size. The time taken to develop ideas and execute the work was an important part of the process. The artists involved were normally active within the immediate area of their home country but who never thought they might be involved in anything international. This helped set the premise for who and how artists got involved and how works were created and realised. No country's border, political or religious difference needed to be a barrier to sharing knowledge and ideas.

Grateful for the University's assistance and guidance in hanging the exhibited maps and the obvious enthusiasm for the concept and potential of the project, I was approached to see if I would be interested in helping develop the project. As interesting as the opportunity was, I had to politely decline due to other commitments. But the project stayed with me, and two years later, I

approached Istra to offer some short-term assistance and set about to research and write a project management action plan.

The project grew by word of mouth, and maps were also created in Scotland, Slovenia, Kosovo, Montenegro, and Australia. Between 2014 and 2019, the maps collectively visited and were exhibited at many European venues, libraries, churches and academic institutions and even toured Australia for a while. Some great links were established. In addition, Map Project artists collaborated on various international group exhibitions that focused on individual artists' works, reaching further afield to embrace music, video and poetry.

This really solidified the heart of the project's ethos, that of international exchange and sharing of knowledge and ideas. By 2019 eight maps had been made involving 90 artists, all of whom were invited to attend individual exhibition openings of the touring maps and group shows. This all operated under the radar and was funded by the artists themselves and the limited assistance the different venues could offer.



JJ Detail of Wirral Map - Photo Roozbeh Rajaie

The grassroots element of the project was, however, the project's Achilles heel, and the self-funded word of mouth evolving project was an early casualty of the implications of Brexit, and then at the mercy of the pandemic, everything ground and grinds to a halt. The Map Project was just one of the thousands of art projects worldwide that COVID impacted and drained energy and driving force. The project's momentum stopped.

Angel Field Festival

A few months ago, Liverpool Hope University announced it was resuming its annual Angel Field festival, where all disciplines taught at its Creative Campus came together to hold talks, workshops, and performances. This year's theme was Strangers Transcending Boundaries, and I immediately reflected on my work with the Map Project. A quick phone call and six years on, I found myself sitting across a table from Istra and two textile artists from the UK Wirral group. Again, if I could do anything to help them get the exposure, I would. As Istra updated me on the project's current state, it transpired that most of the maps had been delivered home to their place of origin, and the project lay motionless in the water. One of my aspirations had always been for the Map Project to find a place to call home, a place where the collection of touring maps could return to as an ever-growing archive. A home from home, so to speak. This never happened, and it was sad to see the collective energy from so many grassroots international artists work become a few words and images on the net. Individually the maps are interesting collectively. They are strong, bound by purpose and visually promote the possibilities of artist collaborations. Sitting there across the table, I found myself once again feeling reinvigorated, chatting with old friends and the aspirations once again rising. We were accepted to give a talk within the Angel Field Festival, and it will include a demonstration of making processes unique to the maps the artists made back in 2013.

It may be me looking at this through rose-tinted glasses and the optimism that always drives me creatively, but I can't help but wonder if this is where the wheels under the Map Project start to turn again and whether the momentum can be sustained. There may be life for the Map Project yet!

W: themaproject13.blogspot.com

Author: Jason Jones, Liverpool Hope University.

W: jasonjonesart.uk

Article sourced by Derek Culley

The Healing Power of ART & ARTISTS

Francine Kohn

By Derek Culley

The Healing Power of ART & ARTISTS (HPAA) is an initiative of Manhattan Arts International, an organization, launched in 1983 to promote emerging artists. HPAA is a growing global community of artists, advocates, and writers dedicated to raising awareness about how ART serves as a positive catalyst for enhancing the well-being of individuals, society and the environment. We believe that art has the power to heal, inspire, provoke, challenge and offer hope and bring positive change to the world.

Francine Kohn is an artist from the San Francisco Bay area in California. Her "Art That Moves You" weaves layers of harmonious colours with glazing techniques from the Masters and is in many collections. Her art celebrates "vignettes of passion, power and perception". She states, "I want to share how I used my art to overcome my life-threatening event of paralysis and blindness so that you too can fully participate in the highest outcomes in your lives." I am honoured to present her compelling article, share her artwork and inform you about her book "Pinnacle: A Walking Miracle". I'm sure they will all inspire you. ~ Renée Phillips HPAA

Francine Kohn's Story

At first, I wasn't expected to live through the weekend; then, the medical professionals told me I would live like a vegetable in a skilled nursing facility in a wheelchair for a maximum of 5 years. The diagnosis was neuromyelitis Optica, a rare, terminal neurological

disease. I told them I was walking. I would live. They didn't know me. The medical and spiritual worlds work together with my own spirit and will make the impossible possible. It's also a story of love, the power of love to show how I turned obstacles into opportunities to regain mobility and strength, to create a healthier, better life.

I paint source energy expanding and allowing alignment and wisdom to Source by tuning into infinite intelligence.

I used the philosophies of Nichiren Daishonin's Buddhism to encourage me, including Turning Poison into Medicine; Whatever the Problem, Approach it Like a Lion; The Muddier the Pond; the More Beautiful the Flower; Use Your Life Circumstance to Create Value for Yourself and Others', empower those Around You and Living your Life with Appreciation & Gratitude.

Through my emotions ` power, these paintings of resonance and vibrational frequency allow me to stand in the light as I paint. Instead of a death sentence, I saw a way to be who I was born to be. Steps revealed in the painting: grounding, then balance, then accessing inner wisdom, connecting inner wisdom to Universal Source (God), asking "how can I heal this condition?"; "how can I transform it?" Allowing me to express the emotions that created the barbed wire. Early in the morning, my left big toe began to wiggle. I knew I would regain full mobility! I also used this process to regain eyesight in my right eye.



Healing the Past
52 1/2" x 38" x 2 1/2", 132.08cm x 96.52cm x 5.08cm
Oil over Acrylic on Canvas



Illuminating the Dark & the Light
74 1/2" x 48" x 2 1/2", 189.15cm x 121.92cm x 3.81cm



A New Way of Seeing
60 1/2" x 48" x 2 1/2", 153.82cm x 121.92cm x 5.08cm
Acrylic on Canvas

One of my doctors shared with me with tears in his eyes, "You are a walking miracle! I know there is a God when I look at you." Each of us has God/Universal Energy with us. I hope my art and my experience encourage you in your life!

It's been over 7 years since this event. Each day, I give thanks for being here, using my limbs, eyesight, paintings, and life to support, inspire, and empower others. I hope my story and my paintings encourage you to effect real change through the power of art.

Francine Kohn's Evolutionary Moving Pictures

Francine's paintings weave layers of unique transparent and translucent, glowing and shimmering colour harmonies with glazing techniques from the Masters. Her original use of acrylic/oil colours at first glance appear as coloured spaces and lines. Colours directly opposite each other in the colour spectrum, such as red and green or blue and orange layered, cause the eyes to see 'flickering and movement' in geometric patterning. My art includes dots, lines, circles, arcs, and/or spirals. Pictures emerge and continue to evolve across the canvas. A crescendo occurs when the marks mix with the colours, similar to the climax achieved in music and literacy to achieve the completed moving work.

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By Michael Adam Smith

Fine art and collectibles are an investment and legacy vehicle for wealthy individuals and families. When the monetary commitment exceeds several million dollars, it is prudent to develop a comprehensive strategy and discipline. The strategy must address acquisition, storage/display, insurance, maintenance, deaccession, legacy, and taxes.

Collectibles include fine art, automobiles, books/manuscripts, jewelry/precious stones, coins/stamps, Stradivarius violins, and fine wine. Within this diverse universe there is a common denominator of value creation: rarity. When a desired object is in limited supply, value is created.

For the multi-million-dollar collector this journey takes on a more serious dynamic. People who enjoy art collect paintings, those who love cars acquire them, lovers of letters seek out manuscripts and first editions, and connoisseurs of fermented grape juice; fine wine.

David Rockefeller passed away in 2017. His estate retained Christie's to auction the collection (created with wife Peggy) with

Fine Art and Collectibles

the proceeds passing to twelve non-profit organizations. When the auction concluded in the late spring of 2018 collectors paid in excess of \$832 million for the collection. What created such value? Surely the Rockefeller name contributed, but a lifetime of collecting with a disciplined, well curated strategy was the major reason the collection attained stratospheric value. The Rockefeller strategy was straightforward: they bought what they both liked, stayed within the Impressionist, Post-Impressionist, and Modern genres, and sought the best work of each artist.

The creation and disciplined execution of a collecting strategy yields numerous benefits. There is a small troupe of exceptional art advisors that bring tangible value to a family assembling a collection. Their mandate begins with a thorough evaluation of interests, resources, and long-term plans. Art advisors enjoy inside sources of collectibles, whom to acquire from, and how much to pay. In addition, advisors vet sellers as well as collectibles for authenticity and condition. Advisors maintain relationships with auction houses and galleries; these relationships may be leveraged into lower premiums and discounts on both acquisitions and deaccessions.

Pursuing a focused area of interest allows resources to be allocated with the greatest leverage. Collectors committed to a specific genre increase their knowledge, experience, and relationships to great value. They develop valuable relationships with dealers, auction houses, and museum curators as well as indispensable third-party professionals (lawyers, appraisers, and risk managers).

Fine art and collectibles are acquired in numerous ways. Auctions, galleries, dealers, direct sales from owners, artists/creators, and inheritance are all common. Supporting emerging artists through acquiring their work may yield financial as well as emotional benefits. Peggy Guggenheim reportedly "discovered" Jackson Pollock in 1943. She provided him a stipend and one-man show at her Art of the Century Gallery in New York. Her modest investment was a far cry from the approximate \$200m realized in the 2015 sale by the David Geffen Foundation of his Number 17A. The parallel in financial asset investment is investing in start-up ventures.

Christie's, Sotheby's, and Bonham's among many global auction houses provide buyers and sellers an efficient platform to facilitate transactions. In addition to fine art; wine, automobiles, coins,

watches, whiskey, antique furnishings, and photography pass through their auction portals.

Perhaps the most important aspect of the acquisition process is the establishment of provenance. Provenance is the record of ownership used to establish authenticity and quality. Not surprising; with the explosion of value across the collectibles spectrum there has been a meteoric rise in fraud.

Investing in financial assets requires a disciplined due-diligence research process. The same dynamic holds with collectibles. High-profile frauds include the Knoedler Gallery in New York City and Bill Koch's well-documented experience with counterfeit bottles of wine including several purportedly from Thomas Jefferson's cellar.

The Knoedler Gallery fraud is particularly instructive as it involves a gallery founded in 1846. Knoedler was one of New York City's most respected galleries. The Gallery was shuttered when they became the center of an \$80m fraud.

Buyers must understand the provenance of their acquisition targets. This may require the retention of forensic experts. Many art frauds have been exposed through the analysis of the chemical base of paint pigments. Counterfeit bottles of wine have been identified through the chemicals present in labels inconsistent with those of vintage and producer. Collector investors are wise to employ science and engineering resources to expose fraud and protect themselves.

The exhibition and storage of collectibles presents subtle and important challenges. Whether automobiles, fine art, wine, jewelry, or antique furniture; suitable display and storage is principal in preserving (and in the case of wine, perhaps enhancing) value. The natural elements of humidity, temperature, and light are the enemy of collectibles.

For a collection of art installed throughout a home; best practices demand an assessment of the numerous points of environmental intersection prior to installation. This includes the obvious no-no of placing art in direct contact with air flowing from vents and direct sunlight. A comprehensive examination of all wall surfaces through infrared thermography and imaging to identify excessive heat and chill created by ducts and electrical systems is prudent. Enormous damage may be inflicted on paintings installed on walls transmitting heat and cold from behind the surface or are illuminated with incandescent

lighting fixtures. Retaining a specialist Art Handler and Conservationist experienced in adhering to the American Institute of Conservation best practices guidelines is sensible.

Wine is traditionally stored in a cave beneath the home. Caves were designed and built for function (maintaining a steady temperature of 55 – 58 degrees Fahrenheit). That dynamic has evolved as collectors invest in caves providing a visual "wow!". Display cases and shelving should cradle bottles in such a way that the wine remains in constant contact with the cork.

In regions where the earth is unsettled, provisions must be made to prevent earthquake damage. A solution as simple as a specialty security leash attached to a painting, sculpture, or bottle of wine may prevent heartbreaking and expensive loss.

Collectors of automobiles face a challenge of space management. Home garages are generally inadequate to safely corral a collection beyond eight/ten automobiles. The solution for collectors is to secure a commercial garage/warehouse. In addition to storage and exhibition, the warehouse allows for a full-service bay so the collection may be serviced on site.

Secure storage is a primary concern of collectors of jewelry and fine stones. The installation of a sophisticated safe as well as security system for the entire home is of paramount importance.

Specialists and curators at Chubb, Aon, Sotheby's, Christie's, Bonham's, and numerous museums are invaluable resources to assist collectors with exhibition and storage dynamics.

Insuring multi-million-dollar collections of fine art and collectibles is a dynamic of exceptional importance. It is prudent to engage an insurance firm that specializes in fine art and collectibles.

Securing a Property Policy as well as a Title Policy is important. Title Policies insure against defective title of the piece. As has been noted, the importance of clean provenance cannot be understated. The quest to reunite art with families who were victims of World War II theft continues and remains a core of provenance dynamics.

