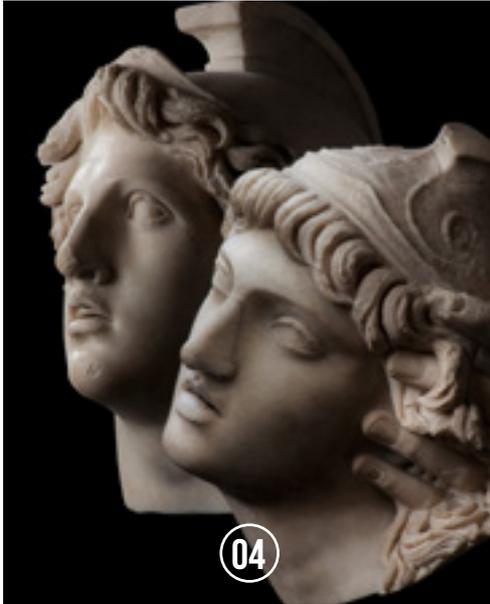


# ART & MUSEUM

Summer Issue 2017

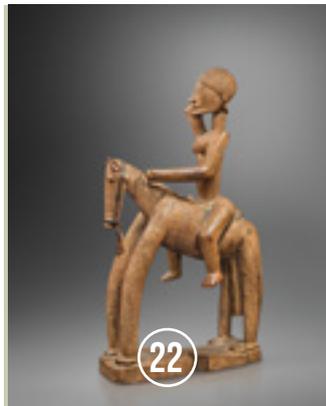
THE  
Global Fine  
Art  
Awards

A  
World of Emotions  
Ancient Greece



### A World of Emotions: Ancient Greece, 700 BC – 200 AD

Cover Image - Heads of Achilles and Penthesilea - 2nd century AD, copy of a Hellenistic original, Marble, Antikenmuseum Basel und Sammlung Ludwig, BS 298, BS 214 © Antikenmuseum Basel und Sammlung Ludwig, Photography Rüdi Habegger



### Exhibition Africa

Musee du quai Branly-Jacques Chirac, Paris, January 31st till November 12th, 2017



### Interview with Maxim Bokser

Maxim Bokser, the renowned Moscow-based collector, is launching his inaugural catalogue, "БОКСЕР. КОЛЛЕКЦИЯ",



### Global Fine Art Awards

On Friday May 19, 2017, the GFAA announced two new awards for the year - Global Planet and Global Humanity. The event was hosted by CHANEL Fine Jewellery in London



## WELCOME TO ART & MUSEUM MAGAZINE

Welcome to the summer issue of Art & Museum Magazine. This publication is a supplement of Family Office Magazine, the only dedicated Family Office publication with a readership of over 46,000 comprising 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 Business Conference New York

THE ART BUSINESS  
CONFERENCE LAUNCHED

# WELCOME

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

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

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

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

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



## Russian Revolution Art

The exhibition "Revolution, Russian Art 1917-1932," at the Royal Academy in London



## Art

A voice in the climate debate

NEW EXHIBITION BY THE ONASSIS CULTURAL CENTER  
NEWYORK, A WORLD OF EMOTIONS: ANCIENT GREECE,  
700 BC – 200 AD, BRINGS THE CLASSICAL WORLD TO  
VIVID LIFE, WHILE RAISING QUESTIONS ABOUT THE  
ROLE OF THE EMOTIONS IN TODAY'S SOCIETY



*Statue of a Boy with a Goose - 3rd century BC, Marble, National Archaeological Museum, Athens, 2772  
© Hellenic Ministry of Culture and Sports–Archaeological Receipts Fund*

# A WORLD OF EMOTIONS

## ANCIENT GREECE, 700 BC – 200 AD

On March 9, the Onassis Cultural Center New York brought to vivid life the emotions of the people of ancient Greece, and prompt questions about how we express, control, manipulate, or simulate feelings in our own society, by presenting its groundbreaking exhibition *A World of Emotions: Ancient Greece, 700 BC – 200 AD*.

On view through June 24, 2017, exclusively at the Onassis Cultural Center New York, the exhibition brings together more than 130 masterpieces from some of the world's leading museums—including the Acropolis Museum, Athens; National Archaeological Museum, Athens; Musée du Louvre (Department of Greek, Etruscan, and Roman Antiquities), Paris; British Museum, London; and Musei Vaticani, Vatican City—to explore the ideas and attitudes of people in classical antiquity toward emotion and the ways in which the emotions were depicted, revealing how some are strikingly familiar to us and some shockingly alien. Although ancient Greece is often said to have been flooded with the light of reason, *A World of Emotions* lays bare the far different reality addressed in the *Iliad*, whose very first word is *menis*: wrath.

Developed by a team of esteemed guest curators, *A World of Emotions* features vase paintings, sculptures (ranging from life-size statues from the Acropolis to relief carvings from cemeteries), theatrical masks, amulets, coins, and votive offerings, among other artefacts from the early 7th century

BC (the traditional date of the *Iliad*) to the late 2nd century AD. Many are on view in the United States for the first time,

and some seen for the first time outside Greece. Together, these objects provide a timely opportunity to think about the role of feelings in our own personal, social, and political lives, while helping to advance the relatively new field of the history of emotions.

Accompanying the exhibition to create a spring season dedicated to the theme of emotions is a cross-disciplinary constellation of other artworks, programs, and events. A vibrant large-scale diptych painting, *Black Frames*, commissioned from artist Jannis Varelas is installed on the Art Wall in the Onassis Cultural Center New York's atrium space. Philosopher Simon Critchley and author John Freeman will host the peripatetic conversation series *Let's Walk*, engaging celebrated guests such as actress Fiona Shaw and author Judith Thurman in discussions in the gallery. A regular schedule of guided tours and family programs will be provided, and on April 3, in collaboration with the Axion Estin Foundation, the Onassis Cultural Center New York will host a concert of Byzantine hymns for Holy Week, performed in the gallery. In a lighter vein, illustrator Brooke Barker, author of the bestselling *Sad Animal Facts*, will produce a series of drawings spinning off emotions for the spring season, which will be posted weekly on the Onassis Cultural Center New York's website and social media and displayed on a video monitor in the gallery foyer.

Dr Anthony Papadimitriou, President of the Onassis Foundation, said, "A World of Emotions and the programs that accompany it are powerful expressions of the mission of the Onassis Foundation: to support initiatives in education and culture

as a means to achieve social cohesion. Although this exhibition is a rare and thoughtful thematic gathering of beautiful and fascinating objects from the ancient world, it is also much more: a contribution toward a better understanding of our present-day reality. We are deeply grateful to our distinguished guest curators for this important exhibition and its revelatory catalogue.”

#### About A World of Emotions

Theoretical writings about human emotions date back to ancient Greece itself. Only within the past few decades, however, have scholars begun to investigate emotional life as a force that shapes societies, influences historical processes, and varies in different contexts—giving rise, for example, to such unique characteristics of ancient Greece as the belief that figures such as Eros (love) and Phobos (fear) were not just representations of emotions but actual gods to be supplicated or placated. These investigations face an inherent challenge, however, since the principal medium for research—textual evidence—is often a thin source, composed to filter, disguise, or even mute emotions as much as to reveal or arouse them. A World of Emotions expands the possibilities of a history of emotions in classical antiquity by going beyond literary texts and inscriptions to include the evidence of the visual arts.

The distinguished historian Angelos Chaniotis, co-curator of the exhibition, said, “We cannot directly study neurobiological processes in ancient Greece. But we can see how social norms, religious beliefs, philosophical ideas, and education determined the manifestations of emotions, and how emotions, in turn, determined social interaction, political behaviour, and religious practice. This is our gain from studying emotions in the Greek world. What we learn about emotions in one culture and one historical period helps us understand another. It sharpens our mind to reflect on our lives and our world.”

A World of Emotions: Ancient Greece, 700 BC – 200 AD is curated for the Onassis Cultural Center New York by Angelos Chaniotis, Professor of Ancient History and Classics, Institute for Advanced Study, Princeton; Nikolaos Kaltsas, Director Emeritus, National Archaeological Museum, Athens; and Ioannis Mylonopoulos, Associate Professor of Ancient Greek Art and Archaeology, Columbia University. The exhibition is accompanied by a fully illustrated catalogue featuring essays by scholars including the co-curators, David Konstan, and Joseph E. LeDoux, as well as contributions from nearly 60 European and American authors.

#### A World of Emotions Playlist

Carnegie Hall, a program partner of the Onassis Foundation USA, has curated a playlist to accompany A World of Emotions: 700 BC – 200 AD. Available at [www.onassisusa.org](http://www.onassisusa.org) and on Spotify, the playlist highlights musical expressions of emotion through works composed in diverse genres and time periods and with varying instrumentation, with special attention to the human voice. Selections range from excerpts from the Byzantine funeral mass to medieval songs, Baroque opera, an aria from Cherubini’s *Medea* sung by Maria Callas, and contemporary works by Osvaldo Golijov, Arvo Pärt, and Alfred Schnittke.

#### Spring Season Programs

In conjunction with the exhibition, the Onassis Cultural Center New York is offering a dynamic roster of programs to engage audiences in the discussion around the subject of emotions, including the signature Let’s Walk series, Family Sundays at Onassis, public and school tours, and off-site programs in collaboration with the Brooklyn Academy of Music (BAM) and LIVE from the NYPL, among other initiatives.

#### About the ONASSIS CULTURAL CENTER NEW YORK

The Onassis Cultural Center New York explores Greek culture from antiquity to today, through a diverse program of exhibitions, events, and online engagement for audiences of all ages and interests. All programs and exhibitions—from scholarly to those designed for families, novices, and experts—are presented free of charge to make the experience accessible to all.

#### About the ONASSIS FOUNDATION USA

The Onassis Foundation USA, an affiliate of the parent Foundation in Greece, is committed to the promotion of Greek culture. By cooperating with educational and cultural institutions in Greece and throughout the Americas, the Onassis Foundation USA promotes cultural relations.

The mission of the Onassis Foundation USA is realized through two major initiatives, one cultural and educational for the general public through its Onassis Cultural Center New York, and one academic, the University Seminars Program, that places eminent scholars from all over the world in universities in North and Latin America for courses on topics related to Hellenic civilization.

To learn more about the Foundation and the Onassis Cultural Center New York, please visit: [www.onassisusa.org](http://www.onassisusa.org).

*Volute Krater with Scenes from the Myth of Medea - ca. 330 BC, Terracotta, Staatliche Antikensammlungen und Glyptothek, Munich, SH 3296 WAF. © Staatliche Antikensammlungen und Glyptothek Munich, Photography Renate Kühling*



# Five Go On An Art Investment Away Day!

A Report from the LBS Art Investment Conference, London, May 2017. Art investment is growing exponentially as new collectors enter the market, prices in certain sectors skyrocket and major 'brands' become sought after and collectible. For the miscellany of professionals from insurance companies to art brokers who interplay on the art scene, London still appears to be very much the hub despite uncertainties around Brexit.

Maintaining the worth of investments is critical is it not? How does an art investor preserve value? How can we ensure the longevity of value of our portfolios? What are the trends in the art market, what will affect the value of the price of fine art for collectors and are the existing models tracking sales prices any good?

It was with these issues to ponder that the 9th London Business School Art Investment Conference took place in May, convened by five seriously focused senior students from LBS with the purpose of promoting best practice.

Based in the grandiose yet modern offices of Phillips Auction House overlooking Mayfair's iconic Berkeley Square, an afternoon of panel discussions on the latest strategies, initiatives and thinking on the global business of art brought delegates and speakers together from around the world.

Bernadine Broker of Vastari, art financier Harco van den Oever and Nicholas Brett of AXA Art Insurance spoke about how to ensure safe transactions, mitigate erosion of value and best practice in what is believed by many to be an unregulated market place.

Vastari's aim is to enable collectors to place their pieces in museum exhibitions around the world, in so doing the portfolio gathers value, credibility and subject matter context. Vastari also has a platform of over 7000 museum professionals who can search for those works.

Says Bernadine, "Our mission is to connect the right people at the right time for exhibitions. This benefits collectors as their exhibited works can gain exposure and thus value. In the meantime, by using anonymised databases and state-of-the-art technology, we ensure that it's about finding the right object for the narrative

of the exhibition the museum has in mind."

Ensuring the long-term value of fine art investments is of course the Holy Grail and it in many ways, museums have held the key to this by governing acquisition policy, exhibitions and what is on view through their trustees, friends and curators. Now this is starting to change in that the tastes, allegiances and patterns of individual collectors are being watched closely. Second touring exhibitions are now more democratic and less controlled, a process supported by Vastari who provides access to a wide range of collections and curators to survey these portfolios.

The amount of fine art under wraps in storage is wrong and Vastari can now support its public display. This leads to a potential increase in the capital value of the object, a greater social impact as the object receives more exposure and an opportunity to learn more about it because of research carried out by the museum or associates. Better still there may be an opportunity for technical analysis or conservation following examination and condition reports.

Despite the art business being underpinned by many financial and contractual rules and regulations, Harco van den Oever suggested that more is needed as the art market is a complicated environment with conflicts of interest. The implication however, was the need for self-regulation, not imposed from outside. Where art is now becoming an asset class, this is particularly pertinent. Harco cited some highly problematic areas in art lending such as assessing liquidity and value. Whilst sales data and many analytics tools exist, sourcing clean accurate data, not skewed by freak sales is difficult to come by. This adds complexity for lenders, borrowers and collectors in assessing the potential sales value and liquidity of an individual piece, artist or an entire portfolio. It was mooted that discoveries in machine learning may assist in assessing data on values of fine art.

Data is important, especially to city investors. Iain Robertson, lecturer at Sotheby's Institute of Art presented several charts explaining the mechanics of the art market and its players. One of these outlined the nine aspects of a piece that contribute to, or detract from

its value: Subject matter, Provenance, Authentication, Historical importance, Colour, Material, Size, Past prices and importantly, Condition.

Dr Robertson went on to explain values in different territories such as the Middle East and Asia, the role of Freeports and other drivers of value in the art market itself ranging from scarcity to trophy buying to economic and political volatility. For art as an asset class, Dr Robertson cited additional considerations. For instance, storing and transacting costs are relatively high compared to stocks and shares, the desire for anonymity is now commonplace, art and antiques are heterogeneous commodities and do not offer dividends not to mention that sometimes, aesthetic tastes simply change and this can affect market prices.

The second keynote speaker, LBS' Elroy Dimpson presented a paper on art portfolios. Using as his pivot the economist, connoisseur and art collector John Maynard Keynes, Professor Dimpson sought to explain the problems of treating fine art as an investment by correlating it to indices. Keynes was closely connected to and advised by members of the Bloomsbury group and purchased major pieces from Picasso to Degas. Despite performing well financially according to Dimpson's modelling, when surveying over 1000 simulated portfolios, such investment proves problematic compared to standard equities. Returns vary according to the purchase channel, one sale can slant performance creating unattractive spikes and moreover a concentration of investment of certain artists can amplify the risks. Idiosyncrasies in the art market has tended to result in most portfolios of fine art performing below average.

Collector and critic Kenny Schachter - ardent and articulate despite speeding in from a transatlantic flight - raised some interesting perspectives on maintaining the price of fine art and the factors that influence value. He started with the dubious practice of flipping in the art market and how galleries control who they sell to. Values can fall as much as they can rise; indeed, the identity of the buyer can affect the price of an individual piece and even impact the artist's entire oeuvre. With the current climate of secrecy around the transactional process one wonders how this is possible at all.

So much for dealers and galleries. Equally auctions houses have the power to influence tastes and practices. Phillips for instance has made a market for an art genre and often taken some gambles in doing so. Schachter went on to suggest the rise of private museums is

providing collectors with tax benefits and a means to glorify their investments which at least keeps them out of freeports and on display albeit less accessible than in a public museum.

With all these considerations, where does the collector go to get advice?

Schachter advised that the only way a collector can protect fine art investment is through due diligence. There is no substitute nowadays for adhering to due process. Collectors should scour auctions catalogues from beginning to end, follow bought-ins and presale estimates, go to previews, scour Instagram for information and keep abreast of artnet and other news sites such as the Art Newspaper. Visiting art fairs is a given, although there will be a consolidation of the number of fairs going forward. The effect of art fairs on the market has been to influence the artists so that they produce smaller lower value works able to sit on private walls rather than adorning larger museum spaces.

As for an unregulated marketplace, Schachter disagreed saying that there are 150 laws that could apply to an art transaction. His most important advice? Go and look at the original. Wise words indeed in a world where so much cultural material is traded online with buyers relying solely on a digital file to make a purchasing decision.

In conclusion, some argued that the value of art collections has become elitist. Damian Hirst auctioning his collection for \$100m and investing many millions in the Venice Biennale was obscene. On the other hand, practice has become more democratic as everyone from Miley Cyrus to Lenny Kravitz take their turn with the paintbrush. For the investor, collector or family office navigating the trade it can be a tricky world taking an inordinate amount of effort and care so as to obtain sufficient returns. Help is however at hand from advisors and expert organisations such as The Art Due Diligence Group which aims to safeguard high value transactions.

Deloitte's Adriano Pincinati di Torcello ended the conference with a few wise words. He emphasised the importance of the role of art investment for family offices - to protect, to convert and to transfer wealth with planning at its heart. Alongside this must accompany the art of best practice. Organisations There are many reasons why family offices will have collectible portfolios or will wish to create a portfolio of fine art. The wisdom imparted by the speakers bodes well for future decision making.

by Pandora Mather-Lees

# Is a picture worth a thousand... prints? The challenges of limited edition prints in photography.

If the commercial value of art comes from its rarity, photography represents an interesting challenge for the art market. The same photograph can be printed in different formats, on different materials, at any moment during the lifetime of its author or even later, which easily disrupts the limitations inherent to a unique object. In order to tame the reproducible nature of photography, the art market has now established as common practice that the production of a photograph is limited to an edition of numbered prints. Generally speaking, the value is directly related to the number of prints in the edition: the fewer the prints, the higher their worth.

## Limited edition prints in practice and Certificates of Authenticity

A limited edition print is usually marked in pencil, on the front and/or on the back, with the unique number of the print and the print run. For example, the first print in an edition of 5 would be marked as 1/5 and the last print, 5/5. In addition, a Certificate

of Authenticity should always be provided. It must not only give such information as the name of the author or title of the work and related series, if relevant. It should also include specific details on the production year of the print, its exact dimensions, the printing process (who printed the work, which technique was used, etc.).

