

# ART & MUSEUM

The background of the entire page is a high-quality photograph of numerous pieces of medieval plate armor. The armor is made of polished metal, likely steel, and features intricate designs and rivets. The helmets are various styles, some with visors and others with decorative elements. The breastplates and gauntlets are also visible, showing the detailed craftsmanship of the period. The armor is arranged in a way that creates a sense of depth and abundance, filling the entire frame.

Summer Issue 2018

Hermann  
Historica  
Auctions  
Munich





The British Art Fair

The legacy  
of Gay Hutson and Angela  
"Bunny" Wynne,



Hermann Historica

Auctions in Munich



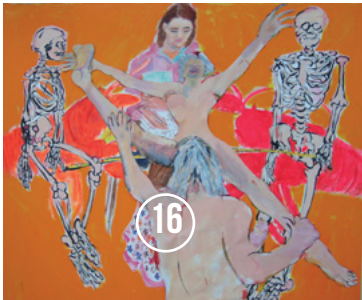
LIVERPOOL BIENNIAL 20th YEAR

LOOKS AT THE STATE OF THE WORLD



Independents Biennial 2018

A platform  
for the independent arts in  
Liverpool



Elizabeth Cope

Red Lobster



Secret Commissions in Art Transactions  
Risks & Safeguards by Phoebe Kouvelas, LL.M.



The 2018 Global Fine Art Awards

Nomination Announcement



# WELCOME

## ART & MUSEUM MAGAZINE

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

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

Art & Museum is distributed within Family Office Magazine and also appear at many of

the most significant finance, banking and Family Office Events around the World. Our Media Kit is worth a look. [www.ourmediakit.co.uk](http://www.ourmediakit.co.uk)

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

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

[www.familyofficemag.com](http://www.familyofficemag.com)  
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# Hermann Historica Auctions in Munich

## A showcase of fine craftsmanship from the armourers and blacksmiths of the Middle Ages

Hermann Historica Auctions was founded some 50 years ago in Nuremberg, specialising in military history. Today, the company has a global team of specialists, 40,000 clients and a flow of stunning pieces passing through its spring and autumn sales programme.

This season's sale was an exciting one for enthusiasts because it exhibited key pieces from the battlefield reflecting the mastery of medieval metalwork.

These were distinguished artefacts from the most talented craftsmen of their time, who devoted their skill to overcoming the exceptional challenges of producing and designing armour, arms, blades and shields. Combining reliability, functionality and aesthetic beauty, these works were produced for armouries, arsenals and armies of the day.

In calibre and artistry, they stand up to the best of that produced for the contemporary religious and secular markets. Far from being merely utilitarian, these were objects designed to highlight the status, prestige and honour of the bearer. Moreover, like modern day branding, the artisan was aware of the need to represent whichever affiliation the combatant enjoyed, through the characteristic execution of the piece. As a result, virtually every conceivable artisanal technique has been employed in the manufacture and ornamentation of this armour and weaponry.

One of the prize catalogue entries in this auction was a complete piece of Augsburg style, German armour, 1.75m tall, dating from the second half of the 16th century. It was meticulously crafted as a protective shell from the prominent, roped flanges at the gussets and clever neck opening, to the shoulders, greaves and gauntlets, these sliding on several lames to optimise freedom of movement.

Even at the time, classic armour for the field was adapted for other purposes by means of modifications,



*German full Armour in Augsburg Style*



*Significant Etched Italian Morion, Pisa*



*Shoulder Sliding on Several Lames*

such as reinforcements and additions. This advanced production method was also in evidence here with its plethora of individual parts shielding the body from head to toe. Boasting a particularly sturdy, ridged breast plate it also had a screw-mounted, hinged lance to the side. These innovations were designed to afford high protection during a tournament. The ensemble was topped with an elegant helmet, forged from a single piece of metal and fitted with visors. Once again, the armourers' skill of this period was very much evident in the unusual stylistic rendering of the eye and mouth areas. While narrow eye slits permitted vision, the breathing apertures were artfully conceived in a rosette on the left and slots on the right. To this day, the assembled half armour is an impressive testimony to medieval artistry, a distinctive design object bringing history to life before our eyes.