Specific details of coverage must be carefully vetted and negotiated. The coverage should include accidents, fire and water damage, natural disasters, and transit

to temporary exhibitions if the piece(s) is loaned occasionally. Insurance should cover replacement cost of the piece, not simply the cost of purchase. The contract should include the expense of restoration and the collateral lost value. Replacement value policies require regular appraisals.

Insurance strategies should encompass the collection in totality as well as individual pieces that require carved-out specialty coverage.

Owning and enjoying valuable collectibles requires a long-term strategy. What are the plans for the collection beyond the current generation? Options include donating to a museum, library, school, selling all or part, and bequeathing to succeeding generation(s). A combination of these dynamics is common. The strategy should be established, negotiated, and executed during the collector's lifetime and not left as a surprise during estate settlement.

Major museums and libraries have more art than they have space and walls to display. Philharmonic orchestras however are eager beneficiaries of the collectors of Stradivarius and Guarneri violins and cellos. Owners of these magnificent instruments commonly lend/gift to orchestras and exceptional musicians.

If a gift does not complement their strategy the recipient may sell (or trade) and pursue strategic acquisitions with the net cash. They too have an investment/collecting strategy which includes deaccession protocols that allow for the culling of the collection. Major gifts must be negotiated in advance, so terms of the transaction are clearly defined. Many institutions require a donation in kind must travel with a cash gift. The cash gift covers the storage, maintenance, and curatorial expenses of the collection.

Selling a collection may take several paths. A direct sale to a private collector or gallery may be efficient and confidential. The party that brings the transaction to a close will appropriately expect a fee paid by the seller. Advantages of this dynamic include privacy and perhaps less expense.

Selling a collection or individual asset through an auction house is common practice. Auction houses charge both the seller (this is negotiable) and buyer a fee. Advantages of the auction house dynamic include a wide audience of buyers, the potential of aggressive

bidding driving prices higher, and the marketing of the collection by the auction house. If privacy is a serious consideration this may be a less attractive strategy.

For all sale dynamics it is important the seller be able to provide provenance, and evidence of proper storage and maintenance. Valuation will be negatively impacted where provenance doubt exists. This is a major reason a disciplined and meticulous purchase protocol is required.

As with assets of significant value, tax strategy must be considered (contingent on tax situs of collector/investor). Whether gifting to a museum or subsequent generations of heirs; valuation is a central aspect of the dynamic. While the initial cost basis of the item is established upon acquisition, the trickier component is establishing the tax value of a lifetime gift to an institution or heir(s), or part of an estate settlement. For collectors with a U.S. tax profile, the Internal Revenue Service ("IRS") established a process to assist taxpayers in their efforts to accurately determine valuation for estate planning and gift purposes.

The Commissioner's Art Advisory Panel ("Panel") is a division of Art Appraisal Services. The Panel provides value recommendations regarding the acceptability of tangible personal property appraisals taxpayers submit to support the fair market value claimed on the wide range of art and collectibles involved in income, estate, and gift tax returns.

During fiscal 2020 (published June 2021), the Panel reviewed 43 items with an aggregate taxpayer valuation of \$57,672,000 on 14 taxpayer cases. The average claimed value for an item reviewed by the Panel was \$1,341,209.

Collecting art and collectibles may be financially rewarding as well as contribute to the multi-generational legacy of a family. Through a well-researched, disciplined, and focused strategy, the success of a collection may be enhanced and leveraged to the benefit of many generations and cultural institution beneficiaries.

Michael Adam Smith is Founder & Managing Partner of Braeburn Family Office. Braeburn provides non-conflicted family office services for a limited number of multi-national families.

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The Art Business Conference Spring 2022, London

by Pandora Mather-Lees

“The biggest competition from traditional auction houses will probably not come from competing auction houses but from completely new platforms, which is why it is becoming increasingly important to own your own data and your own brand.”

Thus predicted Pontus Silfverstolpe opening at the Art Business conference. The co-founder of Barnebys’ keynote speech was on point. Delegates from Auctions houses, art tech platforms, galleries, indeed the art industry stakeholders gathered once again for a feast day of new topics. Their motivation? To discover the market’s future post Brexit, post pandemic and in the face of European war with Russian sanctions.

African Art Panel

The African continent has been developing in line with economic development. Speakers emphasised that there are 54 countries on the continent, each with their individual creative drivers and cultural influences. Two generations of sustained artistic practice means that cultural activity is now flourishing.

Moreover, the stylistic development in Nigeria, Ghana South Africa and others has produced a mature and varied body of work now taken seriously by collectors across the globe and selling for seven-figure sums at auctions. As panellists spoke, examples of sales at Sotheby’s rotated on screen.

According to panellist Bimpe Nkontchou of W8 financial advisory:

“There is an abundance of opportunities in the art ecosystem in Africa. Whilst the continent is buzzing with talent and creativity welcomed by the global art market, there are gaps to be filled on the continent, in the limited infrastructure, capacity and human resources that are vital for the sustainability of the contemporary African art market. African art is open for business.”

Art Market Sustainability Panel

The Gallery Climate Coalition was the focus of the sustainability panel moderated by critic Louisa Buck. Panellists from Hauser & Wirth Gallery and Christie’s have multi-year plans in place to aim for zero emissions. Buildings, shipping, packaging and business travel are the main drivers of environmental harm with business flights atop the toxic list. AXA-XL’s Chris Bentley explained that sea freight is less harmful environmentally than air/road transit, but with drawbacks. There’s added risk due to long journeys, climatic conditions and container consolidation. Christie’s Tom Woolston highlighted how critical accurate measurement is alongside reporting accurate data. Imogen Prus of shippers Convelio bemoaned the waste from endless discarded wooden crates, a solution to which is offered by conference sponsors Rokbox. Rokbox ‘lite’, a reusable crate was debuted inside the exhibition area.

Of course, as some 300 art and antiques fairs fire up again post pandemic, the industry will environmentally affect global sustainability.

NFTs Panel

When it comes to environmental impact, the elephant in the room was the art market’s adoption of NFTs. Dropping an NFT requires shocking energy consumption due to banks of computers verifying its launch onto the blockchain. The main platform for art-related NFTs is the Ethereum network responsible for nearly a million tons of Co2 emissions since its inception. Whilst NFTs

may represent just a part of the activity on the Ethereum blockchain, the “Proof of work” process used to reach this consensus is highly energy intensive.

Nevertheless, NFTs have become an important segment of the art market whether linked to an underlying physical asset or not panellists included Joe Kennedy of UNIT Gallery forging an NFT partnership with four Italian museums. Eternalizing Art History will return them revenue from the digital assets. Similar programmes are being initiated by Arius Technology of Canada. Also on the panel, media theorist Alan Estorick of Right Click Save and Brendan Dawes a prolific digital artist with a meteoric transition to NFT art. Brendan’s work goes beyond digital aesthetics, it is conceptual, cerebral and innovative on every front, see brendandaws.com. His work is found on SuperRare, Makersplace and NiftyGateway.

The panel’s conjecture was that NFTs will revive the art market, mean creative exploration for artists whilst museums immortalise their collections and attract ownership and engagement from a younger audience. Women in Art Technology

Continuing the digital theme four women in art technology deliberated the role of women, tech and empowerment in art business. Rebecca Fine, Managing Director of Athena Art Finance, explained their role in bridging the distance between artists and investors. Her aim, to provide financial support and guidance for art acquisitions to investor-collectors. In a message on education she said, “The artists have been very receptive to the digital platform that Athena has offered them, and they love the fact that they have a platform to reach out to their audience and buyers.”

In conclusion, the success of the conference was assured by expert moderation and MC duties by FT Arts correspondent Melanie Gerlis and its tireless organiser Louise Hamlin. Louise ably orchestrated the day and the venue’s open balconies resplendent with sunshine made for perfect networking amongst the 300 attendees.

Rex Dixon Within the Edge of the Canvas

By Derek Culley



Rex Dixon, *We are sailing* Acrylic on canvas, 57 X 40 ins 2016 to 2021 and in its funtion.



Rex Dixon, *Can't stand the rain* Acrylic on Canvas 57 x 40 ins 2021

"Although he was born into a working-class family, Dixon was bright enough to attend a good grammar school. His first job, when he was 18, was in an insurance company, meticulously recording sums and figures. After two years of this drudgery, he decided a white-collar career was not for him; he resigned and began a journey of self-discovery. He wandered up and down through England, waiting tables, washing dishes, even working as a garbage collector, before, at the age of 27, finding his true vocation at art school in Devon. Later Dixon taught art in Belfast, even during the dangerous 80s, when the perils of life in the strife-torn city were magnified by his English nationality. But British art schools were facing a funding crisis; Dixon's contract with the New University

of Ulster expired and was not renewed, and he found himself on the dole. He spotted an advertisement in the Times Higher Education Supplement for painting positions in Nigeria, Tasmania, and Jamaica. He applied for all and took the first post for which he was accepted at the Edna Manley School for the Visual and Performing Arts in Kingston — another serendipitous development.

He moved to Jamaica in 1985 and has lived continuously in the Caribbean ever since." Caribbean Beat Magazine

Question Art&Museum (A&M)

How has your practice evolved since moving to the Caribbean?

Answer: Rex Dixon (RD)

Yes. Since working in Belfast in the early 80s, many of my paintings have contained words, fragments of words, abbreviations, printed, splashed, sprayed based loosely around the graffiti found in the city's streets. Some of the paintings contain hard edge elements to pin down loosely applied expressionistic paint, rather like the rhythm section in a jazz ensemble that underpins the tenor and alto saxophonists like Charlie Parker or John Coltrane.

Following my coming to the Caribbean in 1985, first to Jamaica until 2000 and then to Trinidad in the southern Caribbean to the present day, I have extended the colours of my palette may be to reflect the environment that surrounded me in my studio along the St Joseph River of Maracas Valley in which I live.

I continued to use words on my painting more sporadically until about 2017 when I started stencilling in text which referred more directly to the images.

(A&M): Please discuss your working practice and working environment.

(RD): I usually mix up to 17 colours before I start painting and work wet and wet on the canvas floor so that the underpainting becomes like a large watercolour. Once the paint is dry, usually the next day, I turn the painting vertical and start to compose mostly in complementary colours. The hard-edge elements are placed with masking tape against a gestural background. For example, "Can't stand the Rain" is concerned with reading Wuthering Heights in the tropics while remembering a popular tune called "I can't stand the rain in my window".

I don't listen to anything while I am painting, except the birds or the traffic, or dogs barking in the neighbourhood, sometimes the tune begins the text, so I am looking at the text in Wuthering Heights where Emily Bronte writes, "there was no chance of going for a walk that day", and that echoes the tune "Can't stand the rain on my window", as the rain was also falling that day steadily making a tattooed sound on the roof of my studio. All of this gets reflected into a composition that is like a jazz improvisation.

(A&M): The works on show are from the Covid lockdown period. Please discuss.

(RD): These paintings were made during the Covid pandemic lockdown, and my usual annual trips to Northern Ireland were postponed. Thus "We Are Sailing" is a painting about an imaginary trip to Ireland during lockdown where the stars are reflected in the water to a song sung by Rod Stewart. The painting "Downshire" brings back the memory of Boneybefore, the street on the edge of Belfast lough where I lived in the early 80s before moving to the Caribbean. It is trying to pinpoint graffiti, the pending violence, and the water flowing into Belfast.

Another example was the painting "Wail down Babylon," which is a remembered memory of Jamaica when I travelled down Halfway Tree Road in Kingston with the sounds of Bob Marley blasting on the sound system. The writing on the edge of the painting says Axe - Small - Down - You - Chop - Half - Way - Tree. This is derived from the text of the Bob Marley song Small Axe "If you are the big tree/We are the small axe/Ready to cut you down".

(A&M): How do you view your works?

(RD): I have always referred to my work as pictures. Perhaps; because they are pictures in my mind of remembrance of places, people, songs, stories, even other paintings, moments in time imprinted in memory that would later appear in paintings. Apart from the painterly process, which is one of chance placed against the order, within the edge of the canvas, so that negative space speaks against positive spaces, these paintings also tell stories. Each line of paint, every word, every dot is intentionally placed. Even and especially the colour placement is designed.

The paintings invite the viewer to project their own biography and their taste and colour preferences, to let the pictures talk to them.

<https://www.caribbean-beat.com/issue-64/surprising-himself#ixzz7Lv2P3X7j>

<https://www.saatchiart.com/account/profile/174791>
Special thanks to Prof. Patricia Mohammed for supporting notes.

A Sober Approach to Collecting Art as an Alternative Asset (Part II)

Man has strived to assign accurate monetary values to beauty and aesthetic creativity since the advent of the art market. Art dealers soon appreciated that fair financial values for modern and contemporary art depend on additional elements over and above art's social usefulness and material costs. It is claimed that the ability to judge aesthetic quality and beauty is perceived by the non-rational mind. Consequently, the act to quantify the intrinsic value of art can become ambiguous, since subjective human opinions, personal declarations, and opposing tastes heighten the uncertainty regarding the measurable worth of art assets.