Thorough certificates also enable buyers to know if the artist has produced personal prints, so-called artist's proofs, which in practice are often sold and aren't taken into account in limited editions.

Alternative types of prints for the one and the same photograph.

In parallel to limited edition prints, other types of prints can exist – and practically always do – of the same photograph. When they publish a book, photographers often provide printers with colour match prints to make sure their photographs are correctly reproduced in the book. When they take part in photography prizes,



**Pierre-Emmanuel Fehr**  
Attorney at Law, Lalive  
Geneva.



**Pascal Hufschmid, Head of  
External Affairs, Musée de  
l'Elysée, Lausanne.**

they are sometimes asked to send work prints so jury members can appreciate their photographs on paper, rather than on a screen. In museums, photography exhibitions provide another interesting example. They can be assembled mainly in two ways. They generally consist of existing prints (often numbered) on loan from galleries, collectors or other museums. When possible, the exhibited prints can also be produced under the supervision of the museum in agreement with photographers on the basis of their digital files.

The resulting so-called exhibition prints can only exist for a limited period of time: once the exhibition is over, they have to be destroyed. They can represent many advantages. Since they will be destroyed, they can be presented in venues such as festivals which can't always necessarily comply with strict conservation standards required for works on loan, especially vintage. Also, if the exhibition travels, such prints can be produced directly abroad thanks to the related digital files, thus avoiding important shipment costs for framed and crated prints. Such costs can represent a major challenge for non-profit cultural institutions.

All these alternative types of prints share one essential trait: they have no commercial value. They are not part of an edition and cannot be sold. Preventing their production in order to increase the rarity of limited edition prints would be not only very difficult but essentially counterproductive for the market. The fact that different types of prints of the same photograph circulate in a variety of contexts – in an exhibition produced by a prestigious museum, in a seminal book by an important publisher, etc. – has a direct and very positive impact on the market appeal of the related limited edition prints.

### **Recommendations to art buyers**

In the context of the art market, besides few specific regulations and national tax laws to exempt artworks from VAT, there are no international standards setting rules for limited edition prints in photography.

This leads to uncertainty since photographers and dealers aren't necessarily always accurate in their Certificates of Authenticity. They may also consider that limitation only relates to the type of paper or material used, the year of the edition or the size of the print. For these reasons, the same photograph may exist in several limited editions. In addition, artist's proofs are rarely indicated and may be printed to circumvent limitation.

Therefore, the Certificate of Authenticity should clearly explain on which basis the edition is limited and inform whether or not additional prints of the same photograph, including artist's proofs, have been/may be produced or if other limited editions of the same photograph exist. Such certificates would provide buyers with the opportunity to take legal actions, should additional editions be produced in order to dilute the market.

Most importantly, buyers should always ask questions about the status of the print which they are considering – in which context was it produced? To which purpose (commercial, non-profit)? – and understand that destroying negatives or deleting digital files will not guarantee value increase over time for limited edition prints. To the contrary, if a photograph cannot be reproduced, it dies in a certain way for it is in its very nature to be reproducible.

[www.elysee.ch](http://www.elysee.ch)  
[www.lalive.ch](http://www.lalive.ch)

# Chanel host the GFAA at their Store in New Bond Street, London

On Friday May 19, 2017, GFAA announced two new awards for the year - Global Planet and Global Humanity. The event was hosted by CHANEL Fine Jewellery in London, at the exquisite boutique designed by Peter Marino- and was Co-Chaired by New York-based GFAA President Judy Holm and London-based GFAA Global Art Liaison Committee Chair Ekaterina Luki. Guests were treated to sumptuous canapes and champagne, while learning more about the GFAA program and its exciting plans for the season. Several GFAA Team members traveled to attend the event included GFAA Judge Savita Apte from Singapore, and GFAA Advisory Board members Holly Baxter from San Francisco, Alfredo Gonzalez Canovas from Milan and Ty Murphy from London.

These new awards further highlight the program's mission to broaden the audience for art and elevate its importance in society. They are similar to the existing awards, with an important distinction. In addition to reviewing curated exhibitions, the GFAA committee and judges will consider recognizing an individual working in any field of art best exemplifying the four existing criteria for GFAA- and based on how the nominated work or individual excels in conservation of art or the planet (Global Planet Award), or in communicating the importance of benevolence in humanity (Global Humanity Award).

The Global Humanity Award Committee is Chaired by Stefano Rabolli Pansera, Founder of Beyond Entropy, and Director at Hauser & Wirth London. The Global Planet Committee Chair is Holly Baxter, Art Advisor and Chief Curator for the Human Rights Foundation. About the GFAA Program

Global Fine Art Awards (GFAA) is the first annual award program ever created to recognize the best curated art and design exhibitions and installations around the world. The research and judging criteria are innovation and excellence in exhibition design, historical context, educational value, and public appeal. This year is the fourth edition.

## Art Research Process

Throughout the year, the GFAA Art Research Committee searches to identify the best exhibitions and installations across the globe. The basis for the research and selection of nominees is ongoing and thorough review of over 50 sources of art editorial and critique. More than 2,000 exhibitions are vetted during the process.

## Open Call Process

In addition to the research-based nominations, GFAA accepts open calls from museums, biennials, fairs, galleries and other art organizations. Individual patrons may nominate as well. Submissions were accepted through Jun 10, 2017.

## Selection and Voting

In August, the Nominating Committee convenes to review the list of all potential nominees, and deliberates to select a proposed slate.

In September, the Judges review the proposed slate, then make additions and deletions to create the official list of nominees. The 2017 nominees will be announced in early October. The Judges first vote for the top contenders in each award category to select the award Finalists. A final round of judging



*Catherine Blanc-Adams, Ekaterina Luki, Masha Zlokalova, Marina Nicoletopoulou, Vivian Landau, Anna Landau, Sara Pearce*



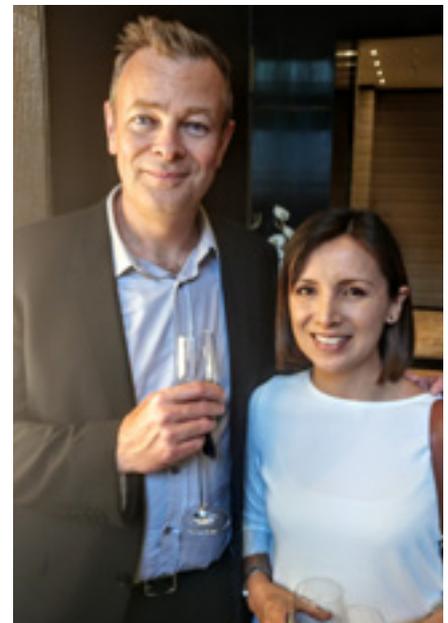
*Judy Holm, GFAA Founder and CEO*



*Judy Holm and Ekaterina Luki, GFAA Art Liaison Committee Chair*



*Judy Holm and Alfredo Gonzalez Canovas GFAA Executive Committee*



*GFAA guests Nils Mork-Ulnes and Peggy Suarez*

and deliberation is done to select the winners- one in each award category.

GFAA will announce the Nominees via international press release, and on the GFAA website in October 2017. Finalists will be announced by early November. The Winners are announced live in NYC at the award ceremony in February 2018.

The 2016 edition recognized 78 nominees from 22 countries, 52 cities and 5 continents. A total of 33 finalists, and 11 winners were selected by GFAA Judges.

Two additional awards, Youniversal and YOU-2, are determined by online and social media public voting. All Nominees are eligible to win these coveted awards.

#### The Award Categories

1. Contemporary or Post-War – solo artist
2. Contemporary or Post-War – theme or group
3. Impressionist or Modern – solo artist
4. Impressionist or Modern – theme or group
5. Renaissance, Baroque, Old Masters or Dynasties – solo artist
6. Renaissance, Baroque, Old Masters or Dynasties – theme or group
7. Ancient Art
8. Public Art
9. Design
10. Photography
11. Fringe
12. Global Planet (NEW)
13. Global Humanity (NEW)

## GFAA Judges

- The 2017 GFAA Jury is comprised of these highly-esteemed art professionals:
- Savita Apte, Art historian and lecturer specializing in Modern and Contemporary South Asian Art
- Dr. James M. Bradburne, Director General of the Pinacoteca di Brera and the Biblioteca Braidense, Milan
- Gina Costa, Art historian and curator, previously at the Metropolitan Museum of Art and the Art Institute of Chicago
- Dr. Joe Lin-Hill, Deputy Director of the Albright-Knox Art Gallery
- Dean Phelus, American Alliance of Museum's Senior Director of Leadership Programs
- (Judge emeritus)
- Peter Trippi, Editor-in-chief Fine Art Connoisseur magazine

## GFAA Research Committee

- Chair Kimberly Lin– BA in Art History in modern and contemporary art from the UC Berkeley; Degree in fashion design from Fashion Institute of Design and Merchandising; Post War Contemporary Art program, Sotheby's London
- Renee Farina– Biennale di Firenze (Florence) International Selection Committee; Gallery owner; formerly of Christie's Masters, Modern and Contemporary Departments, NYC, former GFAA Research Committee Chair

## GFAA Nominating Committee

- Chair Betsie Piussan– MBA from NYU; BA Stanford University, studied at l'Université de Paris and l'Ecole du Louvre, Design Certificate NY School of Interior Design
- Stefano Rabolli Pansera– GFAA Global Humanity Award Chair, Director Hauser & Wirth London
- Holly Baxter– GFAA Global Planet Award Chair, Art Advisor; Chief Curator, Human Rights Foundation
- Peter Trippi– Editor-in-Chief, Fine Art Connoisseur magazine; GFAA Judge Emeritus
- Salwa Mikdadi– Associate Professor of Art History, NYU Abu Dhabi
- Gina Quan– Asian Director for Gerber Stauffer Fine Arts, Zurich-based fine art advisory firm
- Patricia Lannes– Founder of Cultures and Literacies through Art for the 21st Century; Chair, Global Latino Network AAM
- Ulrika Citron – Global Humanity Award Committee; Co-chair of USC Shoah Foundation's Next Generation Council
- (Emeritus) Terence Riley– Architect, former Director at MoMA New York and Miami Art Museum
- (Emeritus) Tiffany Chestler– Director of Cultural Programming at DACRA and Craig Robins art collection

## Key dates and information

- Open call: Web-based submissions will be accepted now through Jun 10, 2017, 11:59 p.m. Eastern
- Upload information here to apply (<https://globalfineartawards.submittable.com/submit>)
- To qualify for 2017 awards, the exhibition or installation must begin between August 1, 2016 and July 31, 2017.
- (note: traveling exhibitions may enter the competition, with acknowledgement shared with partner institutions).
- Selected submissions will receive notification of their status by September 1, 2017.
- GFAA will issue an international press release announcing the Nominees in October 2017.
- GFAA will celebrate all Nominees and announce the Winners in February 2018 at a black-tie Ceremony and Gala.

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



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[INFO@TIMELESSGALLERYGROUP.COM](mailto:INFO@TIMELESSGALLERYGROUP.COM)



## THE ART BUSINESS CONFERENCE LAUNCHED IN NEW YORK

The Art Business Conference launched on 4 April 2017 at 10 on the Park at Time Warner Centre in New York. Building on the success of its previous three editions in London, the one day conference for art market professionals offers insight from leading industry experts from the worlds of art, business and technology to provide insight and market knowledge on key factors affecting the global art market. The Art Business Conference comprised of a full day of informative plenary sessions, Q&As and lively panel discussions, all in the heart of Manhattan.

For the inaugural New York conference, speakers comprised of lawyers, art advisors, auctioneers, press, insurers and gallerists including Azmina Jasani (Constantine Cannon), Craig Davies (Rawlinson & Hunter), Matthew Girling (Bonhams), Lisa Schiff (Schiff Fine Art), Marc Sands (Christie's), Mary Pat

Kohberger, Micaela K Saviano, Helen Cousineau (Deloitte), Diana Wierbicki (Withers), Natasha Fekula (XL Catlin), Ellen Ross (Arthur J Gallagher), Wendy Lindstrom (Messner Reeves), Jesse Ringham (SUTTON), Sebastian Cwilich (Artsy), Julian Radcliffe (Art Loss Register), Nanne Dekking (Artory), JiaJia Fei (Jewish Museum), and Richard Nicholson and Robert Salmon (Willis Towers Watson). Georgina Adam (The FT and Art Newspaper) will be returning as chair and Judd Tully (Blouin Artinfo), Adriano Picinati di Torcello (Deloitte) and Jennifer Schipf (XL Catlin) who moderated.

Already established as the UK's leading platform for the discussion of key issues in today's international art market, the conference brings together industry experts from all facets of the art world, providing a time-efficient, 360-degree perspective on major

developments within the trade. The Art Business Conference coaches in the successful navigation of the global art market, and offers the opportunity to establish new contacts in the industry. Following its success in London, the Art Business Conference is delighted to be launching in New York, with numerous participants from the UK and US.

The event program included:

**NYLON – The New York and London art markets, post-election and post-Brexit: what does the future hold?**

With an increasing number of art businesses operating between the two jurisdictions, the opening session covers the different considerations within New York and London regarding tax and the law, exploring the advantages and challenges of running a business in these two cities - with perspectives from both sides.

**250 years of selling art – What would James Christie make of our digital world?**

Marc Sands provides insight into how digital innovation is changing Christie's. With online sales at Christie's up by more than 100% on last year, engagement with the digital realm is an increasingly important part of the auction house's growth, bringing with it some surprising advantages.

**Freeports and the art market – What does the future hold?**

Experts from Deloitte and Withers discuss the growing demand for fine art storage services and developments in the US market. As well as offering a practical overview and insight on tax and customs, Manhattan's new foreign trade zone facility currently under construction in Harlem by storage company ARCIS will be explored as a case study.

**Walking the tightrope – Privacy vs Transparency**

In the wake of recent scandals involving forgery, tax evasion and money laundering, there are growing calls for more transparency in the art market. At the same time, client confidentiality is a strong consideration. This panel looks at how to balance the legitimate need to protect buyers' and sellers' interests in complying with the law and improving industry standards – and how this might be done in practice.

**Risk Management in the Art Market – prevention and lessons learned...**

This panel discussion brings together insurance specialists to offer a 360-degree perspective on commercial art business insurance and its complexities. Including coverage and relevant case studies the panel explores the legal ramifications of claims, subrogation efforts and renewal pricing implications.

**The Art of Risk Management and Litigation – prevention, lessons learned and subrogation**

Bringing together an Insurance Broker, Underwriter, Claims Manager and Attorney, this panel discussion offers a 360 perspective on fine art insurance and its complexities, including coverage, claims and subrogation. It explores the process of filing claims, adjusting claims, document retention, subrogation / litigation procedures, loss ratios and renewal pricing implications.

**Digital innovation for art businesses**

A panel discussion on digital innovation for art businesses, exploring the future of digital in the art market and the growing importance of content, plus a practical guide on how to maximise digital visibility.

**Cyber-crime and the protection of digital art**

The session will address the legal concerns around digital art: How and to what extent does the vulnerability of the digital environment impact on an artist's moral rights? What is the position of an artist when the multi-media system they use is "hacked" and ideas and concepts are copied? How does this impact the owner of that work, and does replication impact value? Our speakers explore what the insurance industry could do to provide appropriate solutions to creators and owners of digital art from these new and emerging risks.

The Art Business Conference launched in London in 2014. Now in its fourth year, its mission is simple, to be the leading annual art conference for art market professionals including art advisors, auctioneers, dealers, galleries, insurers, shippers and lawyers. Offering in-depth knowledge and guidance on changes within the global art market, plus the latest updates in legislation and taxation. In 2016, the Art Business Conference London was attended by over 370 art market professionals representing over 220 art organisations from across the UK, Europe, Middle East and USA.

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

# THE TENTH ESHER HALL ANTIQUES & FINE ART FAIR IN SURREY UK 6 - 8 October 2017

The Esher Hall Antiques & Fine Art Fair gathers some 30 expert dealers from around England to congregate in the Esher Hall at Sandown Park Racecourse, Portsmouth Road, Esher, Surrey KT10 9AJ over three days in the autumn. Known to attract a discerning audience of collectors, interior designers, and people seeking a unique gift, a talking point for their home or office, or simply a treat, this tenth incarnation takes place from Friday 6 until Sunday 8 October 2017.

Organiser, Ingrid Nilson, Director of The Antiques Dealers Fair Limited said, "We continue to return to Sandown Park Racecourse, as this annual event has proved popular with visitors, who come from London, Kent and other southern counties, as well as from the Midlands and further afield.

It is easily accessible from London and the M25, and there is ample free parking. Surrey boasts an affluent population that appreciates the fine antiques and contemporary art exhibited by the dealers each year. We have a good mix of disciplines on offer to cater for a variety of tastes,

as well as a number of newcomers to add fresh interest. Our work with the Queen Elizabeth Scholarship Trust charity continues. We look forward to welcoming some QEST scholars, who will demonstrate their skills and sell their crafts. More information will be available about the individuals nearer the time."

Taking centre stage on Garret & Hurst Sculpture's stand are Dancers of the Ballet Russe, a bronze duo by Austrian Stefan Dakon (1904-1997), c.1920, £3,895. Known for his depiction of Russian ballet school dancers, Dakon worked with Lorenzl and is collected around the world. Many of Dakon's models were used by ceramic manufacturer Goldscheider. Garret & Hurst Sculpture also brings a selection of 21st-century bronze sculptures, both figurative and animalier.

Paintings by both contemporary and Victorian artists are for sale including The Artist's Studio by Edwin Hughes (1851-1904), oil on canvas, signed and dated 1877, £9,750 from Cambridge Fine Art.

Antique furniture includes a large English oak table, c1750, from Melody Antiques. Able to seat up to eight people, this usable and practical table folds up to just 24", has double gate legs for stability, two large end drawers and is available at a really realistic price of £1,875. A smart George I burr walnut chest of drawers, 34" wide, £6,900 is also on the stand together with some of their extensive and popular selection of Welsh oak dressers.