A second piece of note this season was a rare, German chamfron from the same period, which tells us that the armourer's intentions went beyond bodily protection.

Crafted from a single sheet of iron, sporting ridges and riveted ear covers, the elaborately turned head piece with its semi-circular eye openings would have shielded the horse's skull from all manner of blows. The lavishly detailed workmanship demonstrated a mark of great respect for animals on the battlefield whilst achieving a harmonious overall finish to what was an extremely intricate artefact. Indeed, this example boasted a continuous etched ornamental band, partially gilded, blackened and further embellished with a border of brass rivets.



*German Rapier with Silver Inlays, 1610*



*Blackened Iron Decorated with Silver Inlays*



Equally worthy of note in the catalogue was a morion, a helmet devoid of visor. This example was highly decorated with black stain etching. In a characteristic form and crowned with an unusually high comb, the appeal of this helmet lay not just in its exceptionally renowned provenance, namely the prestigious Conan Doyle Collection, but also in its magnificent decoration. Trophies with a lion and dragon adorned the comb, while Fortune perched on the skull, flanked by two putti and further trophy decoration. The etchings had been executed with such finesse, clarity and precision that they bore comparison with fine drawings. The continuous lining rivets with ornate brass rosettes were the final aesthetic flourish to the helmet, which was probably made in Pisa, Italy, circa 1580.

Next in line, somewhat later, yet no less significant, was a German sword from the early 17th century. Similar weapons are to be found in the best military museums of Stockholm and Paris. The blackened iron knuckle-bow hilt was particularly arresting by virtue of its fine décor of flower tendrils and cherubim, inlaid in silver. The sophisticated inlay technique – the marquetry of the artisan metalworker – has all but vanished today and was only used for exclusive artefacts. With its eight ribs of the pommel adorned with silver, it therefore elevated this particular piece to a special collector's item. The sturdy, double-edged blade of the exquisite rider's sword was in excellent, untouched condition, with six small X marks adhered on one side and Pi marks on the other. A brass wire winding and Turk's heads on the slender grip completed the sword's pleasing elegance.

The final piece shown here was the work of a remarkably gifted artisan, who succeeded in composing a true work of art. The inlays of engraved and blackened bone enhanced the walnut stock of a hunting wheellock rifle, produced in Bohemia in 1678. Hunting scenes and castles,



*Finest Inlays of Engraved and Blackened Bone*



*An Etched and Gilt German Chamfron*



*Etched Band Ornaments Partially Gilt and Blackened*

interrupted and framed with filigree silver decoration, were vividly depicted with incredible attention to detail, being inlaid and contrasting the dark wood. From a hunter on horseback, his weapon drawn, to a pack of hounds pursuing a lion as it attacked a hunter, every scene was beautifully executed and a narrative in its own right. Moreover, an eagle on a hill, surrounded by trophy decoration, graced the cheek of the rifle. The metalwork on this rifle, as sumptuous as it was unique,

was painstakingly and skillfully designed. Engravings of a bird and leafy vines embellished the lock plate and there was even a face to be discovered on the spring-loaded pan cover, with a wild boar on the lid. This entry was dated and initialled.

Along with the usual wide range of high quality precious objects, these examples were for sale at the Spring Auction. The next auction will start on the 6th of November 2018. Approximately 6,000 lots from all specialist areas were to come under the hammer at Hermann Historica. These include antiquities, arms and armour, works of art, hunting artefacts, orders and collectibles from all fields of history and military history.

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contact@hermann-historica.com  
Autumn Auction:  
6. - 10. November + 19. - 23. November 2018  
www.hermann-historica.com



*Hunting Wheellock Rifle, dated 1678*

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**This year's topics include:**

- Provenance and the Blockchain: Issues and Future Visions
- The Fifth Anti-Money Laundering Directive – what does this mean for the art trade?