A Sober Approach to Collecting Art Part II, Figure 2, Irma STERN (1894-1966), Still life Antirrhinums (1963), Oil on canvas, 91 x 71 cm, positioned in quadrant D. Courtesy of the Trustees of the Irma Stern Collection, Irma Stern Museum, Cape Town

To complicate matters, investment skeptics commonly point to the difficulty in picking market winners. The press also frequently reports on price opacity and liquidity concerns within the art market, which compound the belief that art cannot be considered to be a worthwhile asset class. In addition, it is often cited the art market is unregulated and open to abuse. This may be true when the art industry is compared with positions in the fields of law, economics, engineering, architecture, medicine, and the sciences. These disciplines are generally policed by professional societies that have the power to punish unethical behaviour. Verifying art in respect to aesthetic quality is dependent on the views of museum directors, curators, connoisseur collectors, academics, esteemed auction houses, and art dealers. There again, poorly equipped art dealers often flourish by selling fashionable artworks without aesthetic and creative content. Such works fulfill social needs linked to taste and emotion, and they generally have no prospect of growing in value over time.

To acquire a better grip on art as an investment instrument, it is important to consider the two unique intrinsic values associated with art. Namely, its unchangeable aesthetic quality and fluctuating monetary value. Understanding the relationship between these two asset values can eliminate misconceptions regarding the tremendous investment opportunities available in the art market. We have discussed disruptive innovation and a bell-curve model as practical guides for collectors to better grasp the worth of art (Art & Museum Magazine, Autumn Issue, 202, p. 56). We have found that position maps provide an additional practical guide for investment decisions. They offer a visual scientific way to consider the relationship between the two independent key art values. When applying this tool, one

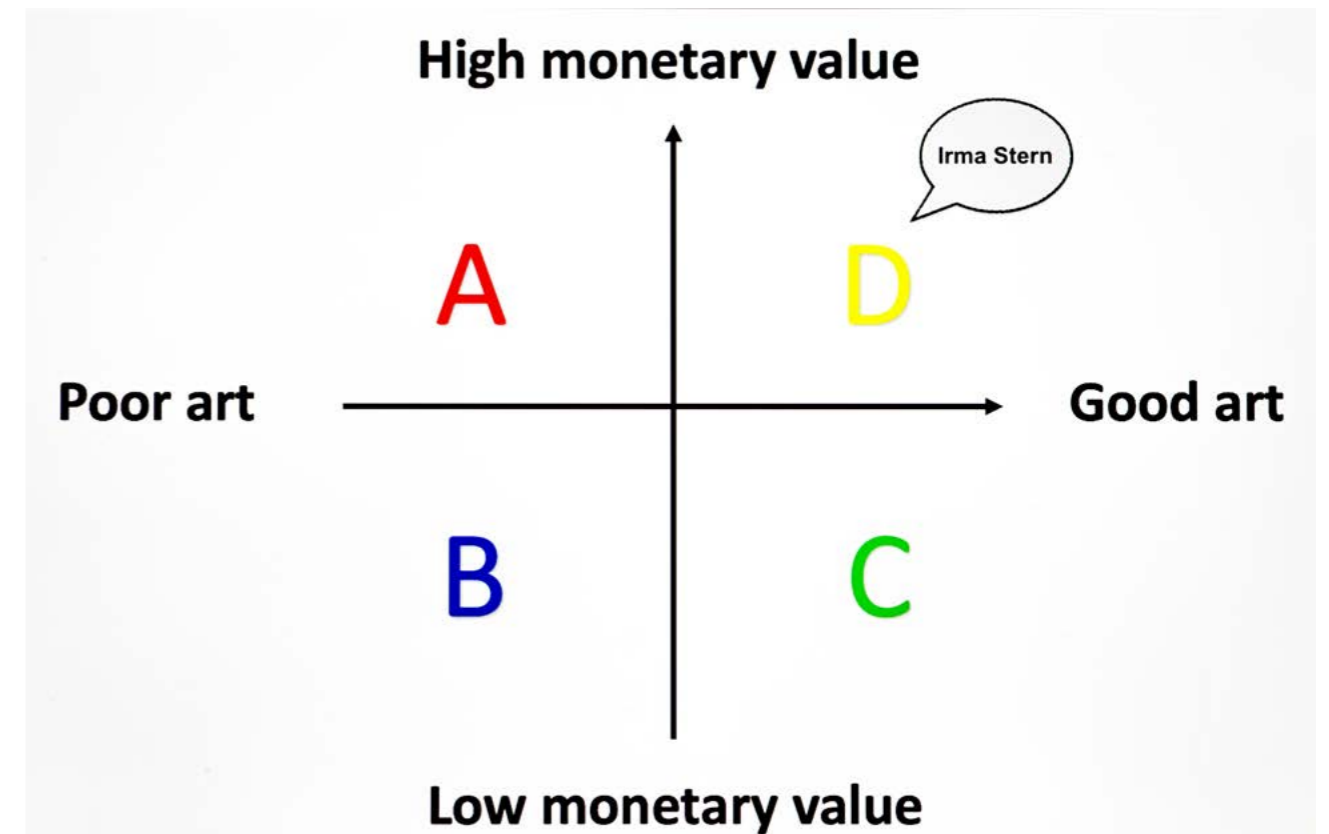


Figure 1, A position map displaying aesthetic versus monetary values

should be mindful that art prices are continuously rising and falling, irrespective of whether an artwork is good, mediocre, or of inferior aesthetic quality (see Figure 1):

Figure 1: A position map displaying aesthetic versus monetary values.

Since the aesthetic quality is set, a trained connoisseur's eye never misses any exceptional artworks, i.e. works, that can be positioned in either quadrant D or C. Pinpointing a fiscal value can be more taxing due to external influences like scarcity, fashion trends, and ingenious marketing efforts, which influence the market value of artworks. Art prices in the secondary market are in the public domain and available from many organizations (e.g., Artprice, Artnet, and others). Once one of the two art values has been determined, a position map can already reveal some guidance regarding an investment decision.

Poor or amateur artworks positioned in quadrant A have high investment risk. While their high prices can artificially be sustained, their popularity or decorative appeal is not adequate to preserve their monetary worth in the long run, thus, in effect defaulting on any supposed long-term investment potential. Artworks positioned in quadrant B may have sentimental value for their owners. These low aesthetic quality works will not grow in value and normally serve as ornamental or emotional pieces.

On the contrary, artworks positioned in quadrants D and C offer the best long-term stability for wealth preservation,

as they are by talented artists and normally embrace some form of innovation.

Figure 2: Irma STERN (1894-1966), Still life Antirrhinums (1963), Oil on canvas, 91 x 71 cm, positioned in quadrant D. Image, courtesy of the Trustees of the Irma Stern Collection, Irma Stern Museum, Cape Town.

While works positioned in D are expensive, their depreciation risk is low. Artworks positioned in C are the work of talented emerging artists or older talented artists whose markets have not developed.

Buying C classified works pose a low investment risk. Besides giving personal aesthetic satisfaction, they offer the best opportunity for growth. It should be noted only a small number of artworks in quadrant C will grow exponentially in value. However, history has shown C works do grow in value in line with inflation, preserving their original worth.

This raises a key insight: for any collector of substance, the real value of art lies in the pleasure of identifying and owning a major work that explores the unknown and enriches the soul. Exponential appreciation in value over time is an added bonus.

By Dr Fred Scott, founding partner at Walker Scott Art Advisory, www.walkerscott.co.za

Bryan Biggs

spittle, splattered ink, smudges on the paper



by Derek Cully

'Quickly and intuitively drawn, each drawing starts with a few tentative marks before something recognisable, invariably a human face, emerges'. If this sounds in your face then welcome to the drawing world of Bryan Biggs. 'I let the drawings – distressed by chance effects of spittle, splattered ink, smudges, or disrupted by scrawled words, fragments of song lyrics and puns – take on an improvisatory life of their own'. (2012)

Art & Museum Magazine (A&M) Please explain your working art/drawing practice.

Bryan Biggs (BB) Whilst working full time in a busy arts centre, my own art took a backseat for many years. Yet working with artists, visiting and organising exhibitions, and reading and writing about contemporary art undoubtedly informed my own practice when I was able to restart it.

I'd always 'kept my hand in' through filling small sketchbooks, as well as doing cartoons and the odd commission, such as record sleeves, illustrations and posters.

A&M: Has drawing been your main focus?

BB: Yes. Drawing continued to be my main focus when experimenting with texture and techniques, including printmaking, collage, and different graphic media. During a drawing week in Provence with a group of artists responding to the work of Cézanne, I started introducing words into the drawings and thinking about drawing as an autonomous practice beyond its traditional use as objective study, preparation for a 'finished' work, or simply an exercise in developing technical skill.

I continued to produce ink sketches in the same

A5 sketchbooks. Encouraged by winning a prize in the 2003 Jerwood Drawing Prize with a selection of 27 of these drawings, I set myself a target to complete 1,000 drawings. In the catalogue to the Jerwood exhibition, one of the selectors, Ken Currie, made a 'strong defence of drawing as an engaged and utterly relevant medium of communication. Its simplicity and directness still seem to have the power to disarm us in a world of immense visual sophistication and complexity. That very much echoes my own approach to the medium and, on completion of my 1,000 drawings a decade later, I began on 1 January 2013 to do a drawing every day.

A&M: We are now in 2022. Could you please comment on the series' progress?

BB: Collectively titled Daily Sketches, the series is now in its ninth year. As ink_and_spit, I scan a selection of the drawings at the end of each month and post them on Instagram. They are all portrait in orientation, with the serrated top edge of the page torn from the sketchbook an integral part of the composition. Many of them are, in fact, portraits – imagined, remembered, archetypal, or else copied from photos in the media. They act as metaphors, though often I have no idea what will emerge from the blank sheet of paper and, except where I'm working from an existing photographic or other image, I develop them intuitively through a combination of delicate lines, improvised broad strokes, ink stamps and other imprints, spittle, and the use of stencilled lettering. The texts are derived from disparate sources – snippets from the news or interviews heard on the radio, technological jargon, song lyrics, puns, reworked slogans. Such smatterings of contemporary language, juxtaposed with the distressed subjects that populate the drawings, reflect our anxious times and the relentless flow of information of our digital dystopia. Yet I still find inspiration in art from long ago, particularly Goya and William Blake, two artists of extraordinary graphic facility and imagination who were the conscience of their times and railed against injustice.

A&M: This daily practice is akin to a daily visual record. Please discuss.

BB: Asked to give a talk about my practice to students some years ago, I turned to a writer, George Orwell, and his 1946 essay 'Why I write', where he gives four reasons for writing: sheer egoism, aesthetic enthusiasm, historical impulse, and political purpose. I'd like to think I subscribe to the last three of these in my drawings.

Produced daily, the sketches have parallels with a diary and the writer's notebook. Asking myself 'Why I draw', I found instructive Orwell's statement that 'When I sit down to write a book, I do not say to myself, "I am going to produce a work of art". I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing. But I could not do the work I do were it not also an aesthetic experience'. I am attempting to bring together the aesthetic and the political, an individual expression that resonates with the wider world.

Bryan Biggs - an overview
Curator, writer, artist.

Born 1952, Barnet, Hertfordshire, UK, he studied Barnet College (1971-72) and Liverpool Polytechnic (1972-75).

Bryan is Director of Cultural Legacies at the Bluecoat, Liverpool's centre for the contemporary arts. He has curated many exhibitions and programmes of performance and literature over the last four decades, working with artists at the intersection of visual art, music, literature, and live art is with an emphasis on issue-based, culturally diverse, and collaborative work.

Bryan has explored the relationship between art and pop music, writing about art and popular culture, with essays on Elvis, Adrian Henri, and Stuart Sutcliffe. He has edited and co-edited several books, including a new edition of John Willett's 1967 sociology of art, *Art in a City; Art in a City Revisited* (2008), with Julie Sheldon; *Liverpool City of Radicals* (2011) and *Bluecoat, Liverpool: The UK's first arts centre* (2020), with John Belchem; and *Malcolm Lowry: From the Mersey to the World* (2009) and *Remaking the Voyage: New Essays on Malcolm Lowry and 'In Ballast to the White Sea'* (2020), with Helen Tookey.

He has exhibited in the UK and internationally, including *Nervous Kingdom*, Bluecoat Gallery (2000); *Jerwood Drawing Prize* (third prize-winner), Jerwood Gallery, London and UK tour (2003); *Drawing Breath*, Wimbledon College of Art, touring to Aberdeen, Bristol, Sydney and Singapore (2006-08); *Eight Days A Week* (with Jürgen Kisters), Freiraum, Cologne (2012); *Terminal Beach*, Enitharmon Editions, London (2015); *The Drawing Show* at the Bridewell, Bridewell Studios, Liverpool (2020).

Bryan Biggs AICA
<https://www.aicauk.org/our-members/user/335/>

Interview with Derek Cully

Annie Mazzotta

A 21st century, contemporary flaneur

by Derek Culley

Anna Mazzotta is a professional artist living between London and Bristol. She studied Fine Art at the Royal College of Art, London, UK.

Colourful, humorous and sometimes risqué, the paintings of Anna Mazzotta recall the glamour of a long-lost era. Painting from her imagination, a technique that gives her art far more intimate feeling, Anna is heavily influenced by the hedonism and voluptuousness of a golden age of cabaret and cinema. Her work reflects the human condition of her characters, revealing a myriad of emotions that delivers compelling art with a unique depth that often shows something new at each viewing. Never a follower of any trend, Anna has an inborn talent to share the complex emotions of the moment.