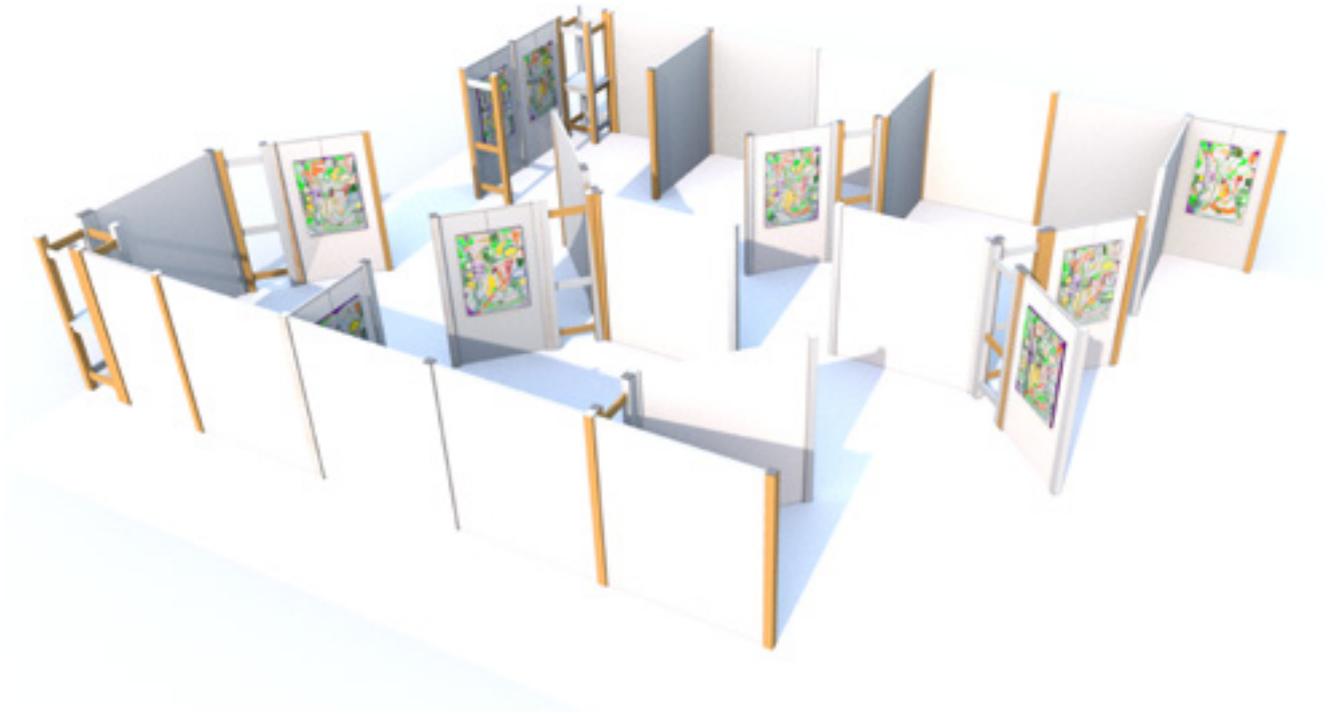
Returning after a successful first fair, at Esher Hall last year, is Catherine Hunt Oriental Antiques with an interesting selection of oriental porcelain, including a Kangxi blue and white charger depicting warriors, c1690, £7,500 and a pair of Chinese Ko-sometsuke square dishes, made during the reign of the Ming Emperor Tianqi for export to Japan, 1621 to 1627, £1,650. The corners are notched and would have been for use in a Japanese tea ceremony.

Impressive lighting from cut glass chandeliers to candelabra and lustres can be found on Fileman Antiques' stand, as well as other fine antique drinking glasses and decanters. Clocks are a useful and good investment and Antiques Roadshow expert Richard Price always has fine timepieces, most notably fine French Louis XVI and Empire examples.

A number of jewellery dealers are returning to exhibit including T Robert and Plaza. Plaza focuses on vintage and contemporary signed pieces from the major jewellery houses such as Cartier, Boucheron, Tiffany, Chopard, Mauboussin, Chaumet and Bulgari. Amongst the antique jewellery and objets d'art on T Robert's stand are some Murle Bennett pieces including a 15ct gold, turquoise and pearl brooch, design attributed to Archibald Knox, c. 1905 and a silver and enamel trinket box, Chester 1911.

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





# Museum and Gallery just for one day

There are a lot of museums built just for one certain collection. Architects and exhibition designers spend weeks, months even years to make sure a collection is shown off perfectly.

However, often smaller art galleries and stand up exhibitions don't have the budget nor the time. Often good ideas and enthusiasm for promoting a certain artist or another kind of exhibition fails due to limited time for set up and break down and overall costs setting up a gallery space. Flexiwall, from the Netherlands recently introduced their solution which revolutionises the exhibition world allowing the build of a pop-up gallery, a gallery for a day (or beyond if you like).

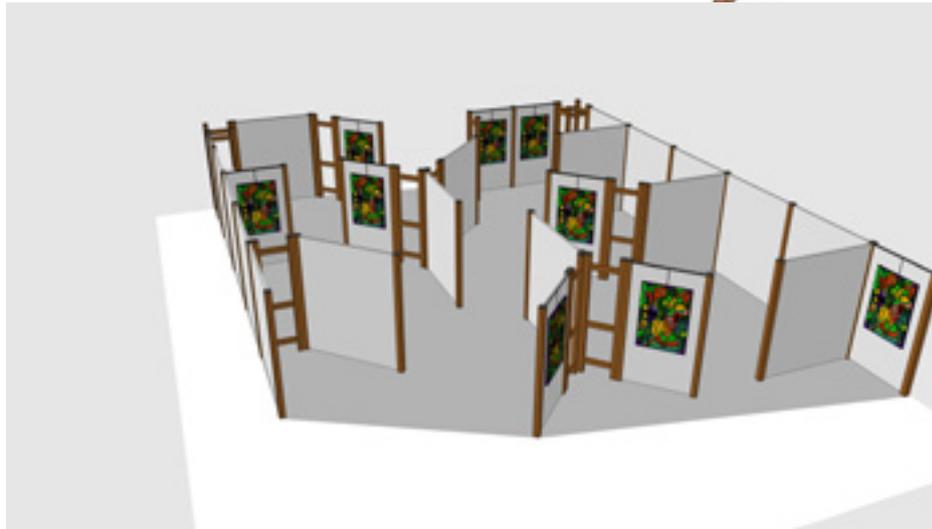
Imagine you like to promote a special artist and like to sell

his paintings. What do you do? You look to your rooms, and where to place the different paintings, you establish a launch date, send invitations and hope that at least a certain number of people and buyers will find the way to your gallery.

But what about a pop-up gallery in a shopping centre, into a place with high traffic? Or perhaps think about an exhibition that is going to different places.

Even if you stay in your gallery, you often have limited wall space. You can perhaps think of building stud walls, but this is often a labour intensive, time poor and expensive solution.

A solution may be FLEXIWALL. Flexiwall is a complete GREEN solution. It is made from recycled materials in-



cluding paper, it's very lightweight so needs no heavy-duty trucks for transport and reduce the carbon footprint., No tools are required to build even complex wall systems, and at the end of life, there are no costs for waste disposal. Just recycle the system.

Each wall-element can bear up to 25 kg; each element just weighs 8 kg itself.

In some places, a fire retardant solution may be required. At Flexiwall all components can be treated with the so-called Bioretard supplied by AISCO well-ac-

cepted brand worldwide for making stuff like paper, textiles, etc. fire-proof.

Flexiwall is a 100% green solution, ideal for short or medium-term exhibitions. Due to its easy set up its also fantastic for travelling exhibitions.

Flexiwall's components can be used for single wall or endless wall constructions. FLExiwall can stand alone or be part of a complex booth; it's all up to you and your imagination. FLExiwall allows you to 100% focus on your main business: create the best space for your artist, his art and the visitors.

# Exhibition Africa A continent of Routes

Musee du quai Branly-Jacques Chirac, Paris, January 31st till November 12th, 2017

The field of African History might still appear to be an obscure subject shared by few specialists. The quasi-absence of written sources in some places has been the reason for a long academic absence of interest. Meanwhile, Ancient Egypt was highly regarded but considered to be a separate segment. Precolonial Africa historic studies only intensified and found consideration after the 1960's.



Figure 1 © Paris, Bibliothèque nationale de France département des Manuscrits

The choice of the terrestrial, fluvial and maritime trade routes, (Figure 1) is indeed a very good introduction to the African History. We shall embark on a journey led by Gaëlle Beaujean-Baltzer, Curator of the African collections, assisted by historian Catherine Coquery-Vidrovitch, who staged in a scientific and poetic way the narratives of a long timeline. They have illustrated seven millennia made of multiple non-linear peaceful or conflictual interconnections. It, therefore, exists a wealth of material and immaterial elements proving the dynamics of circulation of peoples, goods, ideas, beliefs and innovations. (Figure 2)

Entering the suspended mezzanine of the gallery the historic depth of the phenomenon becomes clear. The first human migrations started from the cradle of humankind towards Asia when Homo genre (Erectus) launched its expansionist enterprise 2 M years ago.

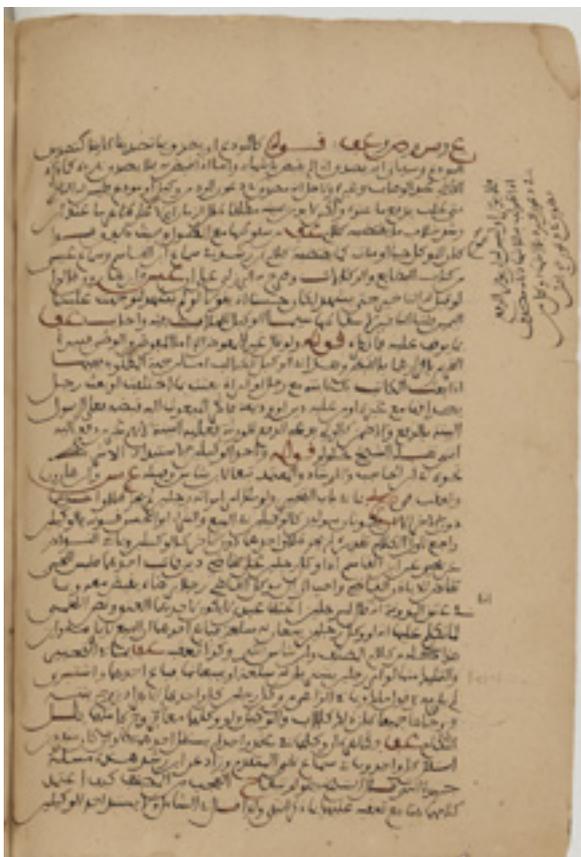


Figure 2 © Paris, Bibliothèque nationale de France, département des Manuscrits Manuscrit arabe

Later in Antiquity, the Nile route has played a predominant role in connecting Meroe in Sudan with both Egyptian and Roman Empires. Roman citizens got acquainted with African peoples often reduced to slavery, a condition they shared with other foreigners. But in the meantime, some individuals could be enrolled in their troops, or invited to perform as musicians. In some Roman villas were found statuettes of Africans, more specifically of pygmies. Rather than mere exotic images, they appear to be idols associated with domestic fertility cults.

As early as 1500 BC contacts were established on a regular base with the Arabic Peninsula. At the beginning of our era, China and India were connected thanks to a network of intermediaries. An extensive slavery trade under the control of the Arabs started in the 7th century. It resulted in the presence of Africans in 12th century AD China.

Means of transport ranging from canoe to dromedary in the Sahara region provided access to remote areas. The double pirogue, the main technological innovation of the Austronesian-speaking groups, was the vector of their spectacular migration provoked by a major climatic change. From South China and Taiwan, they have spread in the Pacific and in the Indian Ocean. The double pirogue is attested in Madagascar, the western end of a journey which lasted several millennia. This early phenomenon of globalisation brought altogether languages, but also techniques and plants (rice, water yam, coconut).

There is evidence that the Chinese were on the coast of Africa as early as 1405 and that they preceded the Portuguese who arrived some decades later. The Ming dynasty fleet admiral Zheng He represented an immense commercial force. The Magnate, at first a eunuch, owned 300 ships which transported loads of porcelain (Figure 3) and silks from the Empire and in return, ivory, myrrh and live animals. China plates have been discovered both in Madagascar and on the site of Great Zimbabwe, but this less known maritime silk route requires more surveys. DNA tests are also a means of proving Chinese descent.

In the mainland, the cities situated on the Sahel band played a considerable role in the trans-Saharan commerce. The heyday of this long distance trade was during the so-called Golden



Figure 3 - © musée du quai Branly - Jacques Chirac, photo Claude Germain

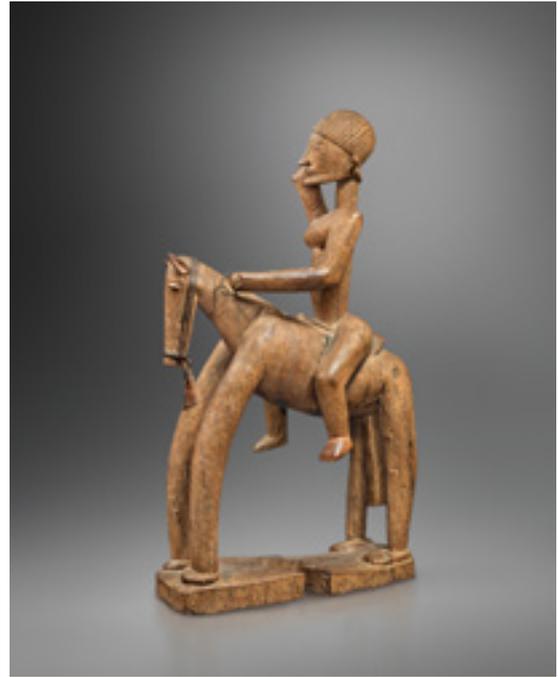


Figure 4 - © Michel Gurfinkel

centuries (15th and 16th). Gao, Timbuktu, Jenne, were some of the most brilliant economic centres on the caravan routes with a high intellectual reputation. The cavalymen represented a military elite educated in the best Coranic schools. Many Terracotta and wood carvings (Figure 4) allude to their importance. The decline of the Sahelian capitals was due to several factors including the attacks of the Songhay.



Figure 5 - © musée du quai Branly - Jacques Chirac photo Claude Germain

A relevant number of artefacts echoes the circulation of gold, mine salt and beads (Figure 5) (from Venice, Egypt, and even the Baltic) exchanged between sub-Saharan territories and Maghreb.

The fine Attie gold statuette (Figure 6) shows a young woman standing proudly with her ornaments. A rich Akan helmet recalls nowadays Asante kingship's regalia. The gold extracted from the Ghanaian mines was transported as a powder in crafted brass containers. Its value could be both materialistic and spiritual since it was perceived as an agent enabling to reach immortality and a healing substance.



Figure 6 - © musée du quai Branly - Jacques Chirac, photo Claude Germain

Another important aspect of these routes underlined in this show is how they serve as vehicles to idioms -sometimes created for the traders' need to communicate- but also philosophical ideas and religions.

The Solomonic dynasty of Ethiopia claims its ascendance in the King Solomon through Menelik, the son of the Queen of Sheba. The mysterious Queen has a multifaceted identity, considered an Ethiopian by most Africans but a Yemenite by the Arabs. Cited in the Holy books, she is said to come from a land full of incense, spices, gold and precious stones.

Among the local cults, Mami Wata's (Figure 7) incredible

popularity, going from West to Central Africa, gave birth to a large imagery circulating and involving in modernity. The image of an Indian snake charmer performing in a Hamburg circus arrived in an unexpected way in Nigeria, then passed to a sculptor who turned it into an image of devotion. Associated with the sea element, Mami Wata can



Figure 7 - © musée du quai Branly - Jacques Chirac, photo Claude Germain

also appear like a mermaid given both benefic and malefic characteristics. It also possibly fusions with Krishna, avatara of hindu god Vishnu.

The exhibition ends on a section devoted to the circulation of esthetics and stylistic forms. The goal to put an end to the stereotype of an isolated and fossil continent has certainly been reached. We indeed can be delighted that an increasing number of museum experts bring to light the narratives of the African continent and some little-known dazzling artistic expressions. We now hope to have searchers discover more about the fascinating history of ancient and modern Africa.

Written by Estelle Onema, Art historian and Lecturer

# Whatever you need to move...



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# IMPROVED STANDARDS FOR LENDING ART



Lending by private collectors has always been a vital component of the art market. The advantages may be several-fold for the collector, including attention if sought, and tax advantages. Or the borrowing institution may simply be a place to park a piece of art vs. paying for storage. It serves the borrower, whether a museum, gallery or other, by expanding its reputation in a specific area or style or by broadening its scope of scholarship. Bigger crowds, increased patronage and a spotlight on their capabilities are all desirable outcomes.

Considering the current climate for museums, borrowing may be on the rise, and not just among Kunsthalles (museums without their own collections). According to the billionaire collector Eli Broad, whose namesake museum opened in Los Angeles in 2015, borrowing rather than owning could be the future for museums, given the high cost of buying, storing and insuring art these days. Speaking with his museum hat on, he said: "We're going to bear the burden of insurance, we're going to bear the burden of conservation".

Lenders should not make any assumptions about a loan arrangement. They should always work with a law firm that specialises in art law to ensure that all the proper steps are taken to safely transport art to and from the borrower and protect it while it is in their care.

Yet there are gaps, and assumptions continue to be made, particularly when the duration of the loan is short, which may cause both parties to be less rigorous. Currently, it is not unusual for standard loan documents from the borrower to outline protections in as ambiguous a manner as possible. The terms are, not surprisingly, brief in addressing topics like protection from theft while the work is on the borrower's premises. Museums, particularly those

with budget constraints, will apply their own standards for protection, which may not be sufficient or equal in degree to satisfy the lender's unwritten criteria. Common language in contracts guarantees they will "...exercise the same care in respect to the works that it does in the safekeeping of comparable property of its own", which should be cold comfort to a lender. Today, we are far short of the point when theft, whether from the outside or within, is no longer an issue. In fact, with the expansion of the market and continuously rising prices, a greater threat of theft is inevitable. But very few museums have solutions already in place for proper protection and a layered approach to security that will sufficiently mitigate risk.

Nor should lenders depend on insurers to cover all contingencies, like theft, water damage, etc. Insurers are increasingly constrained by the concurrent rising cost of coverage in a highly competitive market. A loss will rarely lead to a satisfactory outcome for the lender.

Standard language regarding a state-of-the-art level of protection from any possible occurrence should be a part of a complete loan document. These terms would require very little additional legwork by lawyers to set an acceptable threshold. Lenders should become more active in ensuring that their work is safe by applying greater scrutiny to existing loan agreements. The borrowers that take extra steps to ensure proper anti-theft protection will maintain their reputations as showcases for loaned work. Higher standards for lending and borrowing will ultimately benefit the entire market.