- The Evolving Art Fair
- A Comparative Art Law Study: to litigate, mediate or arbitrate?
- The Entrepreneurial Museum

**Keynote speaker:**  
Michael Ellis, Minister for the Arts

**For more information or to book your place**  
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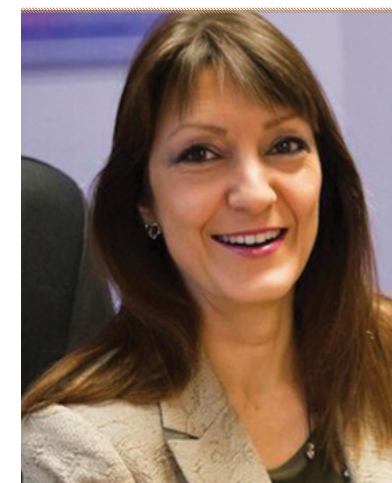
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Johnny Sandelson and Robert Sandelson



by: Pandora Mather-Lees

## The Revival of Modern British Art ... and the British Art Fair

By his own admission, Robert Sandelson unwittingly rides on a storm of interest as he acquires the British Art Fair. Museums and mega galleries such as Sadie Coles, Gagosian and the Wallace Collection have woken up to the potential of 'Modern British' as they shift their attention to embrace a period somewhat obfuscated by the Contemporary Art trend.

We interviewed Robert to ask why he got involved, his strategy for the future and who he is attracting to the Fair as it relaunches on September 20th, 2018.

Following a gruelling day of meetings in town, caught up in the heat and traffic, Robert arrived apologetically yet energised for a much-needed cocktail. Greeting me warmly, as if he had known me for years, he launched straight into a story about how he and his brother Johnny, an entrepreneur investor, grew up amongst fine art. Their parents, Victor and Bernice owned Montpelier Studio and were among the first exhibitors at the 20/21 British Art Fair and it is now dedicated to them.

Robert has known the previous owners Angela Wynne and Gay Hutson for over 30 years and helped out as a young student, eventually exhibiting under his own name. Despite being a businessman, his motivation and goals for the fair centre around love for his subject, "It is all about the art", says Robert. "My favourite period is British art of the late fifties, Bryan Wynter, Patrick Heron, Gillian Ayres and Paul

Feiler. I know immediately the period when I see it; something happened in those few years which was really powerful. I keep going back to that period".

Having dropped the "20/21", The British Art Fair is relaunching and rebranding at The Saatchi Galleries. It offers much more space, is free from the interference of sunlight and has museum quality walls and partitions, not to mention chic hospitality. The Chelsea venue is sure to attract a significant footfall and new audiences, particularly as it is the only fair to specialise in the Modern British and Post-War period and features the most important dealerships. Names such as Offer Waterman, Connaught Brown, Daniel Katz and Bowman Sculpture are all dealers who participate in international art fairs and are excited by the fair's revival. Indeed, Jonathan Clark came out of retirement to participate in the show this year.

Robert will spearhead strategy and operations leaning heavily on outgoing owner, Gay Hutson as fair manager. Gay will remain as a consultant over the next year to continue to support her remarkable endeavour as well as running London's popular Women in the Arts Luncheon Club.

Family Office Magazine and Art & Museum Magazine are delighted to have a media partnership with the British Art Fair, see [www.britishartfair.co.uk](http://www.britishartfair.co.uk).

May 2018

The British Art Fair is the legacy of Gay Hutson and Angela "Bunny" Wynne, a successful and happy partnership spanning over 30 years.

The British Art Fair would not be what it is today without their creativity, energy, charisma and commitment. Sadly, Bunny, died suddenly, shortly prior to publication and we would like to devote this article to her memory.





# Independents Biennial 2018 – a platform for the independent arts in Liverpool

by Derek Culley

Independents Biennial is one of the largest and most exciting contemporary visual arts festivals in the UK. The festival was founded to stimulate and support local artists, and for its 2018 relaunch is focusing on what that means to its audience.

Artists and supporters have described 2018 as a rebirth for the festival, which for the organisers is both daunting and motivating. The job of the Independents now is to clarify what it is going forwards, curating a programme that shows the best of what there is in the region, to people who can benefit most.