"My Painting is a way of seeing the world, thinking, feeling, showing sensations, not just the mechanics of a scene, but instead emphasizing energy, life and letting the inner emotion of the characters shine forth."

Anna Mazzotta has exhibited in solo and group shows and various artist in residence programmes. She is one of the youngest winners of the prestigious Jerwood Drawing Prize for originality and excellence. Anna achieved critical success while studying at the Royal College of Art, and her work is in notable private collections across the world. Anna has had solo exhibitions at Beaux Art, Bath; Gallery 19, London; GX Gallery, London; Innocent Fine Art, Bristol; and A&D

Gallery in London. She has taken part in group shows at The Society of Women Artists, Graham Paton Gallery and Royal Exchange, and she is the appointed Artist in Residence at Saunton Sands Hotel, International Dispute Resolution Centre and Pelham Hotel.

Art&Museum Magazine. (A&M)

For a contemporary artist, your work displays an accomplished commitment to line. Please discuss.

Annie Mazzotta. (Annie)

I am a contemporary artist, but I go to the masters to teach me about line. So much can be captured with just the suggestion of line. One of the artists I admire greatly is Henry Patrick Raleigh, who said "The most beautiful picture is one which the observer is left free to complete for himself. The illustrator should be able to select the essential elements in any subject which will convey to the layman the entire scene in the simplest and most direct way, avoiding mere details which tend to cause either monotony or confusion." This is pure, unpretentious - devoid of any gimmick and my mantra.

(A&M) Your paintings display a whimsical genius in how you present caricatures of your sitters as opposed to Photorealism. Please discuss.

(Annie) I always find it interesting to see the mark of the artist his style, something you can recognize immediately as a Picasso, a Chagall etc. these artists have their soul

inside their work. Photorealism has never interested me. I admire technique, etc., but having a picture exactly like a photo doesn't hold my interest. There's no stamp of the artist; its perfection and perfection are the enemy of pure art.

(A&M) Please discuss your distinctive palette.

(Annie) I love vibrancy, Fauvism, Expressionism and movement.

I remember watching The Wizard of Oz as a child when Dorothy stepped into the world of colour from a flat black and white. I knew colour had the power to change a mood and lift spirits; this inspires my art. It's often said my work makes people smile- that's good, I'm glad.

A critical overview "Her work is figurative and combines exquisite draftsmanship, fresh originality and provocative humour, all evoking the lost world of Vaudeville entertainment. Largely working in oil paint and charcoal, the artist is deeply influenced by the splendour, magic, revelry and unsettling, hedonistic misery of Weimar Germany.

The decadent, complex paradoxes of this anxious, emotional expressionist era are omnipresent in Mazzotta's extensive body of work. Colour and freedom exude from the accurate, sensitive depiction of strong female lead characters, which evoke Jeanne Mammen's observations of Berlin in the 1920s. Anna's powerful portrayal of women encompasses a clever cross-pollination of the

social critique and dark mystery of Otto Dix, Edward Hopper, and George Grosz combined with the wit of Thomas Rowlandson. Present in the art is Hilary Knight's understanding of the human spirit and the transient nature of nostalgic social satire.

International art historian, critic and author Martin Gayford describes Anna Mazzotta's work as "a mixture between Rego and Dufy...". It is the hidden, unofficial side of a city that presents an informative and adventurous "behind the scenes" essence that embraces and intrigues the artist. Mazzotta says: "I hate perfection, it's so clinical, life isn't clinical, neither is my work". The art is heavily induced by her love of cinema, theatre, the centrality of live performance and urban entertainment. The body of work offers a fresh look at magical realism and elevates Anna Mazzotta to a 21st century, contemporary flaneur.

Anna achieved critical success while studying at the Royal College of Art. She was identified as a star of her graduating year and has built a following of patrons and collectors since then.

Mazzotta's work is in notable private collections across the world. She is a previous winner of the Jerwood Drawing Prize for originality and excellence. Anna Mazzotta has exhibited in solo and group shows as well as various artist in residence programmes." Saatchi Art

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Blondes Prefer Gentlemen



Goodbye Mr Raymond' - Revuebar Soho

Hughie O'Donoghue 'Original Sins'

by Derek Culley



HD Hughie in the Studio-3. Photo Anthony Hobbs

This installation of new works by Hughie O'Donoghue (b. 1953) is one of several events at the National Gallery of Ireland marking the Decade of Centenaries. Addressing memory, history and questions of identity, the series of six large paintings by one of the leading painters of his generation features several historical figures. Three Irish and three British characters are Irish saint Deirbhile, Anglo-Saxon King Wuffa, Aoife McMurrugh and William the Conqueror, and revolutionaries Michael Collins and Emily Davison.

Addressing memory, history and questions of identity, the installation of works by one of the generation's leading painters, Hughie O'Donoghue, opened at the National Gallery of Ireland on 12 March 2022. This exhibition is supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media under the Decade of Centenaries Programme 2012-2023.

A series of six large paintings depicting six historical figures, Hughie O'Donoghue: Original Sins, will be on view in the Gallery's iconic Shaw Room. Drawn

from three distinct periods – ancient history, modern history, and the contemporary world – the figures are paired together:

Irish saint Deirbhile and Wuffa, the first English-born Anglo-Saxon king, are characters from the Dark Ages. Best known to many as a central figure in Daniel Maclise's *The Marriage of Strongbow and Aoife*, princess Aoife is paired with William the Conqueror. Represented very differently from how she appears in the famous Irish work, the painting will hang alongside the others in this installation under the gaze of Maclise's monumental masterpiece in the Gallery's Shaw Room.

The final pairing connects Michael Collins and Emily Davison, well-known twentieth-century revolutionaries who spent time in prison and died tragically.

Program. A dynamic programme of events and activities will run alongside the installation, including an introductory

lecture by curator Dr Brendan Rooney, tours, and a day of events created by young people for young people (as part of the Gallery's Apollo Project).

Dr Brendan Rooney, Head Curator at the National Gallery of Ireland, commented: "The Gallery is delighted to be collaborating with Hughie as part of its contribution to the Decade of Centenaries. It is very exciting to see Daniel Maclise's monumental *The Marriage of Strongbow and Aoife* subjected to the scrutiny of an artist for whom history and memory are so important. The installation of Hughie's six new paintings in the Shaw Room represents an unprecedented repurposing of the Gallery's most famous display space and casts Maclise's picture, which inspired them, in a new light."

Hughie O'Donoghue

Hughie O'Donoghue was born in Manchester, England, but much of his work is influenced by time spent in his mother's place of origin, the remote Barony of Erris in Co. Mayo, Ireland. His paintings explore themes of universal human experience, often on an epic scale. They meditate on ideas of truth and the relationship between memory and identity, drawing on history and personal records to create works that resonate with emotional intensity.

Hughie O'Donoghue's paintings are highly abstracted figure paintings, an approach that is said to demonstrate the respect he has in his own practice for the history of art. His method is derived from a knowledge and understanding of the methods of both abstract and figurative painters of the past, which he attempts to synthesise in his own work. (Sue Hubbard, 'Hughie O'Donoghue: The Geometry of Paths', in *The Independent* (London newspaper), 24 March 2008). This respect for the historic methods of making art has led to O'Donoghue being praised not only for his painting skills but also his emphasis on the importance of draughtsmanship in the making of a painting. (Marianne O'Kane, 'Epic Proportions', in *Irish Arts Review*, vol. 20, no. 2, 1991)

The Gallery marks the conclusion of the Decade of Centenaries with three special displays in 2022. As well as Hughie O'Donoghue: Original Sins, two new free exhibitions will open later in the year. Keating's *Allegories of Change* (from 20 August 2022) centres around Seán Keating's 1924 painting *An Allegory*, which addresses the divisive nature of the conflict of

the Irish Civil War. Estella Solomons: *Still Moments* (from 3 September 2022) features several portraits by Solomons of leading revolutionary and cultural figures of the time.

Hughie O'Donoghue: Original Sins runs in the Shaw Room of the National Gallery of Ireland from 12 March to 19 June 2022. Admission is free.

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Images are available on request.

Hughie O'Donoghue and Brendan Rooney, Head Curator at the National Gallery of Ireland, are available for interviews.

<https://www.hughieodonoghue.com>

Exhibition listing:

Hughie O'Donoghue: Original Sins

12 March – 19 June 2022

Shaw Room, National Gallery of Ireland

Free admission

Curator: Dr Brendan Rooney

Article: Sourced by Derek Culley



HD The Kings, Arrows and the Kings Horse Emily. Photo Anthony Hobbs.

A Cherokee transitioning

JIMMIE DURHAM Tribute

by Derek Culley

Jimmie Durham (Houston, 1940 - Berlin, 2021) was a sculptor, essayist and poet. He began working as a sculptor in 1963, and in 1969 he moved to Europe and studied at the Ecole des Beaux-Arts in Geneva. Along with three other sculptors, he formed the group "Draga", which researched ways to allow the plastic arts to be more accessible to public life. At the same time, along with a Mapuche Indian from Chile and a Quechua Indian from Bolivia, he formed the organization "Incomindios", which attempted to coordinate and encourage support for the struggle of Indians of the Americas.

In 1973, Durham returned to the US to become a full-time organizer in the American Indian Movement (AIM). During this time, he served as director of the International Indian Treaty Council and representative to the United Nations. In the early 1980s, Durham returned his attention to art in New York City.

In 1987 Durham moved to Cuernavaca, Mexico, where he was based until 1994 when he moved back to Europe. During his time in Mexico, Durham began to exhibit internationally, including at the Whitney Biennial; Documenta IX; ICA, London; Exit Art, New York; the Museum of Contemporary Art, Antwerp; and the Palais des Beaux-Arts, Brussels. He also published many essays in books and periodicals, including Art Forum, the Art Journal and the Third

Text. In 1995, "A Certain Lack of Coherence", a collection of his essays, was published by Kala Press.

Durham has participated in several editions of the Venice Biennale (2019, 2013, 2005, 2003, 2001 and 1999) and the Whitney Biennale (2014, 2006, and 1993) and took part in the 6th Moscow Biennale (2015); 13th Istanbul Biennale (2013); Documenta 13 and 9 (2012, 1992); and Taipei Biennale (2012); among others.

The Foundation awarded him the Robert Rauschenberg Award for Contemporary Arts, New York (2017) and the Goslarer Kaiserring Prize (2016). Jimmie Durham is also the recipient of the Golden Lion for Lifetime Achievement of the 58th International Art Exhibition of La Biennale di Venezia - May You Live in Interesting Times (2019).

His recent retrospective "At the Center of the World" (2017-18) travelled from the Hammer Museum, Los Angeles, to Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; and Remail Modern, Saskatoon.

Other solo exhibitions include venues such as the Fondazione Morra Greco, Naples, Italy (2019); Museum Sztuki, Łódź, Poland (2018); IAC Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne, France (2018); Migros Museum für



Jimmie Durham, *Malinche*, 1988-1992 *Gua-va* 70 x 23 x 35 in *Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, Belgium.*
Image ©S.M.A.K. Dirk Pauwels.

Gegenwartskunst, Zürich, Switzerland (2017); Smithsonian's Hirschhorn Museum, Washington (2016); MAXXI, Rome (2016); Serpentine Gallery, London (2015); and Neuer Berliner Kunstverein, Berlin (2015), among many others.

Group exhibitions include Cukrarna Gallery, Ljubljana, Slovenia (currently on); Museum of Contemporary Art, Vienna, Austria (2021); Hayward Gallery, London (2020); LABINAC, Berlin, Germany (2020); WIELS Centre d'Arte Contemporain, Brussels, Belgium (2018); French Academy in Rome, Italy (2017) and Rockbund Art Museum, Shanghai, China (2014). <https://www.sprovieri.com/artists/jimmie-durham>

Jimmie Durham: At the Center of the World
A retrospective.

Jimmie Durham is one of the most important American artists working today. Since the 1970s, he has made insightful, politically committed, and often quite humorous work. The Whitney Museum of American Art's relationship with Durham goes back to the 1993 Biennial and remains extremely significant to us today. We are honoured to present this long-overdue retrospective, *Jimmie Durham: At the Center of the World*, which will allow visitors to gain a deeper understanding of his expansive practice or discover his work for the first time.

Durham's art is complex and, at times, provocative. This exhibition was previously presented in Los Angeles and Minneapolis; it revived longstanding debates about the artist's identification as Cherokee.

Durham does not belong to any of the three Cherokee tribes and vigorously opposes the system of tribal enrolment on political grounds. Recent discussions of these points have allowed audiences to consider vital questions about tribal sovereignty and what it means—or does not mean—for an artist to self-identify as Native American. This exhibition does not claim to resolve these questions, but it can serve as an invaluable forum for discussion, debate, and education by bringing rich and powerfully intelligent art into dialogue with complicated ideas. Audiences can explore these issues through resources on our website, in-gallery tours, and public programs.

Our role as a museum is to present the work of compelling artists who have significant things to say and questions to ask. We feel strongly that Jimmie Durham is one such artist.