By: Bill Anderson, Managing Partner of NYC-based Art Guard, developing technologies for theft protection of art and valuable assets.

[www.artguard.net](http://www.artguard.net)

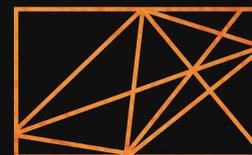
# ART, FINANCE AND WEALTH MANAGEMENT

PARK HYATT ABU DHABI HOTELS & VILLAS, SAADIYAT ISLAND, ABU DHABI, UAE  
24TH & 25TH OF JANUARY 2018

**UNFOLD ART BEYOND THE BRICS** conjoins the world of arts with finance and uncovers areas on Art-Secured Lending, Art & E-Commerce, Art Laws & Regulations, Art & Philanthropy, Art & Freeports, Art & Authentication and Art & Insurance. The first two vernissage days will bring private wealth management professionals from banking and finance consortiums, hedge fund directors, senior advisors from family offices, HNIs and UHNWIs together with a privileged collection of esteemed artists, curators, connoisseurs, dignitaries, real estate and hospitality professionals from across the globe, engaging them in discussions on art investments and showcasing an exquisite collection from well-established, top-performing contemporary and modern artists from the BRICS region.

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JOHN HOYLAND RA (1934-2011)  
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Mixed media on paper 76 x 54cm  
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# A View from the Fair: Masterpiece



London Art Week, and an invitation to the Masterpiece Preview. By comparison to the big names such as Art Basel, TEFAF and the Armory Show, Masterpiece is a relatively new kid on the International Art Fair block. Although just eight years old, Masterpiece claims a fine heritage as the Phoenix which arose from the ashes of the 75-year old Grosvenor House Art & Antiques Fair, which closed as no longer economically viable in 2009.

Thanks to the resilience of the art market as investors increasingly recognise the intrinsic value of a diverse art collection over the high-

risk fluctuations of money markets, just a year later Masterpiece launched and has gone from strength to strength ever since.

Located at the Royal Hospital Chelsea in one of London's most exclusive neighbourhoods, a stone's throw from Sloane Square and the King's Road, the event is fast becoming a go-to destination for discerning collectors. While dominated by top-tier British gallerists showing iconic museum-quality pieces, the selection of international dealers is upscale and growing. Kunstberatung Zürich, A La Vieille Russie Inc New York, Galerie Chenel Paris and Bailly Gallery Geneva, sit alongside



leading British stalwarts Agnew's, Dickinson, Richard Green and Colnaghi.

Masterpiece is gaining a reputation for quality ahead of the numerous other art fairs which take place in the city throughout the year, including the behemoth Olympia Art & Antiques Fair which also runs this week. Whispers amongst the industry indicated that the comparison is favourable for Masterpiece, which places emphasis on cross-collecting across the ages, but to which exhibitors bring their finest examples.

Offerings encompass a diverse range of art, antiques and antiquities including ceramics, furniture, sculpture and jewellery as well as paintings and works on paper. Finch & Co's eclectic range of ethnographica is curated in a style akin to the great 19th Century collector house-museums; taxidermy sits alongside medieval carvings and curiosities from around the world. Gladwell & Patterson show a delicate array of Impressionist and Post-Impressionist works, from Monet and Shepherd to Picasso and Dali. Symbolic & Chase showcase jewellery from the 1st Century BC through vintage Cartier Objéts d'Art. Every taste is catered for here, and you can sip Perrier-Jouët as you browse through 4000 years of history of art.

The focus on luxury brands and lifestyle in the early years of the show, which attracted some criticism in art circuits for being overly flashy, has given way to a more sophisticated style and content. The light and

understated neutral design of the temporary building allows individuality and flair within each exhibitor's room, as opposed to the 'white cube' trade show stands often seen at lower-tier fairs. Exhibitors curate their rooms carefully, making a selection to either showcase a variety of their wares, follow a theme, or provide an intimate focus on a few iconic pieces.

A great deal of emphasis is placed on the vetting of works and exhibitors before the event, which in light of recent high-profile cases of poor provenance and forgery in commercial art sales, provides comfort to buyers investing in multi-million-pound pieces.

The extensive Talks & Tours programme at the fair supplements this focus on scholarship, with exhibitors, industry specialists and museum curators speaking on a vast range of subjects throughout every day of the show. The effect of attending Masterpiece is that of being in a beautifully curated, mind-expanding museum, where you can admire some of the finest art from across the globe up close, and yet where everything is for sale at a price on application.

Masterpiece London is taking place at the Royal Hospital Chelsea until 5th June.

by Jane Byde , Head of Fine Art at La Playa Insurance Brokers.

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# What's a Contemporary Fine Artist to Do?

Art, it's everywhere, and yet how often do we pay attention to it? The industry behind the thought-provoking pretties is a \$66 billion (yes, that's billion with a "b") behemoth that is traditionally a very exclusive, relationship-driven, face-to-face business. Pieces range in price from a few dollars to a few hundred million dollars and can be difficult to sell, regulate or even understand. Much like the music and publishing industries before it, the future of fine art may be changing.

Divided into categories, art is what you hang on the refrigerator, buy at a festival and purchase at Hobby Lobby, to differentiate your first apartment from your old college dorm room. Then there's the gallery-find known as "fine art." Smart, fine painters and sculptors are turning to the internet to boost gallery business or bypass galleries altogether. Just like iTunes and book self-publishing, illustrators, landscapists, and the like, can now erase the gate keeper also known as the broker, and break the gallery mold by posting directly online.

"Most gallery owners [and fine craftsmen] only know the old model," according to mixed-media guru and author, Kris Gebhardt. Gebhardt has been immersed in the industry for the last ten years or so. He is highly prolific and needed somewhere to display — and maybe sell — his large format pieces. Following that archaic system, he and his wife, fellow visual creator Angela Gebhardt, opened a gallery in the NuLu district of downtown Louisville, Kentucky. For the Gebhardts, it is not just about the sale, but "it's about getting the art to the right person." Online displays mean better service for the aficionado and a much wider audience to appreciate, connect with and admire pieces. Like dealing with any product, the Gebhardts must study

their audience and know how to target their message to increase awareness and ultimately sales. Then, they must have a vehicle or many vehicles for broadcasting that message.

They found gallery ownership came with a high overhead including maintenance, staffing, marketing and the usual expenditures that accompany owning any business. Many galleries are little more than a tourist attraction. Urban areas and trendy downtown districts have been known to subsidise galleries as a destination to bring people for art trolley trots and something to do on a Friday night. But few galleries have this arrangement, and even fewer visitors make purchases, being more interested in the free canapés and a moment of Zin.

So what's a contemporary fine artist to do? Hit the internet, of course. Websites like Saatchi Art, Artsy, artnet, Artspace and others have come on the scene and showcase high-end pieces for sale. When asked why he posts online he said, "We just needed to get [our] work to a broader audience." Internet art sites, Gebhardt says, "... are more international — urban even." It no longer made sense to operate a gallery in NuLu, with few visitors daily, let alone yearly, when he could post to the Saatchi site and reach people all over the world, 24 hours a day. In addition to digital displays, the Gebhardts have increased their social media presence, as well. Instagram, Facebook, and LinkedIn have all proven to be successful means of sharing their wares. "I have 7,260 connections on LinkedIn alone," said Gebhardt.

These sites by themselves may not sell paintings, but with the great reduction in overhead, it doesn't hurt. It's also easier to change out inventory and add to



ones virtual gallery — especially when dealing with large format pieces. In addition to playing “talent” daubers must also be a marketer, publicist and social media strategist all wrapped up in one. It doesn’t hurt to be a bit of a salesperson, too.

There’s still a need to take the product where the buyers are. That’s why the Gebhardts also display in prestigious shows like Spectrum, Red Dot, Art Miami and Pulse. It’s not a cheap endeavour, but a potential buyer will hear angels begin to sing when standing five to seven feet away from a painting that, “gets” them.

While the art enthusiast might have a moment with your masterpiece on the five-inch screen of an iPhone — if the fruit of your labour stands over five feet tall — like many of the pieces by both Gebhardts — nothing beats seeing that powerful piece in person, for it to be truly appreciated.

The offerings produced by both Gebhardts really seek a particular owner. Not everyone will want a Gebhardt, but when the connection is made, it is often like falling in love. That painting and that person are meant to be together. Using online tools just helps the Gebhardts increase the exposure to those who may not be in the NuLu area.

As far as Kris and Angela are concerned, the future of the industry for painters, sculptors and others who want to build a brand for their creations that they control and build a following at the same time, includes a digital and traditional exhibition. All roads that put their work in front of potential buyers are fair game. Like the music industry and publishing, the art world’s time-tested avenues aren’t always the best route, but technology offers a number of new paths just waiting to be forged to create awareness and maybe even sell a piece or two.

By Kristie L. Smith Nikitin, freelance writer



## HOW TO PROTECT THE VALUE OF YOUR COLLECTION

There are many factors that can affect the value of a collection, and it is the responsibility of collectors and their advisors to ensure proper measures are taken to protect these assets. There are a number of threats to collections, such as natural disasters and severe climate changes, improper handling during storage and transit, as well as theft and loss. However, these risks to collections can be mitigated with proper precautions.

Elizabeth von Habsburg, Managing Director of Winston Art Group, notes that "with the ever-increasing value of fine art, jewelry, wine and other personal property, a multi-pronged approach of active collection management, including yearly updated appraisals, condition checks, and implementations of insurance to value, will ensure that the value of the collection is not only maintained, but increased over time."

### FINE AND DECORATIVE ART

Hurricane season has wreaked havoc on art collections along the East Coast and in the Gulf over the last decade. In the New York metro area the repercussions of Superstorm Sandy

(October 2012) are still felt, as art advisors, conservators and insurance specialists continue to help clients whose collections experienced unprecedented levels of damage. Fine art is especially sensitive to climate conditions, and anything from a large-scale contemporary plexi-mounted cibachrome printed photograph, to an 18th-century pastel or a mid-20th-century mixed media on canvas, can be affected by drastic shifts in temperature, humidity, and any sustained contact with water. Furniture is also extremely susceptible to changes in humidity and temperature.

Best practice for art storage is in a climate controlled and secure environment. Professional framing and glazing provide an initial layer of protection, but additional measures need to be taken before art is moved from one location to another. While in transit, art should be packaged and crated by professionals, and shipped in a climate-controlled vehicle if possible. When fine art is displayed, location and method of hanging are to be carefully considered. Art should always be hung by handling specialists, and collection managers can advise on appropriate locations in the property in order



to avoid the damaging effects of sunlight or other risk factors. Annual inventory and condition inspections can help to ensure that collections of fine and decorative art remain intact and in suitable environments. This can be an especially helpful tool when collections are dispersed among multiple residences and storage locations. Pairs of decorative works, such as vases or figurines, can often have a higher value than the sum of their parts, and so if a pair is separated the value can decrease dramatically.

#### JEWELLERY

In general, jewellery is not susceptible to climate changes and harsh conditions. However, regular wear and use often leads to loss or damage. Therefore it is important to routinely check that all settings and prongs are secure, and to make sure that all clasps and locking mechanisms are in good working order. Further, due to its small scale and portability, jewellery is most at jeopardy while in transit. Should your jewellery collections need to be shipped, be sure to hire bonded and insured professional handlers. A collection manager or advisor can facilitate the move to ensure proper precautions are taken. While in storage, jewelry should be kept in a home safe to protect from flood and fire damage, or stored in a safety deposit box at your local bank.

#### WINE

Wine collections are especially sensitive to humidity levels and should be monitored carefully. Brian Ward, founding director of Wine Advise ([www.wineadvise.com](http://www.wineadvise.com)), says "collectors often neglect to arrange for proper storage conditions, which is the most important factor to consider for the long term health of the wine." The collection should be kept in a cellar, or a comparable controlled and insulated environment, and humidity should be at 65 percent to keep the cork moist and prevent oxygen exposure. Additionally, maintaining a temperature of 55 degrees Fahrenheit will help the wine age properly.



To protect the value of these special collections, conditions should be checked on an annual basis, insurance appraisals should be reviewed each year to ensure proper coverage, and collection managers should be consulted to make sure that the most up-to-date security and environmental protections are in place. If a collection is stored or displayed in an at-risk location, a collection manager can assist in proactively creating a disaster preparedness plan that outlines the appropriate measures and professional contacts for the safe packing and transfer of valuables to a secure site away from immediate or forecasted harm. Additionally, collection management systems help maintain essential information about a collection and keep track of changes in condition and location over time. Further, the digital preservation of appraisal values, cataloguing, provenance and images in a collection management system provide important historical and visual records in the event of any loss or damage. These small but vital proactive measures should be implemented, in order to minimise risks and maintain and maximise a collection's value.



by Ashley Farrell and Lauren Kyser. Winston Art Group, an international full service art appraisal and advisory firm. [www.winstonartgroup.com](http://www.winstonartgroup.com)



Cosmic Firebird Dance Concert

by Derek Culley

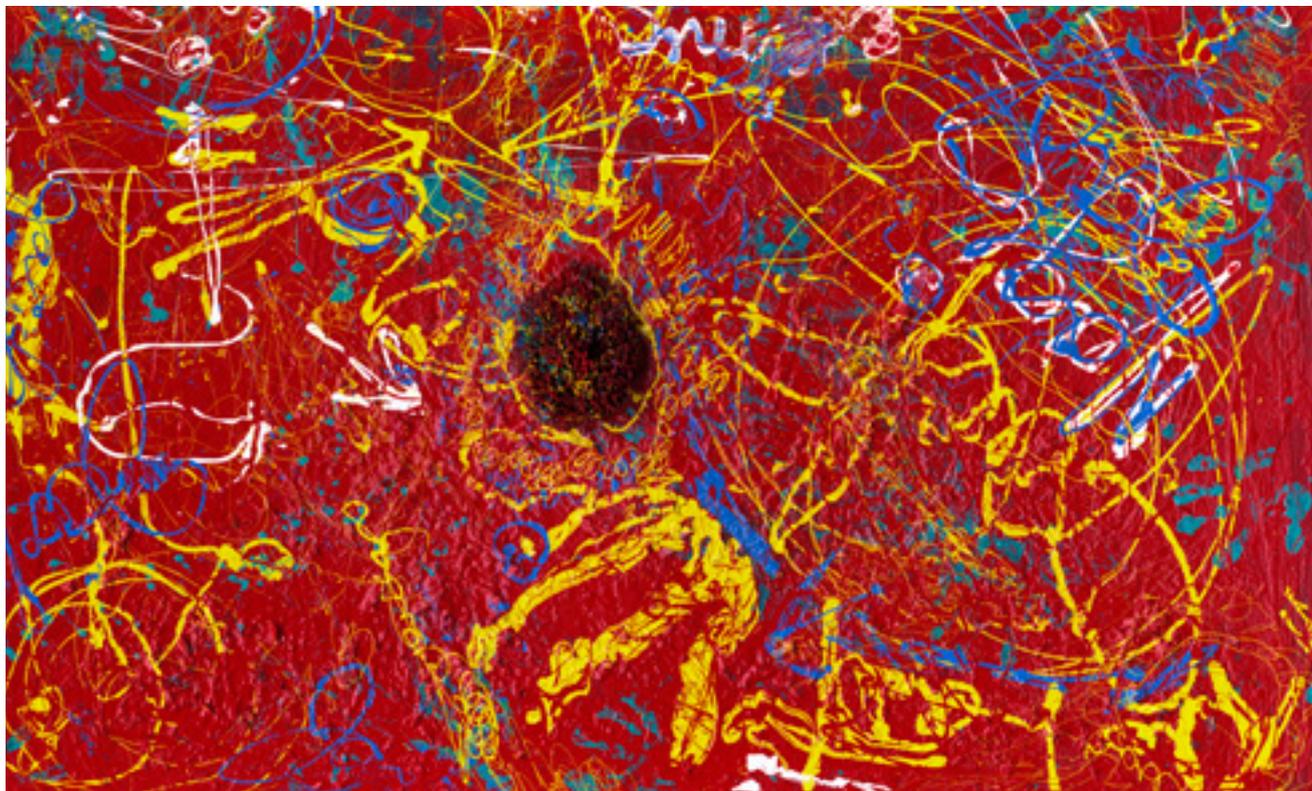
Jack Armstrong has been painting since he was five years old. After arriving in NYC in 1979, he became friends with Andy Warhol, Jean-Michel Basquiat & Keith Haring. In 1984, after turning down a solo exhibition with Castelli Gallery in NYC, Armstrong has maintained his revolutionary anti-dealer stance and has never been represented by a dealer. Between 1994 & 1997; Armstrong repurchased his early work and destroyed all paintings, vowing to create a new style for Modern / Contemporary Art. The years

## JACK ARMSTRONG THE LAST WIZARD

1999 & 2000 witnessed Armstrong founding "Cosmic Extensionalism" revolutionising Modern / Contemporary Art. Armstrong's use of extreme colour, texture and light with words magically appearing at different angles in paint, allow viewers to experience the universal cosmic energy, coexisting with Armstrong's belief in inter-planetary and multi-dimensional Extensionalism. This is the foundation of Armstrong's revolutionary work. Armstrong's total output to date feature 100 Cosmic



Photo of Jack Armstrong



Extensionalism Paintings coupled with the most valuable motorcycle and art bicycle in the world. Plans for 2019 include the introduction of the most expensive art automobile in the world. Other projects include the staging of the "Cosmic Firebird Ballet" Dance Concert choreographed by Valerie Mahabir plus 3 Limited Edition coffee table art books published by Armstrong.

A&M:

How did growing up in Midwestern United States form and inform your ambitions and dreams?

Jack Armstrong:

Growing up in Omaha in the 1960's made you dream. You dreamed of California, Paris, Rome, Sydney, New York, London, and all the islands you

saw in travel magazines. Rio to Bali to Asia. The dreams took me to the most beautiful beaches in the world and to the great cities with the finest art museums. I dreamed to paint what my hero Van Gogh did not have time to achieve, in the ten year period in which he worked. Omaha was a cattle stockyard town on the Missouri River with one gem of a Museum named "The Jocelyn" Museum of Art. It was a pink granite palace that shone in the sun, given to the city by one famous local family that changed my life. I saw the old west masterpieces of Charles Russell and Frederic Remington and the Treasures of The Pharaoh "King Tut." But Van Gogh changed my life when I viewed his self-portrait and discovered myself. The Golden Mask of the "boy" King of Egypt seen thru the eyes of a seven-year-old boy was

magical. Inside a Greek Temple, on the Plains of Nebraska, this Museum became my center of magic & wonder, that would inspire my journey to find the "center" of my own magic, & somewhere, somehow, inside of myself, create a revolution of light and color that would shine as brightly in modern art, as Tut's golden & turquoise mask, shone in his time.