Adam D. Weinberg

Alice Pratt Brown Director

Jimmie Durham: At the Center of the World, organized by the Hammer Museum, Los Angeles, and curated by Anne Ellegood, senior curator, with MacKenzie Stevens, the curatorial assistant. The installation at the Whitney Museum was overseen by Elisabeth Sussman, Sondra Gilman Curator of Photography, and Laura Phipps, assistant curator, Whitney Museum of American Art. 2018.



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

PABLO PICASSO

The Art of Self-Defense

The oil *La fenêtre ouverte* (November 22, 1929), formerly part of Josef Steegmann's collection and for years on loan at the *Staatgalerie Stuttgart*, was put up for auction this month at Christie's for the first time, and sold for £16,319,500. Composed of a diverse series of items and body parts, the setting, like many of his studio pictures, questions the very role of the artist, who, reversing the Pygmalion process, metamorphoses himself and his mistress Marie-Thérèse into rock-solid objects.

Richardson identifies the painter in the semblance of two connected feet, vertically arranged and pierced by a large horizontal arrow that is aimed directly at the humanoid model who has been drastically reduced to a sharp-featured head on a tall armlike neck, ending in a hand that clutches a white sphere. The critic concludes that Picasso has portrayed Marie-Thérèse as Venus, and himself as Mars, in a sort of confrontation between War and Love. But why should he have portrayed a relationship that had just started two years prior in such a combative manner? One would have expected this to occur with his wife Olga.

His image of her in the late 1920s, often depicted with distorted eyes and razor-sharp teeth lining a vagina dentata, reflect their increasingly strained relationship in a deliberately dramatic manner. As he approached the age of fifty, a darker aura filtered into both his private life and art. His marriage was floating on troubled waters while he continued to find solace in his work and in his young new mistress. Many of the oils of this period could be viewed as testimony to his emotional distress at the

collapse of one relationship despite the flourishing of another. In these works, the Surrealists' desire to dive into the unconscious and find new forms of expression became compellingly relevant to Picasso's own aims, and its effect started rippling through his work. What he drew from their ideas was the freedom they gave to painting to express its own impulses without inhibition, its capacity to transmute reality.

The resulting pictures were some of the most startling he had created to date and were among the most powerful images of his career. Aggressive, threatening females with voracious jaws, superimposed on the artist's profile, could be seen in paintings like *Buste de femme à l'autoportrait*, which Richardson construes as a portrait of "Olga as a crawny succubus; eyes sewn onto her cheeks like buttons and a dagger-sharp tongue protruding from her gaping mouth." With nostrils at the very top of its head, its eyes widely separated, and its hair as two large wedges, the monster with its menacing teeth appears before the framed silhouette of the painter, set to devour him.

The ideogram of Olga was undoubtedly drawn from the image she presented as she screamed invectives at her husband. Nevertheless, such a predatory character, a fantastical construction, derives perhaps as much from the artist's personal circumstances as it does from Surrealism's conception of the feminine as a threatening "other." As Cowling has noted, during this period "Picasso began to speak of his art as a form of catharsis, to insist

upon the importance of the artist's private emotion as both the generator and the substance of his work, and to recommend expressionist drama above canonical beauty. These ideas... must have possessed a compelling truth at a time when his own life was being lived on the edge." Existence for Picasso came to be symbolized as an eternal conflict between the opposing forces of life and death, so the confrontation between War and Love, Mars and Venus, was of a more general nature. At times the events surrounding him made what he perceived as the constant instability of being even more apparent.

On October 24, Black Thursday, the stock market crashed on Wall Street in New York, triggering the start of world economic collapse. Five days later the effects of the crash continued with Black Tuesday, signaling the beginning of the Great Depression. It would wreak havoc in all economies, with worldwide social and psychological consequences. The uncertainty and confusion in the economy added to his already unhinged

mental state, might have inspired a series of dizzying acrobats or swirling swimmers dating from November. In *L'acrobate* the head projects between two legs, one on top, the other below, in a sort of phallic protuberance. The body has been elongated and deformed to such a degree that the picture can be viewed in multiple orientations, reflecting the turmoil in the artist's mind. In *La nageuse*, the figure moves through the water—or possibly floating in mid-air—her body completely dislocated and malleable. As Richardson wrote, "these swimmers are neither male nor female," so they could represent his mistress or the artist himself. In this case, what protrudes between the two legs is not a phallic head or pointed arrow but the hand of the artist, a play on creativity/procreation that Picasso was fond of using. What these two works share in common with *La fenêtre ouverte* is a conception of art as a defense mechanism, a way of confronting life events through his own creative endeavor.

picasso.shsu.edu

ON-LINE PICASSO PROJECT

[BIOGRAPHY](#) | [ARTWORKS](#) | [WRITINGS](#) | [COLLECTIONS](#) | [REFERENCES](#) | [ARCHIVES](#)



DIGITAL CATALOGUE RAISONNÉ

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

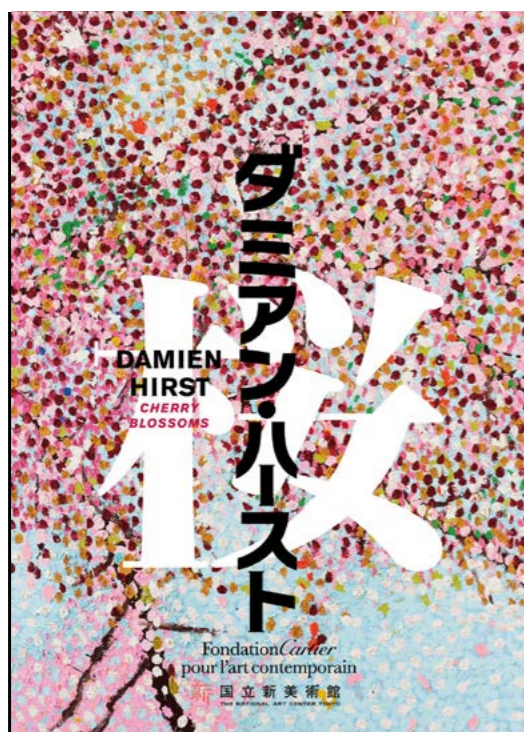
Prof. Dr. Enrique Mallen, ed.

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

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

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© 1997-2022 Prof. Dr. Enrique Mallen



DH Cherry Blossoms Poster. Photographed by Prudence Cuming Associates Ltd © Damien Hirst and Science Ltd. All rights reserved, DACS 2022.



DH Damien Hirst in his studio, 2020. Photographed by Prudence Cuming Associates Ltd Damien Hirst and Science Ltd. All rights reserved, DACS 2022.

The National Art Centre - Tokyo Damien Hirst - Cherry Blossoms

by Derek Culley

The National Art Center, Tokyo (Roppongi, Tokyo) Wednesday, March 2— Monday, May 23, 2022

The National Art Center, Tokyo, and Fondation Cartier pour l'art Contemporain will present Damien Hirst's first major solo exhibition in Japan in Spring 2022. 24 large-scale paintings of cherry blossoms will come together to form a dynamic presentation.

Project Overview

In his over 30-year career, the pre-eminent British contemporary artist Damien Hirst has explored various themes, including art, religion, science, and life and death, employing a wide range of media, such as painting, sculpture, and installation. In his latest series of paintings, Cherry Blossoms, Hirst offers his own unique interpretation of Western painting from post-Impressionism to Action painting, creating a group of brilliantly coloured, dynamic landscapes. For Hirst, an artist who has continued to make abstract paintings since the late '80s, the series is also a great achievement in terms of his use of colour and pictorial space. The landscapes, the largest of which were executed on huge canvases with a height of over five meters and a length of seven meters, transport us into a fantastical world as we stand beneath the row of cherry trees in fleeting and vibrant bloom.

In 2021, Fondation Cartier pour l'art Contemporain presented this series for the first time internationally and received great acclaim. It is interesting to note that the exhibition, Hirst's first major solo show in Japan, will be held at the National Art Center, Tokyo. The institution is surrounded by cherry trees, which attract a host of visitors every spring when the trees are in bloom. Hirst has specially selected 24 large-scale paintings from the series of 107 canvases for one of the Center's galleries. The exhibition is highly anticipated to allow visitors to appreciate these pictorial expressions and offer them a respite from the conditions of the coronavirus pandemic.

"The Cherry Blossoms are about beauty and life and death. They're extreme—there's something almost tacky about them, like Jackson Pollock twisted by love. They're decorative but taken from nature. They're about desire and how we process the things around us and what we turn them into, but also about the insane visual transience of beauty—a tree in full crazy blossom against a clear sky. It's been so good to make them, to be completely lost in colour and in paint in my studio. They're garish and messy and fragile and about me moving away from Minimalism and the idea of an imaginary mechanical painter, and that's so exciting for me."

—Damien Hirst

Damien Hirst

Born in Bristol (UK) in 1965, Damien Hirst grew up in Leeds before moving to London in 1984, where he still lives today. In 1988, while studying at Goldsmiths College, he organized the exhibition Freeze, presenting his works alongside those of other students. The exhibition launched his career and that of numerous other emerging artists and marked the genesis of the Young British Artists (YBA).

In 1995, he was awarded the Turner Prize. Working across sculpture, installation, painting and drawing, Damien Hirst explores themes connected to life and death, excess and fragility. An internationally renowned artist, his work has been exhibited at the Tate Modern in London as part of a large retrospective (Damien Hirst, 2012), at the Palazzo Grassi and Punta Della Dogana in Venice (Treasures from the Wreck of the Unbelievable, 2017), at Fondation Cartier pour l'art Contemporain in Paris (Damien Hirst, Cherry Blossoms, 2021). His works have been previously shown in Japan, including at two exhibitions hosted by the Mori Art Museum, History in the Making: A Retrospective of the Turner Prize (2008) and Medicine and Art: Imagining a Future for Life and Love (2009).

"I've had a romance with painting all my life, even if I avoided it. As a young artist, you react to the context, your situation. In the 1980s, painting wasn't really the way to go."

Started after an ambitious sculpture project, Treasures from the Wreck of the Unbelievable, that took 10 years to make, the Cherry Blossoms series marks the artist's return to solitary work in his studio. Hirst rediscovers the exhilarating pleasure to paint and "dive into the paintings and completely blitzing them from one end to the other." He works on several canvases at the same time, constantly returning to some he keeps close by, months after their completion. After devoting three full years to the series, Hirst finished the Cherry Blossoms series in November 2020:

"The pandemic has given me a lot more time to live with the paintings, and look at them, and make absolutely certain that everything's finished." - Damien Hirst. The Fondation Cartier pour l'art Contemporain January 2022 exhibition - Paris.

Damien Hirst, Cherry Blossoms. Fondation Cartier pour l'art Contemporain

National Art Centre Tokyo

<https://www.fondationcartier.com/en/exhibitions/international/damien-hirst-cherry-blossoms>

Kaleidoscope Cats

A Clinical Perspective on Louis Wain



LW A Cricket Catastrophe by Louis Wainj



LW Carol Singing Cats by Louis Wain

By Derek Culley

I was deeply moved and inspired by the art on display and the space that has been made for this work. Art should not be viewed just as a visual culture but as an essential human process of self-exploration and communication. The work the gallery and Museum do is of vital importance and will create a legacy for the understanding of mental health for years to come. For me, art is obsession, voyage of discovery and therapy all rolled into one.
– Grayson Perry

To coincide with the release of the biopic *The Electrical Life of Louis Wain*, Bethlem Museum is placing dozens of works on display by an artist and illustrator once considered to be a national treasure. *Animal Therapy: The Cats of Louis Wain* reintroduces the public to the resplendent work of this lately overlooked figure. It invites viewers to see nature and animals through his eyes, glowing with life and energy, and to rediscover

the positive effects of connecting with their living environment. As well as the exhibition being available to see at Bethlem Museum of the Mind during opening times, you can access an online version.

The Museum's online shop sells a range of Louis Wain books and merchandise to support the exhibition. Visitors and well-wishers can also directly support the Museum's important work in mental health promotion.

After more than a year's absence from the Museum, for exhibitions in Brent Museum and the Nicholson Art Gallery in Leek, the Louis Wain collection is back at Bethlem for a winter show, which opened earlier this year. Humorous and whimsical, or psychedelic, Wain's cat images were much loved in the Victorian and Edwardian eras and remain so today. Certified insane in June 1924,

Wain was transferred to Bethlem after a year in the Springfield Hospital in Tooting, following a newspaper appeal to "animal lovers and admirers" of his work. Wain was one of the last patients to be treated at Bethlem before the move to Beckenham. He stayed at Bethlem for five years and moved to Napsbury Hospital in May 1930, as Bethlem was emptied prior to moving to Monks Orchard. As Wain settled in well at Napsbury, he remained there.

Over the years, there has been much speculation about the relationship of Wain's art to his mental health, for the artist continued to paint and draw almost until his death, aged 78, in July 1939. In particular, the work of Drs Eric Guttman and Walter Maclay (whose interest in art has formed the basis of previous exhibitions) in the later 1930s encouraged efforts to arrange Wain's pictures to form a supposed clinical progression, from conventional to psychedelic. There has also been much debate about how he might be retrospectively diagnosed: either following his certification at the age of 63 or earlier in life when, according to certain accounts, the artist was shy and eccentric.

These ideas were discussed in a free talk in the Museum on Saturday, December 1st, when consultant psychiatrist Dr David O'Flynn (Chair of the Adamson Collection) refuted many of the myths surrounding Louis Wain's "Kaleidoscope Cat" series. The Adamson Collection, a remarkable collection of around 5,000 artworks, has recently been protected in a move to the Wellcome Library. Named after Edward Adamson, a trained artist who served as a medical orderly in the Second World War, the collection emerged from the art studio established by Adamson in the 1940s at Netherne Hospital.

Louis William Wain

Louis William Wain was born on August 5th 1860. His father was a traveller for a textile firm: his mother, of French emigré descent, designed church embroideries and carpets. He studied at the West London School of Art and began his career as an art journalist, drawing many different subjects. However, he eventually became famous for his pictures of cats. From the 1880s until the outbreak of the first world war, the 'Louis Wain cat' was hugely popular. Appearing in vast quantities in prints, books, magazines, post-cards and annuals, Wain's cats are to be found engaging in every form of human activity - from playing cricket, digging up roads, and riding bicycles, to parading the latest fashions at Ascot and making pompous after-dinner speeches at the club.

Despite his fame, Wain never made much money, being highly impractical in business matters, and during the war, he began to suffer real poverty. He

was always known as being somewhat eccentric; he now began to develop signs of serious mental disorder. Previously a mild and gentle man, he became increasingly suspicious, abusive, and occasionally even violent towards his sisters with whom he lived.

Eventually, in June 1924, he was certified insane and committed to Springfield Hospital (the former Surrey County Asylum) at Tooting. 'Discovered' here the following year, he was transferred to Bethlem Hospital after a campaign by admirers of his work, including Prime Minister Ramsey Macdonald. Macdonald later arranged for the Wain sisters to receive a small Civil List pension from recognising their brother's services to popular art.

In 1930 Louis Wain was transferred to Napsbury Hospital, near St Albans. He died at Napsbury on July 4th 1939. He continued drawing until near the end of his life, and exhibitions of his work were held in London in 1931 and 1937, as well as a memorial exhibition shortly after his death.

<https://museumofthemind.org.uk/collections/gallery/artists/louis-william-wain>

Through to April 14th 2022
Opening Times 10:00 – 17:00
Bethlem Museum of the Mind
Bethlem Royal Hospital
Monks Orchard Road
Beckenham
Kent BR3 3BX



LW Kaleidoscope Cats IV by Louis Wain

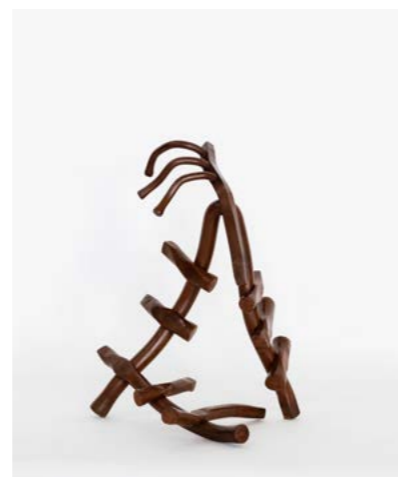
Inside the Studio with Richard Heinrich



BEBOP 2015 23" x 15" x 9"



Richard Heinrich



BAGS GROOVE 2015 18" x 15" x 10"

The material I work with most often is mild steel. When heated with an oxy-acetylene torch, it becomes as soft and pliable as wax and can be bent and forged with hammer and anvil. The process, for me, begins by cutting a short length from a 20-foot bar delivered to my eighth floor, Lower Manhattan studio from a local steel yard. I often buy it in lots of a thousand pounds. Oxygen and acetylene are also supplied by a local vendor. Fortunately I have a large freight elevator to bring large deliveries in and move large sculptures out.

Once I have everything I think I'll need, I can begin. I use a large heating torch to heat the ends of the bars and either taper them or upset the ends, widening the final couple of inches. (I don't like the look of a neat-cut end.) Hot rolled steel, the commonest and least expensive type, develops an oxide after rolling when it cools. This surface oxide becomes flaky when rust develops under it and doesn't look very nice, so I either grind or sandblast it away, leaving a clean surface which rusts evenly.

Using metal for sculpture is almost as old as sculpture itself. Making sculpture grew from the earliest stone tools that were fashioned for killing and rendering animals for food and fur. It may have been simply an

accident that some tool crafted from a river rock looked like a figure or animal to the person who had fashioned it. But it didn't take long for such accidental tools to morph into intentional sculpture. The inevitable next step was making figures in clay, followed by casting in metal.

Chinese bronze casting dates back several thousand years, but working directly with metal is a fairly new process. Using steel in particular didn't arise till the early part of the 20th century, when the Spanish sculptors Julio Gonzales and Pablo Gargallo moved their work from architectural ornament to stand-alone sculpture. At first steel wasn't accepted as a bona fide art material. But Picasso was an early adopter, along with his fellow Spaniard Julio Gonzalez. More recently, in the United States, David Smith used his background in auto repair and welding to construct small pieces in steel.

While he was considered a major artist within the art world, Smith sold very little and never achieved universal fame. His contemporary Alexander Calder became a household name with his bright, playful, and frequently very large pieces, but Calder mainly designed his larger works and let others fabricate them. David



HUDSON BRIDGE 2018 132" x 40" x 40"



OFF MINOR 2003 200" x 48" x 48"

Smith produced everything himself in his Bolton Landing, New York studio.

Using steel directly has many advantages. It has incredible strength, as evidenced by its use in building skyscrapers. As I've mentioned, it's very pliable, when heated, and can be welded with simple equipment. Best of all, perhaps, it's very inexpensive compared to most other fabrication materials. Steel also interacts with moisture, especially outdoors, and rusts. Some sculptors will paint or powder coat their works to inhibit the rust. David Smith, in his later works, avoided rust by using stainless steel, which is very expensive and requires much more elaborate welding and cutting equipment.

But I like the look of rust, and I let my sculptures develop a thick oxide coat. I like its color as well as its texture, and since I use very thick plate, I'm confident that my works will last for decades — especially when I clear coated them with varnish after a deep rust has set.

After passing through several majors and interests as a Cornell undergraduate — oceanography, landscape architecture, journalism — I ended up as a

graduate student there in sculpture, studying under Jason Seley. From Cornell I transferred to New York University and pursued a doctorate in art history with a special concentration on David Smith. While at NYU, I kept up my connection with Seley, working in his studio and beginning to make welded steel work of my own.

But my affinity for steel and making sculpture came even earlier. I had always been attracted to assemblage, gathering things and putting them together. Making the ordinary use of a given material disappear and a totally new image emerge. The steel I use now, though, has no prior use. In fact, it's so free of visual information that it can be hard to tell what it's actually made of. People often ask me if my work is wood or bronze.

This pleases me because it adds a layer of mystery. My work is generally devoid of narrative, too; if someone asks, "What is it," or "What is it about," I answer that it's a sculpture and not a story. Storytelling is a major aspect of much of the work being shown today, but I've never been interested in this aspect of making art. I can't get beyond the notion that what you see is what it is.

TRIBAL ART FAIR ONLINE

THIS SPRING 2022

Following on from the great success of the previous online Tribal Art Fairs (TAF) held during lockdown in autumn 2020 and spring 2021, Tribal Art Fair online is scheduled to take place again from Thursday 21 April at 3pm until Monday 25 April 2022 at 10pm (Dutch time) at www.tribalartfair.nl/onlinefair and is free to access. An established and important international event for tribal art from Africa, Oceania, Asia and the Americas, the Tribal Art Fair has been held annually at De Duif in Amsterdam since 2003.

The pandemic saw the organiser, Finette Lemaire of Galerie Lemaire, switch to an online fair in 2020. Such was the success of the first online event that she introduced another online fair last Spring, returning to organise the 19th TAF back at De Duif in October 2021. Over the years, TAF has amassed an impressive following of collectors, dealers, museum curators, interior designers and discerning members of the public. This Spring 2022, some 25 galleries are showing up to 50 of their latest acquisitions. As items sell, each dealer will refresh their stock for sale online by adding up to another 10 pieces on Saturday 23 April, all for sale. The eight Dutch galleries participating are joined by experts from the UK, USA, Spain, Germany, France, Austria and Belgium.

As well as selling masks, statues, textiles, jewellery and utensils, all handcrafted and authentic, TAF is known for hosting an inspiring lecture programme, which opens up to all online. This year's notable speakers include award winning author and collector Wolfgang Grulke talking about his recently published book *Adornment by Nature, Adornment, exchange & myth in the South Seas*. The anthropologist Tom Powell Davies's presentation features Asmat woodcarving and relations with ancestral spirits. Bruce W. Carpenter gives a short introduction on his book *Gods, Heroes and Guardians*, in which he tells more about some beautiful examples of keris and keris hilts from Indonesia. The full lecture programme can be found on the website www.tribalartfair.nl from the beginning of April. www.tribalartfair.nl/onlinefair

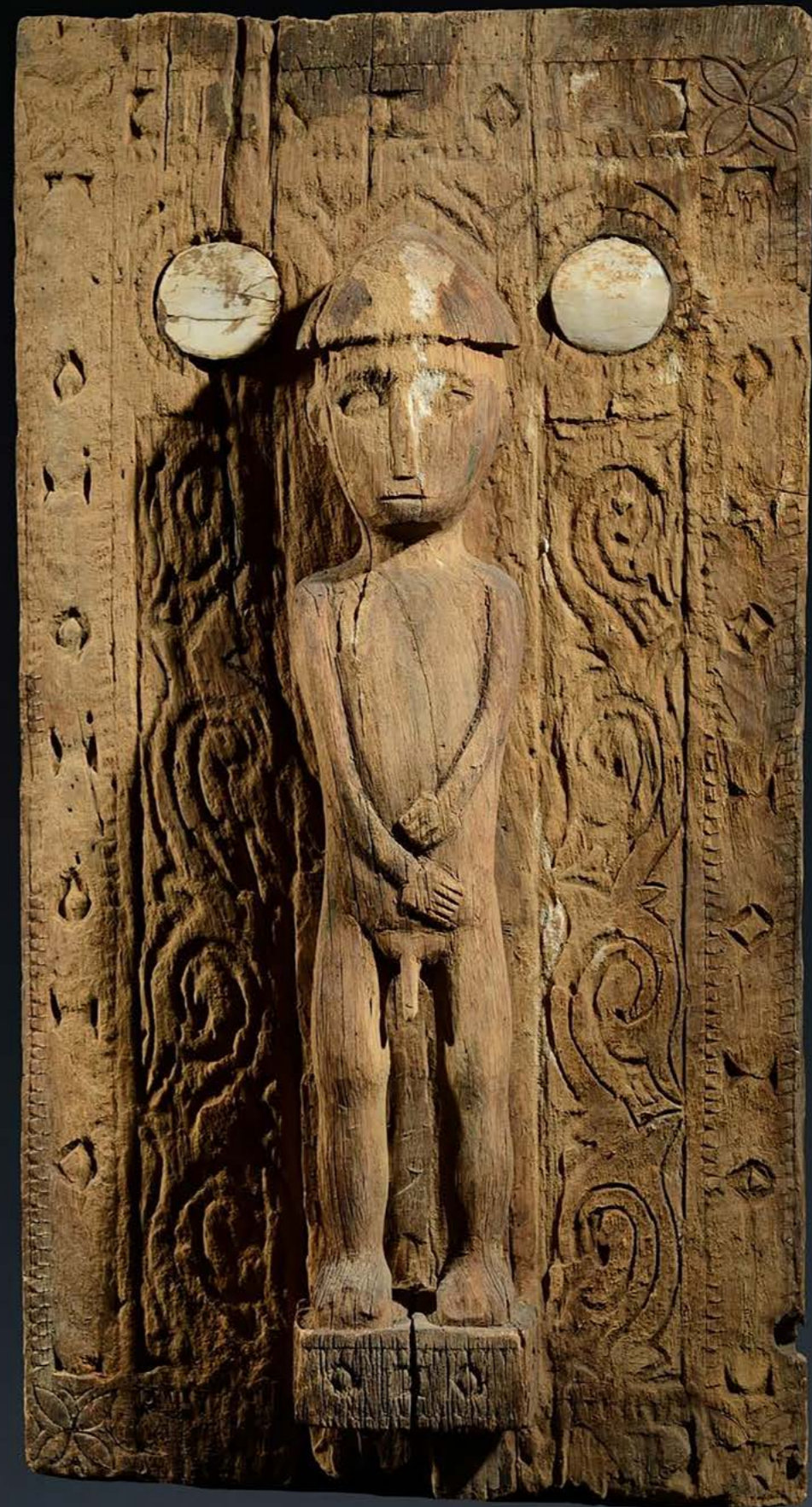


Astamangala, The Netherlands
Two standing Buddhas grey schist
Gandhara region (Western Pakistan-
Eastern Afghanistan) ca. 2nd. cent.
AD 19.5 cm high



Galerie Lemaire, The Netherlands
Abelam, headdress
€ 1,350
These headdresses are known as "wagnen"
or "notu". It is worn by male initiates,
attached to a bamboo tube which lays on
the shoulders.

Franck Marcelin, France
Sa'dan, Toradja door
Sulawesi (formerly Celebes), Indonesia
Jacquier wood, shell
Dimensions: 56 x 30cm



Derek Culley

Blessed Boris. A true work of Art.