A&M:

Andy Warhol, Keith Haring, Jean-Michel Basquiat are modern icons and readily recognised major artists. As a contemporary and friend of above artists; you have shunned Galleries and destroyed early works, focusing on producing the "100 Paintings". Please discuss.

Jack Armstrong:

Having finished the 100 paintings in 2010 that I promised myself would be my total output as an artist after I repurchased my early work in the 1990's and burned all of the paintings, I was re-imagining my early dream of painting a Harley Davidson. My early works were no different than what had been achieved by thousands of artists, even though I was the only artist ever in NYC, that explained to the most important Modern Art Dealer on the planet : Leo Castelli, that I was "not" ready for the solo show he offered me, in his Castelli Gallery in New York (1984). "My friend Andy Warhol did not speak to me for months. Only Larry Rivers & Keith Haring understood. Roy Lichtenstein and Jean-Michel Basquiat were in their own world, and I went deeper into my own non-dealer, non-gallery experience."

A&M:

Did this route to independence affect your ability for artistic recognition and successful sales?

Jack Armstrong:

It depends on which yard sticks one uses to measure success. Nicknamed "The Last Wizard" by Andy Warhol; who saw my work as more alchemy than art; I have followed "a true" path in the execution of my dreams and works. Amongst my peers and critics, I am respected. Collectors have acknowledged my work. For example, Walmart's Alice Walton, Narendra Patel and Michel Polnareff, are internationally known collectors of my art works. My work is among the highest and fastest appreciating artwork in the world.

My paintings have been sold for 700 thousand dollars to Six million dollars. As I point out above, my no-dealer and independent approach to collectors and critics have increased the value and uniqueness' of my "100 Paintings". Cosmic Extensionalism is my religion.

A&M:

I am intrigued as to what inspires you and what "Cosmic Extensionalism" is about.

Jack Armstrong:

My goal and my muse, which is really the child still lost in wonder among paintings: in the "Muse"- ums of my youth, was to create something that people had never experienced before. "Cosmic Extensionalism" (founded 1999 – 2000) which I named the style I paint in, is more than a new school of art. It is everything I dreamed possible long ago. Art dealers, gallery personnel, curators and art history experts today speak in gibberish. This is what they have been taught. Vincent Van Gogh taught us thru his life and work that the "Essence of life itself" only becomes visible when we believe in the power of our "own" creation.

So all the theories of people who do not create "anything" except meaningless words to try and explain the "meaning" in many paintings that have no meaning & are hung on walls in the great dealer galleries and museums of the world, supported by "words" to somehow validate their "worth" in terms of price and significance seems absurd when considering Van Gogh. For me "Cosmic Extensionalism" is universal magic, a cosmic connection to the energy of trillions of galaxy's and Channelling that power to everything we do or create. It is a universal essence of life, colour, magic and light.

A&M:

Why did you choose to immortalise the Harley Davidson to feature among your art signatures of a life time's work?

Jack Armstrong:

Seeing my first Corvette's in 1963-1966 was the same for a young boy, as looking at masterpieces in art museums. American dreams, on wheels. Exotic bright coloured paint, the fastest, most beautiful cars I thought, in the world. Listening to "Engines" that sounded like thunder-gods became our religion. Harley Davidson's from that period were radical icons of lust. The ultimate, piece of motor art. In the annual custom auto and motorcycle shows in the Omaha Coliseum, the velvet ropes surrounding these wondrous machines became my friends, as I clung to the soft ropes with small hands and large dreams, I whispered to myself, "someday I will paint the finest art motorcycle and Sports car, in the world."

Gazing at those incredible machines, it seemed to me then, and still today, which everyone who ever painted no matter how high the level of perfection that they always went deep, in the sense of thickness of paint. No matter



Cosmic Starship Harley Davidson

how many layers of paint & lacquer that were applied, in the end, no matter what style and colour or pattern, all the same technique. Flat surface, without any texture, surface height or "explosion" of madness. Beauty without magic. I saw the possibility then, (in 1963) which was still true in 2010 when I finally achieved my childhood dream of painting what I believe to be, the most revolutionary art motorcycle in history. In 2009 I painted one shining new, Harley V-Rod that would become my art signature, of a lifetime's work, & planning that could take me into Vincent's cosmic world and beyond. Van Gogh was the first artist in history to create Revolutionary art.

A&M:

The Cosmic Starship Harley Davidson sold for \$3million (2012) and was followed by the \$3 million CosmicStar Cruiser ARTBike. What are your plans for the future?

Jack Armstrong:

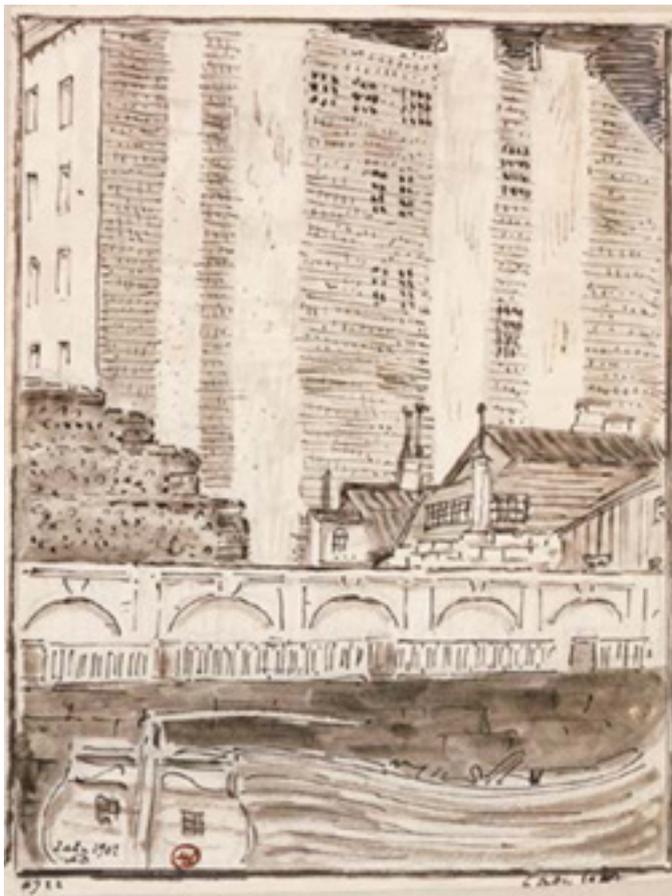
I am in the planning stage to create the most expensive car in history, A "COSMIC ROLLS ROYCE" To be released for 2019, model to be announced, but it will be "a cosmic star-

cloud-convertible, price \$100M. U.S. Dollars, with its own "English made" - 2019 "Cosmic Triumph" Motorcycle, (model also to be announced.) Additionally, this \$6 Million Dollar Art Motorcycle will be mounted on its own custom clear plastic trailer and attached to the car. I choose to open this final exhibition of my career, combining the Classic British Marks of Rolls & Triumph, which will be an "Artistic Triumph" for the public and for art. Creating magic things change when positive things are done. Art is the most powerful force of change in the world as is love.

Triumph and Rolls are pieces of art, and after they are magically transformed into rolling art objects through the vision of "Cosmic Extensionalism", perhaps I can then change the life of other's who need assistance. I would also mention that 1/2 of the sale price of the Rolls and the Triumph will be donated to children's charity of our choice to be announced. Because children; are truly the world's future.

Source of Biographical Data & answers:  
 "Cosmic Dream Machine"  
[www.jackarmstrongartist.com](http://www.jackarmstrongartist.com)

# INTERVIEW WITH MAXIM BOKSER



Maxim Bokser, the renowned Moscow-based collector, is launching his inaugural catalogue, "БОКСЕР. КОЛЛЕКЦИЯ", featuring works on paper from his private collection at the eponymous exhibition, 'Bokser. Collection' at the 'Our Artists' Gallery, Moscow between 25 May - 23 July. Some items from his collection will also be displayed in London at Shapero Rare Books between June 2nd and June 9th.

Natasha Butterwick interviewed Maxim and asked him about his views on collecting both as a passion and an intellectual pursuit.

When did you start collecting art?

I prefer to say that I don't collect art, rather I acquire it. In my mind, there is a fine line between those definitions - perhaps it will be clearer to state that I have acquired objects all my life. I started as a child collecting together

beautiful pebbles on the seashore, then moved onto stamps, coins and paper banknotes - which always seemed to have a rare beauty of their own. Perhaps it's in the genes. Furthermore, any acquisition can depend on my inner emotional state or my current interests.

Who influenced you, can you name any collectors whose collections inspired you?

I am neither a scientist nor art historian; I am more of an observer. It is the visual that stimulates me, the quality of the image itself. The commercial aspect has never really interested me, the process of the acquisition of art is more a lifestyle. The Oscar Wilde character Lord Henry Wootton (from Portrait of Dorian Gray) said that there was nothing= positive about influence and yet I am always under someone's influence. My grandmother had books and some rather attractive small statues acquired from her father before the Revolution - these influenced me.



My parents were permanently visiting exhibitions and at one point even began collecting works of the 1970's. Then I was fortunate enough to fall into the collector's circle in Russia who taught me how to look at objects and to appreciate their quality.

Who is your favourite artist and why?

I am not very original in my choices. The artists of the 'World of Art' Group have always been among my favourites because they reflect my own inner world and state. I like the sophistication of their education and their nostalgia for the time of the 18th century, the Age of Enlightenment. I like their subtle, elegant and beautiful works on paper. I have never liked Soviet Art. Were money no object, I would choose Rembrandt for all the obvious reasons but primarily because he was the only one who had the courage to experiment, even make mistakes, but overall, all the works in my collection are my favourites – like children, they were acquired by me, live with me and I value them for their integrity.

What is the most remarkable discovery in your collection?

A nude by Mikhail Larionov from his birthplace, Tiraspol, which was painted on wallpaper. Prior to his emigration to Paris, Larionov gave this work to the architect Vinogradov.

The painting was in terrible condition, and I have been trying to restore and conserve it for years. I am in love with it still.

What is the future of the Russian market?

This market existed, exists and will exist. In spite of there being too few works of high quality available there is always room for Russian Art on the world market, and the passion for this amongst collectors is unlikely to subside. My hope is that less significant works attract buyers. Obviously, this depends on the economic state of Russia and the formation of the, as yet non-existent, middle class who are the bedrock of collecting – people continue to travel and to go to museums, there are queues to exhibitions in Russia - the passion for collecting will always be with us.

How do you view contemporary art?

My collection of Contemporary Art emerged mainly through friendships with a variety of artists. In my opinion, the growth of this segment of the market depends on more consistent and increased support from both the Russian government and private collectors.

by Natasha Butterwick

# CAPTURING THE MEDIEVAL MASTERPIECE

Only a few people are aware of the clandestine and fascinating world of medieval manuscripts. Although important libraries all over the world offer digitised versions of their handwritten and painted treasures, there is still a kind of reserve – or maybe awe – that prevents art lovers from valiantly diving into the unknown depths of the medieval universe. It is all the more surprising because medieval and Renaissance novels, TV series, video games, and festivals are thriving. People love to dress up with helmets, swords, and hooded cloaks and to speak in contorted syntax.

Still, when ancient books are shown in libraries, museums, or art fairs the beholder's hesitation is tangible. Why is this? Do people fear they have too little knowledge to appreciate these rare and beautiful objects? Do they possibly think that books, written, painted and decorated many centuries ago, are too delicate to touch or even to view. One would be surprised at how enduring and permanent books are. These codices frequently come through the ages to us in excellent condition. They have survived wars, revolutions, and neglect because most are written on vellum, which is more or less indestructible. One would even be amazed how lasting the colours are that were made from pigments of plants, insects, minerals, and metals. Never, when showing a

manuscript to someone who had the privilege of touching such an artefact for the first time, have I witnessed an uncaring or indifferent reaction. These 'comprehensive artworks' which combine beautiful calligraphy with skilful illumination and, often enough, with an exquisite binding, have charisma. Many people who have held and leafed through a manuscript are deeply touched and mesmerized by the experience.

Although manuscripts in the 14th and 15th centuries were mostly produced in mundane workshops rather than in monastic scriptoria (which often erroneously is assumed), the making of books was still a religious act, or a 'practical prayer', so to speak. Religion was omnipresent in medieval life, and people of all social classes were anxious to devote their diurnal tasks to God, Christ, Mary, and the Saints in order to secure their positions in heaven. This profound commitment is palpable in manuscripts. In our daily life, which is determined by haste and competition, by recklessness and superficiality, these handwritten and decorated books somehow remind us of a long lost quality that is also a part of our well-being: humanity and devotedness. I have met a few collectors of contemporary art who also own a considerable selection of medieval manuscripts. One of them once told me that when she shows her



collection to friends and visitors, she often hears the comment: "Your collection is outstanding but what flabbergasted us most were your manuscripts." Many important artists of our time are inspired and deeply influenced by ancient artworks. I even dare to say that a truly engaged and inspired artist has to be concerned with the works of his predecessors.

In the collecting field of Old Master paintings, it has become more and more difficult to find true masterpieces. Altarpieces and paintings had often been destroyed by wars, revolutions, religious fanatics, and iconoclasts. The best remaining, unharmed pieces today are still kept in churches or in public collections. Many panel painters and sculptors, however, have also worked as illuminators of manuscripts: Jan van Eyck, Rogier van der Weyden, Stefan Lochner, Jean Beauneveu, Jean Fouquet, Pietro Perugino – to name only a few. Thus, outstanding artworks of the Middle Ages and the Renaissance are attainable by collecting manuscripts. Throughout history, books have been mostly kept in private libraries and are therefore rarely accessible to potential destroyers. And while

a Book of Hours by Simon Marmion, Simon Bening, or Gerhard David will not take much room in a bookshelf, Jan van Eyck's Ghent Altarpiece (more than 5 m wide when open) is not the most suitable size for modern apartments. Moreover, a book often contains more than one delicious painting.

I frequently hear the question: "Are these books difficult to keep in a normal environment? Are they easily harmed by daylight? Do we have to use gloves to touch them? No on all counts! Manuscripts appreciate the same conditions as human beings: air which is not too dry and no excessive exposure to full sunlight. When turning the pages, it is best to have clean and dry hands. Gloves only cause a lack of sensitivity in your fingertips. It is even possible to display a manuscript for a while in a showcase as long as it is not exposed to direct sunlight and will be returned to rest its bookcase every now and then. In this manner, manuscripts have survived for centuries, and they will continue to do so as long as they are treated with love and respect.

The beauty of a manuscript collection is that one single book frequently contains more than one painting. Often it is additionally adorned with lively borders that contain fruits, plants, animals, and bizarre and funny grotesque figures. It thus represents a cycle of images like a little museum. A manuscript is a whole universe, a joy forever. It can be looked at countless times without becoming boring because one will always discover something new.

Are there places where one could encounter and handle these magical objects? Of course, there are libraries and museums all over the world that show books in various exhibitions. There, one may look at one opening (a double-page) in a dimly lit showcase. For those who are seriously interested in discovering and obtaining a manuscript the best course of action is to come to Basel, Switzerland to visit the gallery of Dr Jörn Günther or to visit one of his international art fair exhibitions in Maastricht, London, or New York.

More information is available at:  
[www.guenther-rarebooks.com](http://www.guenther-rarebooks.com).

Ina Nettekoven, Art Historian, Bonn (Germany)

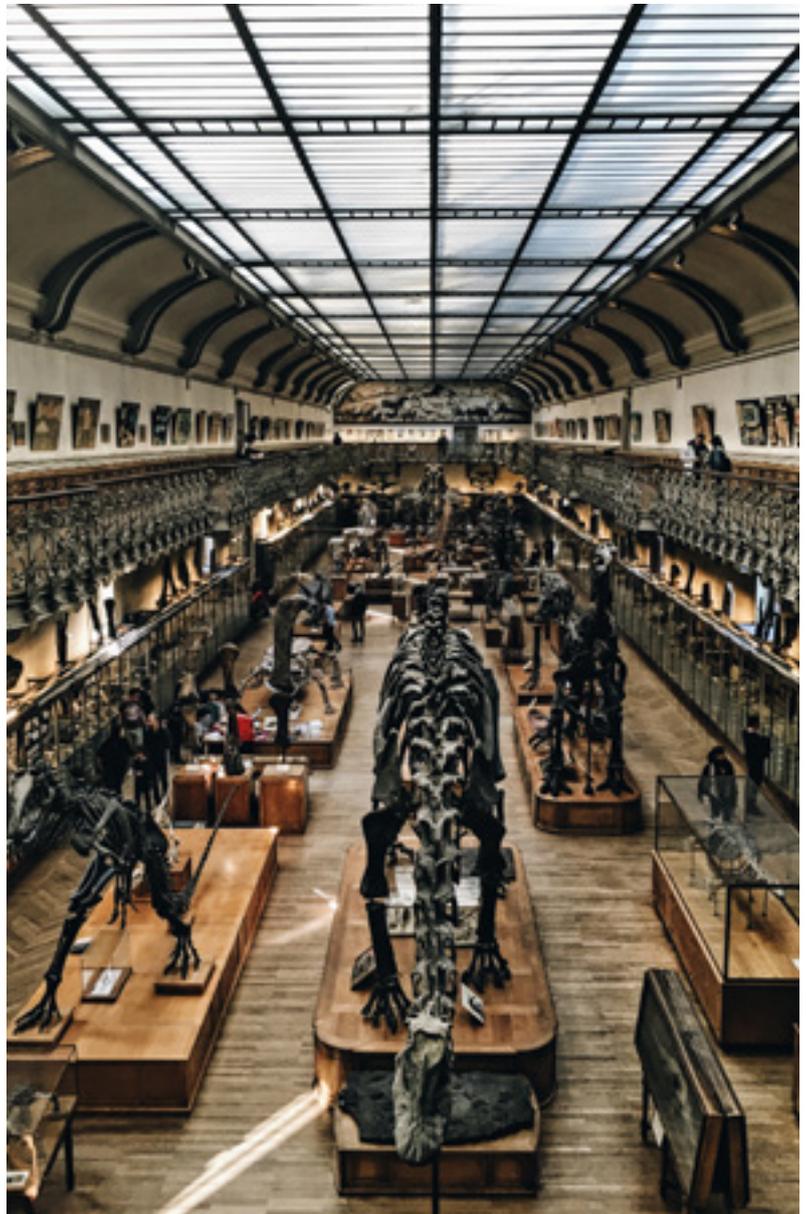
# THE ROLE OF MUSEUMS IN LEISURE: AN OVERVIEW

by Leticia Garcia Galiano

One of the most notorious traits of the society we live in is the constant need of entertainment. The possibilities are almost endless, and museums have had to change their traditional “temple of knowledge” role in order to become part of the leisure offer in a city. Culture is still part of their charm among the range of alternatives, but the competition can be in many cases overwhelming. The challenge is clear: how do museums seduce the public enough to turn them into visitors instead of choosing to go the cinema, to name a simple example?