The Blessed Boris Tree with Butterfly Moment-3

The prorogation of Parliament in 2019 was deemed unjustifiable in the High Courts of England and Wales. Blessed Boris smiled that Blessed Boris smile and carried on with the business of leading the Government.

Fast forward to the present and the latest distraction has reared its ugly head in the 'Party Gate' saga. The genius of introducing the Met Police into the investigations, basically railroading Sue Gray's findings and full report, is pure Politics. Blessed Boris smiles again. My two NFT's seek to capture the mystical dynamism and Rasputin like hold, which Blessed Boris has with his Party and voters!

"The Blessed Boris Tree" (Edition 1)
The Oak tree is associated with honour, fertility, nobility and wisdom, Blessed Boris believes he is a living legend representing all that is true, wholesome, stable, and is endowed with boundless endurance.

"The Blessed Boris Tree with butterfly moment"
The Butterfly is a symbol for rebirth and resurrection

See Stopwatch Gallery for NFT:
stopwatchgallery.com/portfolio-item/derek-culley/en.everybodywiki.com/Derek_Culley

450,000+
annual searches

700,000+
items on our database

The world's leading due diligence provider
for art, antiques, watches and collectibles



Buy with confidence and acquire good title

Database searches for buyers

Provenance research

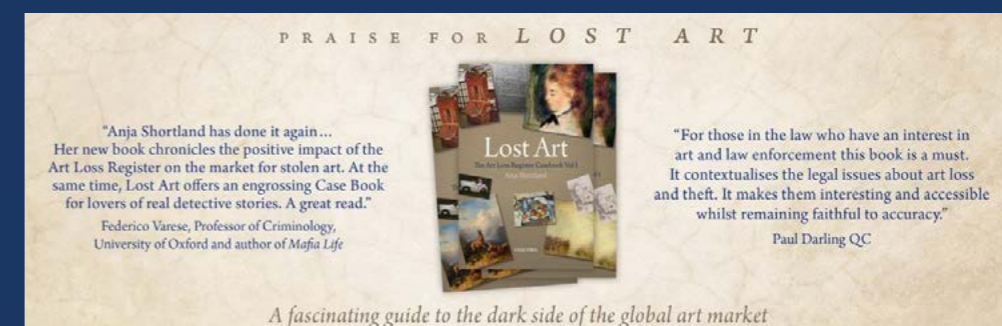
Loss Registration • Recovery Services


Research


Register


Recover

Find out more about our work by reading Prof. Anja Shortland's *Lost Art...*



"After the Rain"

INNSIDE Out

by Derek Culley

Nathan Pendlebury "I am a painter. I am not an abstract painter, nor am I a representational painter. I try and hover between the two. Essentially, I try to be something in between.

My current painting process is organic. I am not interested in knowing where a painting is going with it. The painting always leads the way. Even though I have ideas and I help the painting along with this and that, almost always, those ideas come out differently. It is about trying to create something, a glimpse, a new glimpse almost, and creating that glimpse without having to strategise too much.

My painting process relies upon layers, and therefore I am not interested in finishing a painting in one sitting. I like to leave the painting and come back to it, and when I do come back to it, it is ideal for the painting to appear new and fresh to me as if I am looking at it with new eyes as if I have not seen it before. Sometimes though I do have to pretend, then I can pick up the brush and make and start again." Nathan Pendlebury Born in Chester in

1973, Nathan grew up in various places around the North West of England. He studied at Warrington Collegiate Institute (1990-1993) and John Moore's University (1993-1996). He then stayed in Liverpool and has his studio there today. Group exhibitions include Chelsea International Fine Art Competition (Finalist) New York 2007, Best of Merseyside Conservation Centre Liverpool 2008, Alone Together Harris Museum Preston 2008, also a prize winner in 2006 and 2008 Wirral Open Exhibitions Williamson Art Gallery, Pink & Blue Contemporary Urban Centre Liverpool 2009, Victor Pasmore Exhibition Contemporary Art Holdings 2011, Lancashire Open 2011 (2nd Prize-winner) Aerosol Liverpool 2016, Chroma Liverpool 2017. Solo shows include Memoirs of a Pedestrian Liverpool 2009, Learning To Walk Warrington 2013 and Bolton 2014. Private collectors include Jake Bugg, Claire Rendall Design and John Lewis & Partners. (Dot-Art)

Question. Art & Museum (A&M)
You are an accomplished photographer. How much of your discipline executed in your photographic practice

is transferred, visible in your works on canvas, your paintings.

Nathan Pendlebury (NP)

I would not say I am an accomplished photographer. I would say I approach photography as a painter. I have produced photographs in the past when I was unable to paint. It provided me with an outlet to do something creative.

A&M: I have followed your work for 17 years, and I see your signature style is evident in the continuity with your colour and form, although more anger seems apparent. Whilst you declare a lot of your work is spontaneous, is there a preference for colours? Please discuss.

NP: I have no particular preference for colours. However, I did want the 'Waterloo Series' to all be in the same colour palette.

A&M: In your view, when is a work satisfactorily 'balanced.' How important is visual/compositional balance to your finished works.

NP: It is up to the painting when it is complete, not me; I help it along a bit. It usually tells me when it is complete.

A&M: "After the Rain" is the title of your current exhibition, being held in the INNSiDE Liverpool. Please discuss.

NP: This exhibition shows a selection of paintings mainly from "The Waterloo Series", celebrating landscape in all its forms; suburban, urban, coastal and otherwise.

The series was produced from sketches taken around a specific coastal area of sand dunes and lakes in Waterloo, near to my home in North Liverpool.

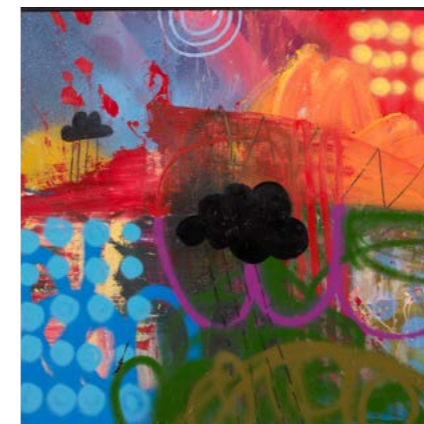
Life and then 2020 brought change on a worldwide scale to each and every one of us. At that time, the artist stopped painting for a while, but after a period of not painting, the urge for Nathan was then to look for something new, a new portfolio with a different approach.

In the years leading up to "The Waterloo Series" in 2020, the subject landscape had begun to leak more and more into the artist's works. The other paintings on show are connected to Liverpool and Merseyside in some way, shape or form and, although less representative, and perhaps of no particular place, still have glimpses which informed the other paintings and, in some ways, helped the Waterloo paintings come to fruition.

INNSiDE Liverpool - Melia Hotels International
INNSiDE Liverpool has partnered with a local independent art gallery, dot-art, reflecting the hotel's commitment to championing art, to showcase collections from local artists across the hotel's suites and public spaces.

Visit "After The Rain" until May 2022
<https://www.melia.com/en/hotels/united-kingdom/liverpool/innside-liverpool/index.htm>

<http://www.nathanpendlebury.co.uk>
Dot-Art Virtual exhibition
www.dot-art.co.uk/product-category/nathan-pendlebury/
e-mail: ruimatsunagastudio@gmail.com



NP FIELDS OF GREEN 2.
Acrylic paint, spray paint and charcoal on canvas. 100x100cm. 2016
Painting commissioned for use on album cover of Jake Bugg album On My One



NP VIM. Acrylic paint, spray paint and charcoal on canvas. 100x100cm 2018



The difference is to always build the right yacht –
no matter which size.

LÜRSEN
The difference.

a suitable distance

Impressions of Trinidad by five artists

REX DIXON

PETER DOIG

KOFI KAYIGA

CHRIS OFILI

ROBERTA STODDART

26th September - 7th October 2006

the British Institute
of Florence dal 1917

Associazione
Culturale
Palmerino

SOTTO
al British

History belongs
to those whose
stories are told.
Writers are
invited to send
stories, poems,
reflections and
sketches inspired
by the women
artists they
admire, past and
present

15 March - 30 April

Stitching artists into history... "A call to writers"

Performance artist Marisa Garreffa will hand-stitch a selection of submissions into a **wearable book art sculpture, to be shared live in performance (May 5 / June 5)** at Il Palmerino's book art exhibition, Bridges, in addition to publication in the Oltrarno Gaze catalogue 2022

Please send submissions to:
sotto@britishinstitute.it

Oltrarno Gaze 2022
an AWA legacy project



RESTORATION
CONVERSATIONS

THE FLORENTINE





MACA 2022 Arquitectura ph Santiago Gorostiaga



MACA 2022 arquitectura, foto nicolás vidal

MACA Uruguayan Museum of Contemporary Art

by Derek Culley

On January 8th Pablo Atchugarry presented his biggest project in Uruguay: A Contemporary Art Museum open to all audiences, with international projection. Embodied in the work of renowned architect Carlos Ott, the museum represents the legacy that Atchugarry wants to leave for Uruguay.

Located on Route 104 of Manantiales, on the site of the Pablo Atchugarry Foundation, the new MACA - Atchugarry Museum of Contemporary Art- will position Uruguay on the map of the great international exhibitions. In a 5,000 m2 building designed by the architect Carlos Ott, the museum and the Sculpture Park that surrounds it will definitely be a new highlight on the region's cultural scene.

The museum, which has five exhibition rooms, opened on January 8th with an international exhibition entitled "Christo and Jeanne-Claude in Uruguay." The exhibition will comprise a selection of over fifty works on loan from the artists' estate and private collections, all shown in Uruguay for the first time.

Through drawings, collages, sculptures and photographs, the exhibition will present an extensive overview on Christo and Jeanne-Claude's work. The Atchugarry Foundation will publish a bilingual Spanish and English catalogue that will include an intimate interview with Christo and images of all the works exhibited.

During the opening party on January 8th, MACA staged a show by the National Ballet Company (BNS) and a concert by Brazilian artist Toquinho. Admission to these activities will be free of charge, and visits to the museum will also be free and open.

MACA will house the Atchugarry collection that contains works by Latin American, American and European artists, including Julio Le Parc, Carlos Cruz Diez, Joaquín Mch Lucy Torres García, Ernesto Neto and Carmelo Arden Quin. In the building annexed to the museum, an Argentine artist León Ferrari exhibition will be shown. Visitors will also be able to enjoy a gift shop, café, auditorium, large terrace and the Sculpture Park, which contains 70 monumental works of art by international artists.

Every year, Pablo Atchugarry's Foundation carries out more than 50 free cultural events (exhibitions, concerts, conferences) and receives groups of students, retirees and tourists, totalling an annual flow of 100,000 people.

The MACA's cultural extension program includes film festivals, piano concerts, conferences, seminars and workshops where different historians and critics from Uruguay and the world will participate. We aspire for MACA to be a cultural hub, a laboratory and a centre for reflection, a place for debates and an educational platform.

We are convinced that MACA will mark a milestone in the cultural panorama of the region and position Uruguay on the map of international museums.

Pablo Atchugarry.

Pablo Atchugarry was born in Montevideo, Uruguay, on August 23, 1954.

His parents, Maria Cristina Bonomi and Pedro Atchugarry Rizzo, passionate art enthusiasts, identified Pablo's artistic talent and interest when he was still a child and encouraged him to pursue a career as an artist. In his earliest works, he expressed himself through painting, gradually discovering other materials such as cement, iron and wood. After experimenting with a range of different materials, in 1979 Atchugarry discovered the extraordinary elegance of marble and he carved his first sculpture in Carrara, entitled La Lumière. His first monumental sculpture carved from Carrara marble was completed in 1982. That same year, the artist settled permanently in Lecco, working on the sculpture La Pietà, carved from a single block of marble weighing 12 tonnes. In 1987, he held his first solo sculpture exhibition in Bramantino's Crypt in Milan,

curated by Raffaele de Grada. Pablo Atchugarry's works have also been exhibited at the following museums and public institutions: Museo Nacional de Artes Visuales, Montevideo; Museo del Parco, Portofino; Museo Nacional de Bellas Artes, Buenos Aires; Museo Lercaro, Bologna; Collezione della Provincia di Milano a Palazzo Isimbardi; Collezione della Provincia di Lecco; Fundació Fran Daurel, Barcelona; Groeningemuseum, Bruges; Museu Coleção Berardo, Lisbon; Pérez Art Museum, Miami; The Patricia & Phillip Frost Art Museum, Miami; Chrysler Museum of Art, Norfolk; Museo Brasileiro da Escultura, São Paulo.

"There is a common concern among artists and collectors, which consists in thinking about where their works will go, the fruit of a lifetime, the passion that has always accompanied them. So, a few years ago, the idea of building a museum was born, right here in the Pablo Atchugarry Foundation, which is in some way the cultural heritage that I leave for Uruguay," Atchugarry told Variety. "I think that MACA will belong to humanity and that, like a ship loaded with art, life and dreams, it will lead us to a world of greater understanding and love," he added. Atchugarry currently lives and works between Lecco and Manantiales, where he oversees the development of the Fundación Pablo Atchugarry and the international monumental sculpture park and teaching and promoting art.