It is essential at this point to remember that museums have an advantage over the rest of the leisure offer, as they attract a very specific type of public, sometimes almost exclusively: tourists. However, the sad reality is that most tourists enter the National Gallery, the Louvre or Prado Museum (to name just a few of the outstanding art collections we have in Europe) looking to take the customary picture of the highlights of the collection, often ignoring the rest. Hit exhibitions have served as a way to widen the audience’s interests and to give visibility to those often overlooked parts of the collection, as well as to create a relationship between museums and the type of public they really contend for: local visitors.

Locals have the chance to make frequent visits, a privilege that is rarely enjoyed unless museums present recurrent innovations or additions to the collection. Of course, there are local visitors who just drop by just to go to the





cafeteria, but they are still the perfect target for Membership schemes, as their continued visits have the potential to make them interested in the effect of their donations, which keep museums running. Museums can offer a range of possibilities to engage local visitors, from temporary exhibitions and gallery renovations to many different kinds of activities.

Although the concept of culture being all-encompassing, available to everyone and open to all is deeply rooted in our society, the idea is challenging to implement in the practical field. Exhibitions, and in some cases entire museums, are showcased to attract a specific type of audience. It's difficult to imagine a science museum that isn't conceived with schoolchildren as the main public in mind, for example. Target audiences can be tested with daring exhibitions, but this kind of initiative can easily be detrimental if such an exhibition fails to attract new public and doesn't really arouse the interest of the usual audience. In the case of activities, the possibilities are so wide that the need to select a target audience is simply indispensable. Lectures, guided tours, workshops, family programmes... the unique chance museums have to connect with society as a quintessential part of its own culture is emphasised by

how easily can many of these activities be successful with the audience and reinforce that relationship between museum collections and the public, which is, after all, one of the main goals museums have. Not all ventures are equally successful, of course. At least, not in the way they are meant to. A good example would be the now departed Trench and Blitz Experiences at the Imperial War Museum in London.

The initial concept was flawless in its educational purpose, giving the visitor a taste of being in a trench in the First World War and living through the bombing of London in the Second World War. The concept was betrayed, however, by the visitors' reactions: it was too much fun, which annulated the shock these Experiences were expected to cause. Although they are remembered fondly altogether by the public, it is clear that the Trench and Blitz Experiences failed in their original purpose, which only shows how in the end the audience's expectations and reactions can be utterly unforeseeable.

The engagement of museums with their public has been increasingly interactive in the last decades. Allowing visitors to employ the multiple resources the institutions have to offer not just for formal research, but also regarding personal interest creates a new dialogue that opens multiple ways of

dialogue with the collections. Revealing the details about conservation works can result very positive as well, since they can be found obscure and in some ways mysterious due to a general lack of knowledge on the subject. Showing the delicate conservation procedures and the time they take can open a new window to appreciate the effort and creativity they take.

Another important challenge found in museums, particularly in art collections, resides in how approachable the exhibited pieces are to visitors. Members of the public may experience reject towards art because they find it obscure; the excuse "I don't like art because I don't understand it" appears quite often among people who visit museums rarely, if at all. It's part of the museums' responsibility to society to make their works of art, their displays and the discourse open to all potential visitors encouraging that dialogue to work both ways. After all, a not inconsiderable part of the value of every object that finds its way to a museum display dwells in its relationship with the visitor.

LETICIA GARCIA GALIANO is an Art Historian currently working in museum retail.

# Russian Revolution Art



by Ekaterina Luki

The exhibition "Revolution, Russian Art 1917-1932," at the Royal Academy in London was a unique opportunity to look at the period of the incredible explosion of creative energy that took place in Russia at the beginning of the XX century. In February 1917 the Russian people transformed their imperial absolutist monarchy into a parliamentary multiparty state.

The Revolution did not give birth to the avant-garde movement in Russian art, it had started before, but the intoxicating atmosphere of liberation became the catalyst for further innovation by the avant-garde groups and key figures. The left-wing avant-garde artists in Russia were driven by the same, centuries-old, iconoclastic ideas as their European counterparts and were directly inspired by the movements imported from Western Europe most importantly by Cubism and Futurism. However, these seeds fell into a particularly fertile soil of a national culture formed in the extreme conditions of Eurasian steppes open to every invasion, harsh climate, bloody history and oppressive political systems.

The historical tendency of the Russians towards the extremes acquired a messianic flavour after the fall of Constantinople in 1453 AD, when the Russian monk Filofey of Pskov declared in 1510 that "Muscovy" is the Third

Rome, the bastion of true faith. The idea of a special, messianic destiny became rooted in the Russian collective consciousness.

The tendency to extremes eventually led to the Bolshevik Revolution in October 1917 and the parliamentary multiparty system was replaced by the dictatorship of the proletariat. Even though the Bolsheviks were openly anti-religious, they realised an ancient idea of the most just society or the Kingdom of God, an idea rooted in Judeo-Christian ethics. Just like ancient Hebrews acquired the messianic role after becoming the "God chosen people", the proletariat became the "God chosen class" invested with the messianic role of creating the most just society in the history of mankind, as postulated by the prophet Karl Marx.

Russian creative intelligentsia always eagerly adopted the most radical western ideas in philosophy, art, economics, etc. So, while the Bolsheviks were busy fighting the myriad enemies of the new Soviet Russia, many left-wing avant-garde artists enthusiastically embraced the October Revolution and started to create an astonishingly radical new visual culture for a new society. The 15 years that followed were the period of incredible creative energy, concentration and cross-pollination of ideas and artistic styles. The exhibitions were not limited to

## “Revolution, Russian Art 1917-1932”



the avant-garde movements and presented an excellent selection of figurative works.

By 1932 the Bolsheviks fought off the enemies, consolidated the Soviet Power across the vast expanses of Russia and Stalin, as the supreme ruler, the “Red Tzar”, turned his attention to the arts. The result was the dissolution of all artist unions and the creation of the Union of Artists, and the designation of Socialist Realism as the only true art.

The avant-garde movements were declared formalist, a pejorative term in Stalinist Russia. Many avant-garde artists were persecuted, some adapted to the new realities and created their works privately, kept in the studio’s attics and vaults. Nevertheless, the 15 years covered by the exhibition, were an extremely important period in the history of painting, film, sculpture, photography, design, ceramics, etc.

# FROM PAINTING TO OBJECT, OUT OF THE PAINTING TOWARDS THE PUBLIC SPACE

The passage from a plane surface to object/ installation, from the type of pictorial construction to the type of construction in the architectural/ sculptural space.

The central objectives of the project are presenting theoretical research methods and proposing a way of visualising the plastic image, taking from the relationship between painting and object to installation/ object and emphasising the existence of a specific plastic language.

We sought to finalise the studio research by impacting the public, thus meeting the condition of the artistic research and that of direct social communication by asking the public and direct address through plane image (pictorial manner) and volumetric elements which reconfigure the landscape (intervention of the object/ photography in Villa Borghese). Our investigation aims to elaborate our own strategies of manipulation of the forms and are part, on the one hand, of our former research, and on the other hand, they are connected to the present cultural dimension. The stages that traditionally lead to the representation are based on an essential metaphoric process, which operates the transfer from the given reality to its cultural projection, in the case of painting (see the proposed projects), and are done through the sublimation of the bi-dimensional concreteness in the plane reductionist system, either as mimetic illusionism, or as assumed flatness. In order to include the entire complex of problems which have determined the material/ formal experiment



Installation/object, 3500cm/210/250, wood, metal, plastic, canvas, oil, acrylic, Spazzi  
Aperti- Borderless, Roma 2013



Installation- object, 400/350/600 cm, plastic, twine, metal, linen, oil, 2013, Rome, Annual  
Exhibition of the Scholarship Members of Romanian Academy

towards an articulated theoretic undertaking, we take from a general idea and try to stratify the significant contents of the current artistic behaviours and their organisation into a synergic and pyramidal structure. By this, we refer to the compositional geometry, of forms, of elements coming from the aesthetics of crude art (of the artistic/ plastic image), which offers unity to compositions, and of way of surveying in a dialectic form a basic constructive scheme, in order to simply expressive aesthetic meanings and forces. In order to develop the practical part of the studio creation, we fathomed the theoretical understanding of the notions of perspective, architecture, three-dimensionality, materiality, for they were used as landmarks and connected to the evolution of international art.

The contemporary visual landscape implies a complex relationship between architecture, visual arts and painting, based on interconnectedness and on a great diversity of stylistic and technological approaches.

Public space, space fragments, object – installation

The retrieval of some traditional values found at the border between the public space and the private one was finalised in the concrete proposition of some solutions of inter-relation and value of spaces (façades/ lawns), in an attempt to understand and reconsider the value of some entities regarded until a certain point as just one of the various typologies of urban habitation. In such spaces, we proposed objects-installations, constructions based on a skeleton, combined with secondary, light structures, of variable dimensions.

Taking from the strategies of the condensed plane space, we seek the problems of the three-dimensional space, situating the object outside, valorisation of the interior space, mixing the density of the selected materials with the surfaces expressed in painting, collage, burning, tarnishing, etc. Also, the relation between colour – matter – object and structure – texture – form is, for us, a constant concern. The mix of matters introduced during different stages of the work, with the aim to create a relief visible on the work's surface is also to be noted (Șarpele – The Snake, and Obiect suspendat – Suspended Object, from the Spazi Aperti exhibition – Bordelles, 2013).

In another train of thoughts, the receptive space is directly correspondent to the pictorial space. The spatial constructions of variable dimensions dominate the space through form, as an instrument of a formal rhetoric. The formal aspect of pictorial effects forms articulated chromatic complexes, excluding thus the junction between painting and flatness and three-dimensionality

as object deriving from painting. The existence of a visual culture is the starting point for discovering the space as a three-dimensional metaphor. The concrete images depend on the structural materiality without eliminating the special interest in the formal structure, order and compositional rigour.

The physical size of these works is measurable, although they "occupy" a space larger than their actual dimension, due to the attraction on the surroundings, but also on the elements of spatial composition. Therefore, an aesthetics of the reality and perception of the mundane is emphasised, in a context imposed by the offensive of a consumer's society, of publicity and image reflecting social tensions from across all Europe. These space become instruments of the aesthetic and sensorial operations, a network of political, economic, cultural and religious relationships, imposing on each inserted object a different type of aesthetic perception.

The spatial sketches of art may act differently on the senses, either by orienting perception, or by scanning the imagination. The emphasis is either on the objective aspects, or on the subjective ones of the relationships of the conscience with the world where we mean to see the aesthetic feeling of the space.

The dialogue with the painting must be thought of, for instance, in the context of offering volume to the pictorial space, a context which painting may develop without having us feel its inexhaustible density.

Thus, painting becomes an exercise of spatial research, a succession of plans suggesting a spatial distance, a "tension" between surface and space (an aesthetic perspective present in the work entitled Meduza – Medusa, at the Annual Exhibition of the Fellow Scholars, Accademia di Romania, 2013).

What is interesting, firstly, is the compact, solid at times character of a matter effected in objects defined as material identity. Everything is an interaction of systems and energetic wires, leading to an active relationship of systems within the system, as an effect of some predictable procedures, thus controlled at a technical level.

Along with this evolution, so consistently formulated in the Universal and Romanian art of 20th and especially of the 21st century, we locate our project on offering three-dimensionality through the pictorial object from our own creation.

by Marius Burhan  
[www.mariusburhan.ro](http://www.mariusburhan.ro)

# Benchmarking contemporary art - three levels the disciplined collector needs to understand.

Gerhard Richter, Baselitz, Kiefer - we are all familiar with the giants of contemporary German art, the BMWs and Mercedes of the art world as it were: majestic, omnipresent and very expensive. They are Teutonic household names, just like Bosch and the Autobahn. Therefore, investing in them is an instant no-brainer, if one is into contemporary German art. Since collecting is like foreseeing the future and then creating it, the disciplined collector needs to benchmark and understand the country in question on several levels. The first level is generation and its determining factors.

There is a new generation of painters and sculptors, who defy the traditionally slow, opaque and conservative rules that govern the German art market. Unsurprisingly, these artists are not all based in Berlin, a city whose youthful hype seems to slow down as it matures. German artists rediscover and re-interpret their roots. Christian Awe and Albrecht Behmel are two remarkable examples of this new generation. Both born in the 1970s, they are about to reach their full potential in the coming years, proving wrong the old prejudice that the

country's Generation X lacks direction and purpose. Their work is colourful, optimistic, dynamic and genuinely new. This includes their business perspective because they know how to employ the mechanics of the German art market. Here is their secret: They left the country to build a track record abroad and then returned once more to the fatherland as established, seasoned creators. For them, it works like magic, their prices have developed nicely in recent years and so has their artistic output. In other words, this new generation gets what marketing is all about, and they embrace it.

This is the second level: activity, in other words, how an artist navigates his brand. Christian went to Iraq, Miami, Istanbul and London, Albrecht's work was on display in New York, Moscow, London and Beijing - to name but a few - before he even showed one single piece in Germany. More often than not, modern German artists are their own curators and believe in exchange and mutual mentorship, which perhaps is best explained by their shared roots in urban art, tunnel deco and large-scale graffiti. Former street artists don't usually follow

beaten paths. They create their own style, highly recognisable and with obvious joy. Christian's technique is messy, wild and it is literally making a splash on canvas, whereas Albrecht's pieces are precise, almost geometric and yet very much alive. At first glance, they seem to be completely different, but underneath they share the same DNA. Look out for an artist's creative code.

No doubt, the art world is changing irrevocably. Online platforms, also known as gallery killers, are only one part of it because most galleries are hopelessly falling behind in the digital revolution anyway - just look at their websites. This makes it so much easier for mindful artists to succeed. Add talent, insane productivity, as well as a fresh, marketable style and you, got yourself a rising star. Time to take a closer look and step right in.

There was a time in Germany or perhaps Europe in general, when artists were almost expected to be broody, existentialistic and outright difficult. (Francis Bacon, anyone?) It seems that this style is rapidly becoming extinct. We have entered the age of media-savvy artists, brand-conscious and hyper-aware of the responsibilities that come with their celebrity status.

Remember, we are dealing with the generation that saw the rise of Apple, Virgin Megastores and Nike in real time, and it shaped their perspective and outlook on life, just as the rise and climax of the Cold War shaped the view of their post-war parents. What a mind-blowing difference!

This leads to the third level a disciplined collector should consider, namely, an artist's attitude. Modern Germany is undergoing another dramatic shift in cultural values, like social responsibility and the open society.

German artists have been on the forefront of this movement long before it became headline material of mainstream news. They have been donating to charities and running their own projects, building networks of support and reached out to fellow artists in need and their families for many years. So, for the disciplined collector, social skills and emotional intelligence are positive signals to look out for. Why? The reason is obvious. Because attitude determines the sustainability of an investment. It simply adds another layer of meaning to an artist's oeuvre. The more such layers, the more culturally valuable an artist is or will become. Prices will reflect that growing value as they go up.

Every collection has an underlying philosophy whether the collector and her guests are aware of it or not. Art collections are themselves an art form, so we can learn a lot from the talent we collect, because they help us to understand ourselves - which is perhaps the greatest of all possible adventures.



**Donnalynn Patakos**

**Private Art Consultant**

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# Richard Lee Barton

Richard Lee Barton was born in Arkansas (USA,1952). As a child, he wanted to be an artist and dreamed of ever being able to go to Europe. At nineteen, he moved to Belgium and worked as a chief cook. He came in contact with was two Flemish masters who gave him, individually, several years of private lessons. From the realist Louis Jacques Camerlinckx (1920-1989) he learned many techniques. The expressionist Staff van Elzen(1915-1987) brought him knowledge in the field of colour and abstraction. Then he followed an Academy in Antwerp.

His talent was seen at a very young age. He was given the opportunity to attend additional art classes in high school, and he won at his fifteenth of the State Prize of Arkansas for drawing.

In Belgium, he was the founder of an art group called Asikan 22.40. Arise as a response to society. They organised many exhibitions together, especially in Belgium. Other well-known members of the group were Jan Latinne (1936) and Humberto Wouters (1920-1999).

Richard Lee Barton initially painted impressionist landscapes and became known as a landscape painter. These works were greatly appreciated, especially in Belgium, where he held exhibitions at that time. At one point he went back to America, then for a short time to continue





the family business, but his heart still lay in the art.

Sometime later, he accepted a job as an Artist in Education at The National Endowment for the Arts. As such, he gave seven years of experience teaching children and disabled. He also established in his hometown in Arkansas an art centre: The River Valley Arts Center in Russellville. Here they started holding exhibitions and teaching. He then became president of the Rotary and still painted landscapes, which, however, had been given a more expressionist character.

Landscapes in all colours of the rainbow. Red or purple skies trees were no exceptions. The Barton landscapes were a concept, and there were regular articles about the work in the newspapers, he also gave many radio interviews. The landscapes become more and more colourful. Yet Europe kept pulling and in the late eighties, he settled in the Netherlands. He came into contact with the Dutch Art Dealer Mia Joosten. She was an icon in the art world and was twenty years at TEFAF. Altogether Richard Lee Barton has over the

years developed a fully recognisable style, typical also for development in his personal life. The painting tells a lot about the painter

Former President Bill Clinton visited several exhibitions of Richard Lee Barton at The Capital Hotel in Little Rock.

Princess Beatrix has one of his works in its collection.

Uri Geller, a great art collector, who at the time also had personal contact with Salvador Dalí, called Richard Lee Barton one of the greatest painters of all time in the field of abstract expressionism.

The paintings of Richard Lee Barton remain beautiful, even after years you can still see every time new forms and remarkable shades. The works are spontaneous and built layer by layer. Creativity can have a healing effect. Both in one's personal life and in a broader sense. A painting can be a good way to contribute to a pleasant atmosphere in a room. The artist is in his life often concerned with finding a balance, on the one hand, the freedom to make what he wants, and on the other hand, the limits of existence. With a clear definition of these limits, an almost limitless freedom can occur. Also called freedom through obedience, duty and structure.