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Article sourced by Derek Culley

The Monumental "HARMONIC" SERIES



MAKOURE SCOTT
Illusions
2003
157 31/64 x 118 7/64 x 118 7/64 inches [400 x 300 x 300 cm]
Ground stone, ochre, sand, silver, gold, stainless steel
and Italian oil
Harmonic series

by Brian Ivon Jones

The triangular form "Harmonic" monumental landscape series painted in 2002-2003 evolved from a lengthy study carried out by the artist into Cymatics, the study of sound wave phenomena, which correlates frequencies or harmonics and the effects these have on emerging geometries. The therapy is also used when sound waves are directed at the body creating good health.

The paintings triangular form is inspired by the Holy Trinity, the Buddhist three marks of existence and other religious influences. The belief that the body at death,

following studies by someone attaining complete knowledge (Rigpa) is activated into the "Rainbow body" (Sambhogakaya) surrounded by the three spiritual protective shields.

Each painting has a centrifugal central point which represents the Zero Point, the absolute centre in Quantum physics

The "Harmonic" series incorporates the sounds created by traditional analogue instruments played by the artist



MAKOURE SCOTT
Parihaka
2003
157 31/64 x 118 7/64 x 118 7/64 inches [400 x 300 x 300 cm]
Ground stone, ochre, sand, silver, gold, burnished copper
and Italian oil
Harmonic series

(Native American flutes, aboriginal Yidaki and Tibetan meditation bowls), the sound waves becoming infused into the canvases, while the artist prepared and worked on the painting.

The artist was attempting to infuse the paintings with sound waves and thereby creating a harmonic effect.

Scott, who experiences Synesthesia, when listening to certain music intuitively "sees" the music in his mind, in the form of complex geometric shapes.

These shapes are similar to those created by Tibetan monks in sand paintings.

The raw materials used in each Harmonic painting (sand, stone, ground ochres etc), were hunted and sourced by the artist from selected locations around New Zealand.

Stones were ground into fine ochre pastes to extract rare earth tone pigments, which were then mixed and added to the paint to achieve the raw volcanic texture of each painting presented in this series.

In "Parihaka" the artist draws attention to the savage land wars between colonial settlers and the Maori of early New Zealand history. In this particular work,

stones and ochres from the Mt Taranaki volcano have been ground up and used in creating the texture of this painting. Further, the three kete's (baskets) of spiritual knowledge held within Maoridom, the three treasures of Buddhism, and the Holy Trinity of Christianity, are also considered and referenced in this series of work.

The painting "Freedom", represents the elusive concept and misuse of the word.

In "Illusion" the work represents the lack of understanding by humanity and the bridge between science and the spirit.

The fourth work "Electric Blue" was inspired by a meeting between the artist and David Bowie in London, and pays tribute to one of his most famous songs. The painting also references the artist's personal journey attempting to reach the centre, core or "chong" of his beliefs.

This identification is represented in part, by the artist's hand print impressed into the the drying impasto, clearly visible in the centre of the work, similar to ancient cave paintings.

Life's Unexpected Events

by Tim Luke, National Director, Appraisals & Valuations, Hindman Appraisals

Being prepared for the curve balls life throws your way involves understanding when to appraise your jewelry, fine art, or other tangible personal property. It is equally important to recognize when an old appraisal needs updating. What are the differences between appraisals? It is essential to know the variations between the types of appraisals and which one is required for specific life events to answer this question.

Before we jump into appraisal examples, it is also valuable to understand the training and experience of the appraiser. There are requirements for personal property appraisers and guidelines for tangible personal property appraisal reports. In short, the appraiser should be competent to appraise the jewelry, fine art, or other tangible personal property in the appraisal assignment. This competency consists of familiarity with the items being appraised coupled with incorporating the Uniform Standards of Professional Appraisal Practice (USPAP) into the appraisal assignment. Appraisers need

to be active participants in the marketplace, keeping their fingers on the pulse of the ever-changing market. Continuing education and membership in a professional appraisal organization are also essential elements for the personal property appraiser.

Below are examples of frequently encountered scenarios that best illustrate the differences in the two most common types of appraisals. The situations describe the life event that triggers the need for an appraisal report. It is impossible to cover every case when a tangible personal property appraisal report would be needed. In my 32 years of experience as a professional appraiser, these are two of the most commonplace, illustrating the life event, type of appraisal required, and an explanation of the importance of the service.

Scenario 1 - Insurance Appraisal

You are a contemporary art collector and live in Palm Beach, Florida. Hurricane season for the region is from June 1st - December 1st. As

your collection grows, so does the liability and chances for loss or damage. Your insurance agent states, "You need an insurance appraisal for the art collection to establish the replacement value for the items." The first step is to find an appraiser to evaluate the fine art and put together the appraisal report.

To understand the appraiser's process, it is critical to recognize the definition and considerations in determining replacement value. The International Society of Appraisers defines replacement value as "The amount it would cost to replace an item with one similar and like quality purchased in the most appropriate marketplace within a reasonable amount of time. Replacement value includes the costs of acquiring or replicating the property and all the relevant costs associated with replacement. These other costs may include all applicable taxes and duties, framing, crating, and transportation."

This definition helps steer the appraiser to the proper marketplace. The retail market is usually where the client can immediately replace the items with an exact or comparable item. The definition also informs the appraiser and collector of what additional elements are included in determining replacement value. This includes the value of the work itself plus the costs for framing, matting, shipping, commissions paid, or sales tax that would be incurred if the asset needed to be replaced.

Insurance appraisals are just for that function. They provide replacement value for the assets in case of loss, theft, or damage. Because those values include more than just the asset's value, insurance appraisals are not relevant for other types of life events, like a loss of a spouse or parent.

Scenario 2 - Estate Appraisal

A loved one passes away unexpectedly, and there is a jewelry collection. Do you know if the collection is fine jewelry with diamonds, emeralds, and sapphires, or is it all costume jewelry? Your tax advisor suggests you need a tangible personal property fair market value estate tax appraisal. You will need to find an appraiser who is knowledgeable in appraising the "stuff" in the estate and distinguishing the fine jewelry from the costume.

The methodology in determining fair market value

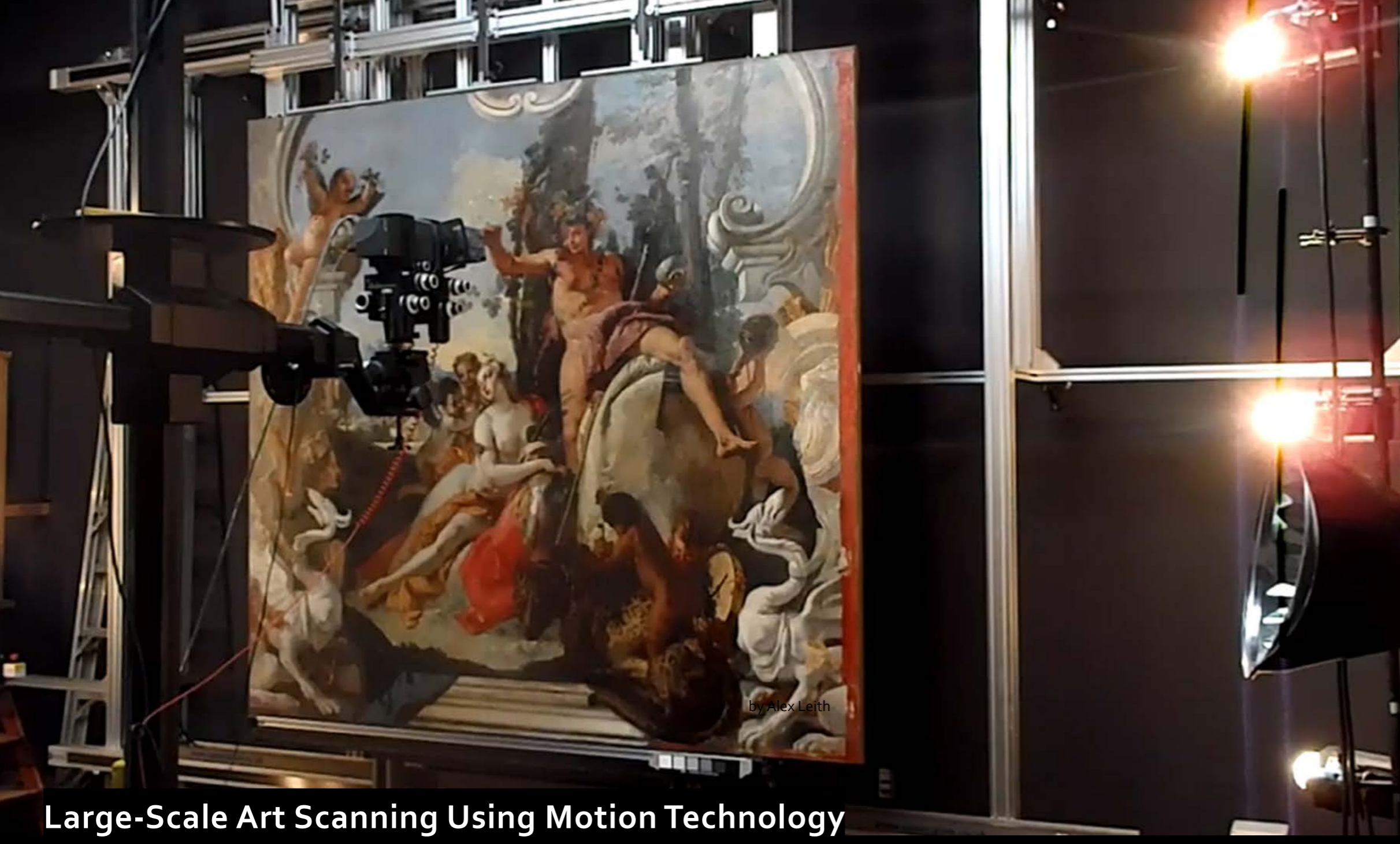
for items in an estate is to evaluate comparable sales of property found in the auction market, as this is the principal market of open exchange that provides publicly accessible sale records. To appreciate what is considered in a fair market value appraisal, let's look at the definition. The IRS definition of fair market value states, "the price at which the property would change hands between a willing buyer and a willing seller, neither being under any compulsion to buy or sell and both having reasonable knowledge of relevant facts." This part of the definition advises the appraiser to look at markets that have informed and willing sellers and buyers.

The definition continues, "The fair market value of a particular item of property is not to be determined by a forced sale. Nor is the fair market value of an item to be determined by the sale price of the item in a market other than that in which such item is most commonly sold to the public, taking into account the location of the item wherever appropriate." This part of the definition steers the appraiser to the most typical market where the items are sold to the public. Most valuable items are typically sold at local, regional, or international auction houses.

All fair market value appraisals also consider Technical Advisory Memorandum 9235005 (May 27, 1992), which states, "Fair market value should include the buyer's premium." This means that the hammer price plus the buyer's premium becomes the fair market value for an item. The appraiser must consider this information when determining the fair market value.

The value determination for an estate appraisal only considers the asset and does not include the extras listed in the insurance appraisal scenario. This is why an insurance appraisal could not be used in the estate situation. The markets researched are very different and may produce vastly different value conclusions.

In summary, appraisals provide relevant information based on the life event to make informed decisions about the assets. Knowing the difference between the most common appraisals will also help you plan for life's unexpected events. It is never too early to obtain an insurance appraisal for your collection or engage the services of an appraiser to conduct an estate tax appraisal for the items in your estate.



Large-Scale Art Scanning Using Motion Technology

UK-based motion technology specialist, LG Motion, is currently helping museums and institutes better understand their artwork collections with the development of a large-scale digital scanning solution that also offers multi-spectral imaging.

In place at several high-profile museums and art galleries across the UK, Europe and North America, our Art Scanner system is enabling curators to catalogue large-scale artworks quickly and efficiently. The innovative technology captures high-resolution digital images allowing them to uncover new insights and understanding into the provenance of works with IR, UV and X-Ray spectral imaging capabilities.

The art scanning solution offers motion technology that traverses in front of the artwork, surveying and gathering digital data and producing stunning ultra-high-resolution images with extraordinary detail and clarity.

A combination of high-specification motion control equipment and bespoke software provides precise automated capture and assembly of the images. This can combine with an intelligent stitching algorithm that results in an incredibly high-resolution image of the whole painting, even with minimal visible data present within any single image. In minutes, huge areas of the masterpiece can be captured and preserved digitally for

further inspection and cataloguing. Often revealing unseen features, this process allows conservationists and historians to protect and document their artworks by reducing future handling and disturbance. The system also outputs meta-data for use in databases, triggering events to match various devices for faster and more accessible data extraction in the future.

The art scanning solution is ideal for photographic, art and scientific teams, and a range of devices can be used to capture detailed information about any artwork subject. The one-to-one replication also mitigates any digital distortion, with tiling enabling even the largest of pieces to be scanned.

The museums with current installations of the system include The National Gallery, London, Kimbell Art Museum, Rijks Museum in The Netherlands and National Gallery of Art, USA, to name a few, and there are more ready for installation when current COVID travel restrictions are lifted. Each site is utilising the scanner in different ways, not just to manage and catalogue collections but also to maximise the commercial benefits of superior digital imagery of their pieces.

LG Motion

Simply put, LG Motion make things that go in and out, up and down, round and round. The core of our business is experience, knowledge and a pragmatic approach to providing motion technology solutions for a very diverse range of applications. LG Motion designs and engineers electro-mechanical motion systems that are used in a wide range of scientific and industrial solutions.

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