In the time of Vincent van Gogh, nobody could have imagined that his work would ever be of great importance. The drama of his life and the great expressiveness of the work, however, proved more important than anyone ever imagined. The colours and shapes that gave his work stature have shaped the development of modern art.

A true artist should be creatively active. Firstly, the creation of art is a basic necessity of life. Second, he must bring something new.

The story behind his work determines its importance. The question is whether he has something to say. Then something can be told what sometimes difficult to understand differently, in words.

Creativity is of great importance for the development of a human being.



## ART CRIME IN FILM

Art is sometimes a victim- intentionally damaged, willfully destroyed, or subjected to censorship. Vandals are often motivated by political sentiments, religious or ideological disputes, or even the licentious or offensive nature of the targeted works (like the attack on Andres Serrano’s “Piss Christ,” a photograph of Jesus on a crucifix submerged in urine). This spring, a visitor stabbed Gainsborough’s “Mr. and Mrs. William Hallett” with a screwdriver. The criminal did not recite any reason for attacking the seemingly innocuous Gainsborough painting, and it is hard to fathom one- the subject is a couple strolling through a landscape. Perhaps the most notable aspect of the work is its appearance in the James Bond film *Skyfall*. In the 2012 movie, the painting appears during a scene in which Bond and Q meet. Was the painting targeted because of its cinematic pedigree?

Art can have transcendent powers, and real or fictional objects are fascinating, and so filmmakers feature spell-binding art as the centerpiece of a film

or as a vehicle for the story. The power of coveted cultural icons is beyond measure. Some of the most famous cultural objects known to mankind are hunted by the world’s most daring fictional archaeologist and professor. Long hated by archaeologists for glorifying cultural pillage, and arguably only one step above Nazi looters, Indiana Jones symbolizes what many believe is the work of archaeologists. The films are fun and entertaining- they portray intriguing heritage mysteries, including the search for two of history’s greatest art treasures, the Ark of the Covenant and the Holy Grail. Dr. Jones’s methods are atypical of real-life archaeologists as he loots, pillages, and destroys sacred sites around the world without a care for responsible excavating practices.

Indiana Jones truly is a “raider” of the Lost Ark—he steals away the artifact, and loses it to the Nazis in the process. But this is only after we see him obliterate a Peruvian temple in his quest for a golden idol. His “last crusade” ends with him demolishing Al Khazneh (The Treasury) in Petra, eliminating all of

the fictionalized Crusader history there. The climactic final scenes of the film resonate with generations of fans because the discovery of the Holy Grail embodies mythology and religious significance. For centuries, the hunt for the Grail has captured mankind's aspirations, inspiring literature, music, and visual arts (including Dan Brown's *The Da Vinci Code*, another book turned film centered on the power of art and artifacts). Placing the Grail (a vessel for eternal life) in Petra, a remote desert and canyon location full of Roman and Middle Eastern lure, could seize anyone's imagination.

Even fictional art objects can captivate an audience. In *The Picture of Dorian Gray* (an Oscar Wilde novel twice adapted to film: one named *The Picture of Dorian Gray*, and the other simply *Dorian Gray*), the title work has magical powers, mysteriously revealing the evil nature of the subject, Mr. Gray. The painting itself is a character, evolving and changing throughout the story. In the *Ninth Gate*, Johnny Depp plays a book dealer on the hunt for a set of enigmatic drawings from a book authored by the Devil. By collecting the drawings, Depp's character will be able to conjure up an opening to the Ninth Gate. Artistic images abound in the film, including forged copies of the coveted works, but only the authentic drawings hold any power.

From historical fictions to pure fantasy, audiences are fascinated by powerful images and objects. Even musical instruments have been featured for their storied provenances (histories). *The Red Violin* traces the story of a valuable (fictional) violin from its unusual sinister creation in Italy, to locations in Austria, England, and even China, with the film ending after a frenzied auction. The film focuses on the magical powers that the violin possesses and its effects on its owners.

In some films, it is not the art itself that captivates moviegoers, but rather the crimes connected to these works. Art thieves are portrayed as chivalrous, debonair, charming, and sophisticated. The beautiful Catherine Zeta-Jones and charismatic Sean Connery go head-to-head to steal art in *Entrapment*. Pierce Brosnan is the picture of refinement while stealing a painting in the *Thomas Crowne Affair*. The glamorous Audrey Hepburn and her co-star, Peter O'Toole, are classy and clever in duping people with a forged

statue in *How to Make a Million*. And of course there is no one more charming and fun than George Clooney's crew in the *Ocean's Trilogy* (incidentally, gang leader Danny Ocean is married to an art curator, and *Ocean's 12* features one of the best museum theft scenes in cinema, with electronic music and laser lights featured like a music video). Art crimes are often shown this way, but it is not reality. Most art criminals are not high-rolling millionaires, but petty criminals or violent individuals, often with connections to organized crime syndicates. It is hard for the public to imagine this, perhaps because of the powers imbued in art and historic artifacts.

This visual and historic power is used to create visual richness or captivating ambiance. Case in point—*Harry Potter and the Half-Blood Prince*. Although incidental to the film, the Harry Potter series features copies of valuable European tapestries. The Half-Blood Prince features the "*Unicorn in Captivity*." The tapestry is not just placed in the film for its aesthetic beauty, but also for its symbolic meaning. The original work is housed in the Cloisters, a branch of the Metropolitan Museum of Art. The unicorn has been interpreted as a symbol of Christianity, wisdom, love, marriage, and immortality. The tapestry, donated by Mr. and Mrs. John D. Rockefeller Jr. in 1937, is one of a series of seven, and according to the museum, they are among the most beautiful and complex surviving works from the late Middle Ages. However, it should not go without notice that unicorns are mythical creatures suitable for Hogwarts.

Adding to the decadence of décor, Baz Luhrmann's *The Great Gatsby* includes marvelously valuable paintings. The interior of Jay Gatsby's extravagant mansion is filled with classical paintings, including Caravaggio's "Resurrection." Fitting for the millionaire, Caravaggio's works are rare (he painted fewer than 100, with the majority in museums or churches) and extremely expensive, when one does come on the market. Owning such a work demonstrates Gatsby's ability to have what most men can only dream of owning. But art does not only demonstrate wealth, it can also add to the mystique of a character.

In *Bram Stoker's Dracula*, the titular character's age, wealth, and aristocratic past are reflected in his artistic preferences. Displayed in his castle is a copy

of Albrecht Dürer's "Self-Portrait," but it is altered to include the features of Dracula. Interestingly, this Dürer work has religious undertones. According to art historians, the image of the artist against the stark background recalls depictions of Christ, with some historians professing that this pose is a proclamation of the artist's role as creator. If read this way, the painting is an interesting possession for Dracula (meaning "Son of the Dragon"), a character seen as an Anti-Christ, and someone who rejected and cursed the Church in the opening sequence of the film.

Sometimes art can reveal more than character traits, it can reveal lost treasures—case in point, 1999's *Stuart Little*. A lost masterpiece painting appeared in the film and became a star in its own right. The work, "Sleeping Lady with Black Vase," was painted by Hungarian artist Robert Bereny. When an art historian watched the film in 2004, he recognized the value of the piece hanging in the background. The painting may have been purchased in 1928 by a Hungarian Jew (the last time the work was exhibited), who fled from the country before the Nazis could seize or destroy the painting. In this way, many Hungarian masterpieces became lost to time and dispersed around the world. It eventually found its way into a yard sale where it was purchased for about \$40 as a prop for the film. However, after its identity was revealed, the owner placed the painting up for auction where it fetched 229,500 Euros.

Fine art itself not only appeals to audiences, but so does the process of creating fakes. Forgery is the creation and misrepresentation of works which are falsely credited to others. The cinema loves stories about forgers. Orson Welles' masterly *F for Fake* tells the tale of notorious and skilled forger, Elmyr de Hory, while examining the nature of authorship and its effect on art valuation. It is one of the best films about forgeries, weaving a story about art forgers, their lifestyles, and even bringing the audience on a fake tale of fakery.

The small screen has also featured forgeries, in shows like *Frasier*. In one episode, the title character purchases a painting and hosts a party to unveil it. But he is humiliated when the artist declares that it is a forgery. When the disgruntled Frasier tries to return the work to the gallery, the owner rebukes his request. The episode ends with Frasier's brother

hailing a brick through the gallery's window, and Frasier hanging the worthless painting in the bathroom. Although humorous in a sitcom, forgery is not a victimless crime. Forgers scam people out of vast amounts of money and alter our understanding of art history. However, stories about master forgers have captured our imaginations for generations.

Artwork featured in films and on television hold a special type of interest for viewers, as these objects become celebrities in their own right. The Peter Webber film, *Girl with a Pearl Earring*, made Vermeer's painting (of the same name) a recognizable work, even to those unfamiliar with the 17th-century Dutch master. *Woman in Gold*, a film about the Nazi plunder and eventual restitution of "Portrait of Adele Bloch-Bauer" (known as the "Mona Lisa of Austria") made the work so popular that its home in the once peaceful Neue Galerie in Manhattan has become a necessary stop on the route of many tourists.

Fine art is a way to expressing oneself through visual images. Today, some artists express themselves through the lens of cinema and television, so it is not surprising that films and television programs have embraced the power and mystique of fine art objects and cultural treasures. As the public fascination with these works may increase the popularity and economic value of the works, the danger is that they may also be targeted for theft, forgery, and destruction.

Leila A. Amineddoleh teaches Art Crime at NYU and International Art Law at Fordham Law School. She is also the founder of an art and intellectual property law firm, and she writes and speaks extensively on topics related to art crime and art law.

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





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# STARTING FROM THE WINTER OF ART



Starting from The Winter of Art\_image 3 - Dust in The Wind, 2012  
Sun Yanchu - Silver gelatin print - 45x45cm - unique

The Winter of Art group show was inspired or stimulated by Yan Cong' work with the same title In the form of comics; he portrayed a nightmare of the unfavorable art market.

Awaken from a long sleep in the cage; the gallerist saw a batch of marvellous works completed by the artist who had been staying together with him. Wondering how the artist survived, he asked with deep concerns: " How did you make it for the past two years?" "Depending on my wife! She is working in a state-owned enterprise." the artist answered.

"When do you think the winter of art will be ended?" the gallerist continued. "I don't know, just take one step at a time! I'd better continue to paint...." the artist answered. With snowing sky outside the window, starving inhabitants in front of the gallery, unsold works scattering around the ground... therefore, the gallerist went back to sleep again while the artist continued to paint in front of the canvas.

This piece of work is full of critical meaning, and also self-mockery from the troubled gallerist and the starving artist, while the image of a strong-willed artist is extremely touching. Inspired by the work

Winter of Art, with a stream of associated works from different artists, the group show provides the audiences with the experience of "the charm of winter" and "the value of coldness".

Morning from Jin Ningning (b. 1980), has presented a blue snow world with a human being and a dolphin clinging together tightly. The reason why he has named it as Morning is that "It is the moment between dream and reality."

Kensuke Karasawa (b. 1987) has lived in Kanazawa, a famous skying destination in north Japan, for quite a long time. His initial creative intention is a simple imitation of the natural world of ice and snow. With a combination of wood and wax, he has created a unique aesthetics from materials in Continuous Horizon.

Animation Installation A One-man's Animation Film Studio from Lei Lei (b. 1985) consists of 12 TV cabinets designed and made by himself showing video works made by him in the past years. The TV cabinets derive from the time of material deprivation.

Sun Yanchu has a habit of wandering around with his

camera even in deep winter. Dust in the Wind series is a result of his roaming about in winter time.

The Chinese Spring Festival series from Tong Tianqing (b. 1972) is a set of illustrations with a style of Ukiyoe. As his painting diary, it has recorded what he has seen and heard during the Chinese Spring Festival. He has focused on death and rebirth for a long time, while Chinese Spring Festival happens to be the node to ring out the old and ring in the new.

The installation Vernal Equinox, a joint work by Wen Ling (b. 1975) and Yan Cong, is graffiti on pancake tricycle carts. On these down-to-earth food carts, Wen Ling has painted scenes from everyday life, while Yan Cong has drawn his nightmare of encountering a bottleneck in art creation. The collocation of two completely different topics has presented a split while truthful artist's life.

The image of trees has constantly appeared in Zhang Hui (b.1968)'s paintings. In the work Tree 2014.6, with the background of the winter sky of North China, he has integrated the desolation in Ni Zan's painting with the ethereality of abstract painting.

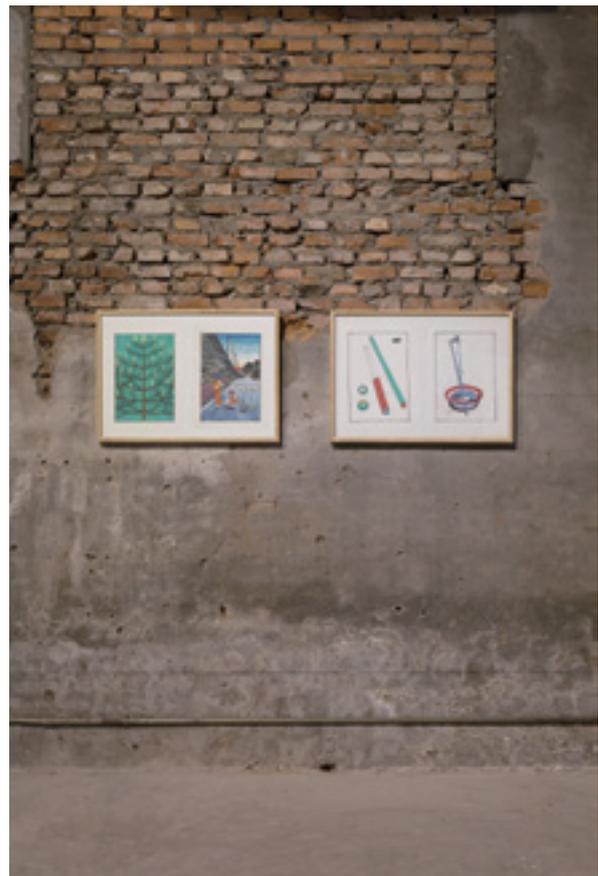
The Winter of Art may sound like a sensational theme for a show. But similar to the paradox of "the loser wins", the warmth embedded in coldness and the vitality in languishing are even more precious.

by Fang Fang

Born in 1977 in Beijing, graduated from Central Academy of Fine Art majored in Art History. Graduated from the first class of De Appel's Gallerist Programme. He founded Star Gallery in 2005. Founded Hi Art magazine in 2006 and acted as the publisher till 2010. Columnist for Bazaar Art, China.



Starting from The Winter of Art\_image 6  
Morning, 2012 - Jin Ningning  
Acrylic on canvas - 100x120cm



Starting from The Winter of Art\_image 7  
The Chinese Spring Festival - New Pine of  
Tomb-sweeping Day / The Flowers On The Road / The  
Fish in The Basin / The Rafters, 2014 - Tong Tianqing  
Mixed media, paper - 41x29cm x 4

# Art



Rikke Darling

## *as a voice in the climate debate*

We all know climate changes are happening. We are intellectually aware of climate change's potentially devastating impact on our planet, and yet simultaneously we distance ourselves from feeling this danger. Most people have an apathetic response to the climate change, and our failure to transform our behaviour in the belief that somehow, individually, we are impervious. Art has always had a place in the public debate. Art is a language that speaks to our emotions, and coming to the climate debate awakening of emotions are important for individuals to feel responsible for changing personal habits.

Nature fascinates many artists. And that is also the focal point for the Danish visual artist Rikke Darling. She believes that everything is connected in a complex system that we as human beings never will be able to understand and she is very concerned about the ongoing climatic change. The catastrophes ranging from floods and hurricanes to coming food crises as consequence of global warming are

obvious signs of an ecological system that is out of balance, caused by man-made impacts on the environment.

Artists are often referred to as more sensitive of what is going on around them. With the power of premonition, many committed artists have reacted with their artworks to changes in society and environment, drawing attention to problems that are often not being acknowledged by the general public. Rikke Darling believes that artists play an important role in alerting, educating and informing society, by means of aesthetics.

An artwork can contain a lot more than just a beautiful surface. It can convey important messages. Sometimes more direct than others. Paul Klee once remarked that painting makes the invisible visible. But it depends upon the individual background and openness of a viewer to how much is understood from the contained messages. Rikke Darling sometimes likes to communicate more narrative about



issues. She is mainly an abstract painter, but time-to-time she adds more figurative objects to be able to communicate more clearly. It can be insects, humans or flowers. One figurative object can contain many stories. It can be a symbol of cooperation (ex-bees or ants) or reflect human emotions like greed.

Insects like cockroaches, for example, can be agents in spreading hepatitis, dysentery, and many species of parasitic larvae can be dangerous and damaging, as transmitters of diseases or because of their venoms. Peasants see insects mainly as pests that destroy their harvests, and we forget that they also have a valuable function in the ecological system. In response, mankind has decided to make use of chemicals, highly poisonous insecticides and pesticides, which not only kill the insects, but also damages the health of humans who come into direct contact with it, or through the residues of chemicals contained within our daily food. Humans often believe that they can manipulate nature.

That we can change small parts of nature to our benefits - and can foresee all the consequences. But even though we have come very far scientifically, we still know very little. Everything is connected in all scales, and nothing can be left out. The connections in nature are on so many levels. Is extremely complex and just small manipulations can create an avalanche. Any good thing has a bad side and too much "good" can be bad. Everything is connected in all scales, and nothing can be left out.

Looking for the principle of balance in nature, or life generally, Rikke Darling explores the light and the dark sides of processes by acknowledging the dangers, risks and abysses. For the love of nature, for the love of the whole Earth, she truly believes in the importance of artist's expressions in the climate debate.

Rikke Darling sees her art as an expression of her philosophy. In her art she seeks for the unknown mysteries in life, considering all life forms as basically the same, coming from the same ground material. She has a fascination with the patterns in life. Fractals exhibit a repeating pattern that displays at every scale. Evolving symmetry is building the world - the replication is the same at every scale as a self-similar pattern.

Rikke Darling invites the viewer for a journey through inner and outer spaces. There is a demanding appeal in this: to observe the inner and outer worlds more diligently and to bring them into balance again. The macrocosm is reflected by the microcosm, structures outside relate to structures inside. Life forms consist of structures that life itself is structuring.

We need to remember, that human beings are not just a part of nature - We are nature, and with all our superior abilities to manipulate nature, we have to be careful not to tip the balance.

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

# Protecting Museums and Cultural Venues



by Andy Davis  
Managing Director of Trident Manor

By their very nature museums, art galleries and other cultural heritage sites possess items that are of value to criminals and private collectors. However, in recent years the threats facing these venues, as well as the homes of wealthy individuals, has changed.

While there will continue to be opportunistic thefts, art crime has become more specialised and sophisticated. Organised crime groups spend many hours conducting surveillance, visiting target premises several times, sometimes week and months in advance. Physical and technological security measures are noted, and means of bypassing them are sought. Attacks, when followed through having a higher than average chance of success. If theft were the only threat facing museums and cultural venues, then a concentrated effort could be made specifically to reduce the impact of it, but unfortunately, that is not the case.

Anti-hunt activists, environmentalists, politically or religiously motivated individuals and even those suffering mental illness all pose additional threats to venues and exhibitions. Their motivation and intentions will vary from, causing damage to artefacts, damage to the venue's reputation, obtain publicity or to cause harm to individuals within the venue. The threats and risks they pose are significant,

and all need to be considered in the protection of museums and cultural venues.

So far I have not mentioned the threat from terrorism. Historically museums and other cultural venues were not considered legitimate targets. That was in the days of politically motivated attacks which were directed against governments and institutions. Unfortunately, and as recent events have shown, museums, restaurants, music concerts and places of worship have all been targeted and attacked; primarily because they present an easy target for the attackers. No longer is it necessary to spend weeks and months planning terrorist acts with sophisticated bombs and weaponry, household items, knives and vehicles create as much carnage and destruction, and are equally as newsworthy!

So, what can be done to protect against such a wide range of threats and risks they pose?

Burying your head in the sand doesn't work, and you have certain legal obligations to meet to satisfy your duty of care responsibilities for staff and visitors; as well as artefact owners and insurers.

I have helped clients minimise their capital expenditure, in some cases by millions of dollars, in others by hundreds of thousands of pounds by

adopting a sensible, but methodical approach to their security risk management activities.

#### Create a Security Governance Model

It is important that organisations have a security strategy and policy in place so that senior management is defining expectations, tolerances, roles and responsibilities with regards to security management and protection strategies.

Any protective measures that are introduced should be risk based. That, therefore, means that threat, risk and vulnerability assessments need to take place. In doing so, threats are identified as are the dangers posed by them to the organisation.

A good governance model will provide the direction and parameters of acceptability upon which the security design can be based.

#### Integrated Security Design

Protecting any asset is a simple process and will consist of 1 of 4 measures; physical, technical, operational and educational. The important thing that is often not considered is that the greatest defence is achieved through the application of multiple measures, each overarching and interlocking with the other. This provides greater security in depth, resilience and robustness.

Physical security measures include walls, doors, windows and locks. Providing a barrier between public or open spaces and areas that need to be controlled and protected.

Technical security measures support physical and operational measures as well as providing a degree of deterrence. Technical security measures include CCTV, intruder detection alarms and access control systems. Operational security measures outline the processes and procedures used to ensure security policies are implemented. They control some activities while providing clear direction with regards to others. Examples of operational security measures include using guards, patrolling, search procedures and incident responses.

Finally, educational security measures provide the skills and knowledge needed to implement the operational security measures, increase levels of awareness and vigilance amongst staff and visitors. This is especially important in relation to terrorist attacks and other major emergencies that may happen at the venue. Time spent increasing people's knowledge of the actions they should take during emergency situations is never wasted and should be repeated on a continuous basis.

Figure 1, shows the benefits of adopting a multi-layered approach to the protection of venues and objects by ensuring that each security measure does not work in isolation and is mutually supportive of the other. Where single security measures are applied, vulnerabilities are increased.

#### Continuous Review

Threats and risks are ever changing, and cultural venues need to constantly review the ones that they face. Where vulnerabilities are identified proactively identify ways of reducing them. Governance documents should be under regular review and where changes exist which affect the protection of venues or assets, change and update them. It is only by a constant review that protective measures can remain relevant, up to date and beneficial.

#### Conclusion

It is difficult to provide anything but a brief overview on ways to protect museums and cultural venues in this format. If in doubt seek professional advice or attend one of the many seminars that exist on the subject. However, by following the observations made proactive and positive steps will be taken to reduce the levels of risks that are faced and increase protective measures. Most importantly it identifies an understanding and organisational direction that should be followed and which becomes legally defensible.

Andy Davis is the Managing Director of Trident Manor a specialist security, risk and crisis management consultancy and the Chair of the IAASF (International Arts & Antiquities Security Forum).

[www.iaas-forum.com](http://www.iaas-forum.com)

# ART AND ARCHITECTURE IN THE CONTEMPORARY CITY



by DANIELE LAURIA

(4) The "Plaza de Bolsillo" at the junction streets of Santo Domingo and Teatinos, Santiago. Photo: Daniele Lauria

On January 31st, exactly forty years ago, the Centre Georges Pompidou was inaugurated. It seemed as if an alien spacecraft had landed in the centre of Paris and that this project designed by Renzo Piano and Richard Rogers was a hazardous bet. Instead, it turned out to be a real success, although controversial, that could express the value of an iconic architecture for culture. This value had some forerunners, such as the New York headquarters of the foundation Guggenheim, designed by Frank Lloyd Wright. Another example is the Niterói Contemporary Art Museum (1) designed by Oscar Niemeyer, which was in line with an architectural tradition that has its roots in his projects for Brasilia. However, no building dedicated to culture was able to express that concept more than the Guggenheim in Bilbao, opened just twenty years ago. It is the work of Frank Gehry who managed to turn the city of Bilbao into an international tourism destination and to put an end to a long economic crisis. At the same time, the Bilbao's Guggenheim gave the green light to a global process that over the years, has involved a lot of archistars and the most important cultural institutions in the world.

Parallel to these authentic urban marketing operations, in recent years and especially after the 2008 crisis, new options are starting to respond to the principles of sustainability. The recovery and reuse of architectures of the past and the aim to turn them into spaces for culture are swelling in demand. A process that, even in this case, has many successful examples, starting from the London Tate Modern,

designed by Herzog and De Meuron and based in the former Bankside Power Station, that was reused since the year 2000.

I, in a much more modest scale, have tried to stimulate my career as an architect with the principle and techniques of re-use of historical buildings for cultural functions. It started when I was involved in the restoration project of the former prison "Le Murate" in Florence, designed by Renzo Piano and converted into a vital centre of culture. This experience was crucial for subsequent initiatives of my firm. From 2005 I worked on the restoration of the Florentine convent of Santa Maria Maggiore, a seventeenth-century building abandoned and closed for over twenty years. After a long recovery process, it was reopened as the headquarters of the "House of Creativity" (2). More recently, after similar experiences in South America, I signed the project for the re-use of the royal building of "Le Pagliere", which was built in 1868 simultaneously with the passage of the Italian capital from Turin to Florence (3). The work has just begun with the aim to transform the building into a space for art exhibitions and cultural events, all in collaboration with the Uffizi Gallery who runs it.

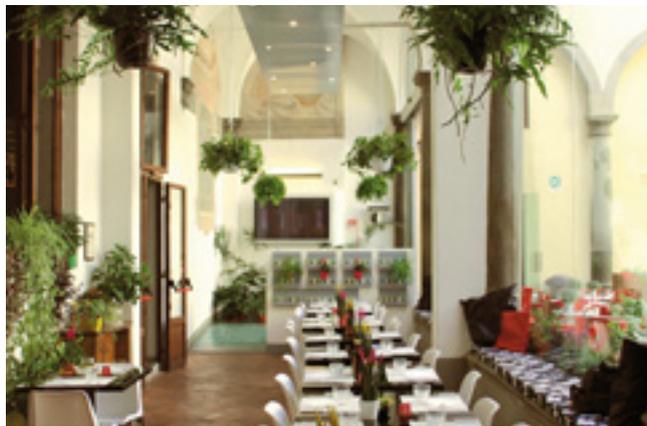
Obviously, this is a drop in the bucket of a much larger process that is trending in Italy as well in others countries. Among the most important examples, I can reference the reuse of the medieval Hospital of Siena as the museum of "Santa Maria Della Scala". Not to forget, is the restoration of some wool factories of Biella, a little city halfway between Milan and Turin.



(1) Niterói Contemporary Art Museum, Rio de Janeiro. Photo: Daniele Lauria



(3) The "Le Pagliere" building, Florence. Photo: Daniele Lauria



(2) The "House of Creativity", Florence. Photo: Daniele Lauria

The famous artist Michelangelo Pistoletto turned one of them in the headquarters of "Cittadellarte" (The Citadel of the art), a foundation active in the world for urban art projects.

It is, in fact, the urban art that can positively affect the city's scenery and play an important role in the urban transformation and social renewal processes. I have been a direct witness of this, between 2007 and 2009 when I was the Artistic Director of the Festival of Creativity in Florence. During these years, together with the Pistoletto's foundation, we decided to support the project led by Juan Sandoval for the recovery of the Moravia district in Medellin, Colombia. It was an urban art project that accompanied the city's renewal plans and the

creation of the Moravia's Cultural Centre designed by Rogelio Salmons. In those years, artists from various countries formed laboratories with the populations to get them involved in the process of urban transformation.

Another example is Favela Painting Project created by Jeroen Koolhaas and Dre Urhahn. Their largest work involved Rio de Janeiro's Santa Marta favela painting of over 34 houses, covering an area of 7000 square meters at the central square of "Praça Cantão". This resulted in an explosion of pastel rays of sunshine, which turned in a powerful weapon to catalyse social change.

A last case is the "Plazas de Bolsillo", a Santiago enterprise of recovering urban abandoned spaces for new social uses, focusing on art. The most famous project is the one in the historical centre of the Chilean capital, at the junction streets of Santo Domingo and Teatinos. (4) Here, a coloured mural of 850 square meters was made by Dasic Fernández, a famous Chilean artist who lives in New York. In this mural, he transmits the great tradition of the Chilean murals featuring the charming city of Valparaiso.

In fact, the best-known kind of urban art is that of the graffiti which characterises entire cities such as Berlin, where the famous wall hosts the renown kiss of the communist leaders Erich Honecker and Leonid Brezhnev, painted by Dmitri Vrubel. This graffiti echoes a certain irreverence of Banksy's graffiti. Always in the same wall, the works of Thierry Noir seems to have found new life in the characters that the Brazilian artists "Os Gêmeos" are painting in various cities including Vancouver, Boston, New York. Finally to celebrate urban art as a global phenomenon not only of redevelopment processes but also of powerful actions of urban marketing it can be pointed out the decision of the city of Chicago, famous for its public works including the celebrated "Flamingo" by Alexander Calder, to designate 2017 as "the Year of Public Art,".

It can be said that art in the form of emblematic architecture or freely shown in urban contexts, is really an instrument of great strength for the economic and social growth of a city.

Daniele Lauria is an architect, opened his firm in Florence, Italy, in 1999 with a project for the European Festival for the Internet that was exhibited at the 2000's Venice Biennale of Architecture.

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# Collecting art is more than a good investment



## *The Personal Touch*

Written by Dr. Ellen-Andrea Seehusen

The art world can be very intimidating for newcomers as well as for veterans at times: A white cube space with a desk like a barrier at the entrance, a room full of people standing in circles at a vernissage, a stage, an auctioneer or the overwhelming atmosphere of an art fair on opening day. In this environment, it is good to have a navigator to help collectors discover art that will enrich their lives and, as an extra touch, add value to the portfolio in the future.

### Private Collectors

Being an art enthusiast and curious about the idea or concept behind a work, I like to introduce my clients to art fairs, galleries, biennales and ultimately to meet artists and

look at the world of ideas behind an artwork. In our fast-moving, digital world, a more personal approach is often welcome. In this manner, a collector gets a more personal access to artists and artworks, and in some cases, lasting friendships are fostered.

Each client has individual needs and approaches art in a very personal way. In the end, it is not only my job to offer art, but to bring the right people together to create experiences around buying and commissioning art works. It is all about communication, and then a world which seems opaque, suddenly becomes a lively place of interaction and exchanging ideas. And the piece of art which is purchased or commissioned, tells a longer story and has even more meaning to the collector.



### Corporate Art Engagements

Working with artists is a special experience. Their ideas and foods for thought broaden the horizon and add neglected aspects to a discussion. The creative spirit is often welcomed by executives, as it is a valuable perspective from outside. Commissioning works this way is perfect to support artists to realize special concepts. Especially in real estate projects, the artist can make bespoke adaptations to the environment, where the artwork is installed and displayed. Many real estate developers are enthusiastic about adding bespoke art to their projects, because it adds a special touch to the building and underlines individuality.

For companies, the direct cooperation with artists is also a source of new spirit and inspiration. When asked why they started an art program for their company, many executives intuitively mentioned that creativity is part of their corporate DNA. By establishing artist commissions, sponsoring art prizes or fostering young talents, many companies are both strengthening their heritage as well as staying in contact with new artists and art world trends. Although it is hard to see concrete results or return on investments, companies profit in many aspects from art programs. Corporate

Social Responsibility and positioning the brand in the creative environment are two of the general outcomes, that are created by corporate art programs.

### My personal approach

I am constantly on the lookout for new ideas and artists worldwide. Sharing my experience and passion for art is the most rewarding part of my work and for me it is the most important to take an individual approach to each client and project. Part of my research has always been the connection between companies and artists and the ways they can complement each other. On my website [www.iam-munich.com](http://www.iam-munich.com) I am constantly publishing interviews in the section "Why Art" that investigate companies art engagements. Currently, illycaffè, BMW and Davidoff are some of the highlights to explore.

Dr. Ellen-Andrea Seehusen was formerly Lufthansa First Class Brand Manager and managed international events, sponsoring and brand centers for BMW. In 2007 she founded IAM International Arts Management GmbH to deliver bespoke art concepts to global companies and private collectors.



## LIGHT IS A SIGN OF LIFE

I have something of a primordial fascination with light. At its most basic, light is a sign of life, and through my practice, I invert this to use light to document the very movements of life. A gesture, a journey, a series of movements; all can be translated by me into the neon works that I fabricate.

My fascination with neon light originates from my time at college, when I moved to a busy college town from the depths of the Northern Irish countryside, I noticed the continuous flow of traffic and how the noise and lights came into my student house at night time. I began to experiment with how I could visualise the sounds and lights that were invading my space, capturing the passing moments in time. [see image A24 & M1 to Great Patrick St]

Discovered in the late 19th century, neon light results

from sealed glass tubes with two electrodes; the electric current makes the gases glow. It is widely accepted that the French inventor Georges Claude first put the luminous tubes of gas to commercial use and patented it 1911. The tubes are heated and can be blown or twisted into many shapes. A phosphorescent coating gives them a more spectral glare.

Early neon usage was almost exclusively in the realms of advertising and signage. Between the 1930's and 1950's, there was very little artistic experimentation with the neon medium, with the little there was centred around sculpture and performance, such as Guyla Kosice and his 1946 neon piece Madi neon No. 3, which used neon to paint with light. It wasn't until the 1950's that artists such as Francois Morellet, Lucio Fontana and Paolo Scirpa started to use it

regularly as an artistic media. The popularisation of neon in art can be attributed to Dan Flavin, whose works first populated galleries in the 1960's and have continued to do so.

Neon tube fabrication hasn't changed much since 1950's. It is still a handcrafted media. A glass bender heats and forms each shape one bend at a time. However, the development of new transformers and electrodes make the neon tubes of today superior to their predecessors.

While neon has been appropriated and glamourized by household names such as Bruce Nauman, Keith Sonnier and Joseph Kosuth, within the art world, it has remained a media that relies heavily on industrial neon producers to fabricate the work. I am the only neon artist in Ireland who fabricates their work and, for me, the fabrication is as much a part of my practice as the idea behind the work.

From 1996 to 1999 I studied at the Surrey Institute of Art and Design University College (now the UCA), specialising for one year in 3D Design and two years in Fine Art. I continued my training in Dallas, Texas in 2009, studying neon glass skills. Now based in Northern Ireland, I use light to "draw" elements of the world around me and then create the neon to translate the ephemeral light drawing into neon sculptures.

Despite the fact that my work is not figurative, it is about people and an important part of the process for me is to record the timing of their breathing. Similarly, I record the sounds of the city as I walk through, taking long exposure photographs. I correlate the different sounds I hear or inhalation rhythms to match the sequence of the neon lights as they turn on and off, embodying the real-time kinetics of the original performance. For instance, the translation of breathing into my work may be shown as an activation of the gallery space with dark pauses in one instance and bright glow in the next. [see image Tipping Point]

I create site-specific neon light sculptures and installations that are the aftermath of our combined experience. In this way, the static sculptures embody the transients of the performance. Creating the neon is a solitary exploration, a fragmented memory of

the now ended performance. Some essence of the original performance remains in the final sculptural works, but there is also something that is created new in the final neon works.

The name Neon is derived from the Greek word νέος which mean new. This is fitting, as the experimentation with neon in art led to many new art forms, such as light boxes, as well as new ways of combining art forms, most notably text as art. While once neon text was used to advertise products, now it has become ubiquitous as a purveyor of statement or sentiment, going from Joseph Kosuth's 1969 work FIVE WORDS IN BLUE NEON to Tracey Emin's 2012 work I don't believe in love But I believe in you.

Currently, I am developing a new series of work entitled Infinity Studies: Monotony. Having had three children with my wife in the last six years, the vast amount of monotonous work involved in running the family home has become apparent. Time and motion studies, as investigated by Frederick Winslow Taylor (time) and Frank and Lillian Gilbreth (motion), document the time it should take to complete a process and how breaking down the process into components and removing unnecessary ones increases efficiency.

A difficulty of the studies is how to account for the human element: maximum efficiency may have a direct correlation with both repetitive strain injury and psychological deterioration. I have designed a prototype of an immersive work where a box represents the inside of my wife's head, and the height of the box is about her height. The reflective outside surface determines that the viewer is inside the work before they even enter the box. The square pattern not only represents motion studies or the measurement guide but also the idea of repeating actions. When you are inside the box, the weight of the repetitiveness of the actions should be claustrophobic. [see image Infinity Studies: Monotony]

The journey of neon is cyclical, light and life travel through the aspirational glamour of neon advertising, to clichés, to expressions of visual language, back to advertising and repeat.

by Kevin Killen

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