Independents Biennial 2018 will showcase the highest number of artists, events and venues during the Liverpool Biennial Festival of Contemporary Visual Art, creating a region where art is impossible to miss.

Simon Yorke, Chairman of Independents Liverpool Biennial, 2008-2018, and Patrick

Kirk-Smith, Director of Art in Liverpool, look at the past and future of the festival in conversation with Art & Museum Magazine:

**AM:** When was Independents Biennial established and can you discuss its success to date?

**Patrick Kirk-Smith / Simon Yorke:**

The Independents was established in 2002 alongside the 2nd edition of the Biennial. During Liverpool's year as European Capital of Culture, we showcased 1193 artists of local, national and international status in 175 events at 92 venues to a recorded audience of more than 400,000. More important than figures though are the Biennials' impact. Cultural tourism in Liverpool has constantly grown since 1999. They have both contributed to establishing Liverpool's international reputation, and have opened the door for artists and audiences to connect on a very personal level with the visual art in the city.

**AM:** What is that "something" that makes Independents Biennial a unique arts festival?

**PKS/SY:** Independents Biennial is something incredibly hard to pin down. There are innumerable confusions that lie between it and Liverpool Biennial or 2016's Biennial Fringe, so the product is an open source festival that does away with ownership because it has to. The festival wouldn't work without opening its diary to everyone who needed it. The result is an eclectic mix of art forms from local artists, as well

as artists from elsewhere that can bring something unique to the festival themselves. This year we'll be working with the Royal College of Art on a series of public interventions, but equally, work with local and emerging artists like ROOT-ed Zine to create a conversation that breaks down council boundaries and creates a festival for everybody. Our aim is for as a high quality, diverse, inclusive and accessible contemporary arts festival, that achieves a complementary presentation of the work of independent artists and curators within the context of an international festival of contemporary art.

**AM:** Briefly, what is the mission of Independents Biennial?

**PKS/SY:** Independents Biennial is about showcasing talent. We don't want to tell artists what they should do but like to think that the festival creates a platform for them to think big, try out some new work they've not had the chance to, explore new collaborations and get noticed. Liverpool Biennial brings people to the city. We want to bring people out of their homes, onto the streets of their own city. Both festivals exist because both festival's need to. The international festival shows the power of Liverpool as an international voice, the Independents show the heart behind it.

**AM:** How is this overall purpose impacted by the current Art business landscape?

**Answer:** PKS/SY



*Terry Duffy Monuments, Martins Bank, Independents Biennial 2008*

Artists need to be part of a growing and nurturing community. Liverpool has that in droves, but – to give one example - so far this millennium it's become increasingly difficult to actually make a living as a professional painter. The 'art market' has become a very competitive place and that competition doesn't translate well to the North West. Actively helping artists to sell their work, and make a living out of their involvement in the festival is a big part of the aim for 2018 and beyond. The festival, as well as Art in Liverpool, and the artists they both support has to develop the professional skills to move comfortably between the art world the commercial one.

**AM:** As a strategy, does Independents Biennial view the importance of a coordinated approach among the independent Artist Groups?

**PKS/SY:** Looking at local artist collectives is the only real way to understand the diversity of visual art in a place. A brilliant example of artists we want to reach are groups

like Non-Just Collective, a group that came out of Liverpool Biennial as 'not just volunteers'. But it's not just the artist makers, it's the writers, the studio coordinators, the workshop leaders too. The variety of disciplines at work in the Liverpool City Region deserve voices unique to them, and that's where coordination becomes an incredibly important part of the festival. If you take one example of the audience coming to the city for Liverpool Biennial, what they should leave with is a rounded vision of Liverpool as a city where things get made, not just a city where things happen. It's easy to be a city where things happen, but cultural tourism relies on creative output.

The Independents becomes the incubator for creativity, increasing the professional development of local artists, and students. By increasing the creative capital of the city, we will attract more creative companies and will influence more students to remain in the city.

**Question:** AM

In 2016 the Independents Biennial did not take place, instead it was replaced by Double Negative's Biennial Fringe. Can you please discuss this development and where the Independents will be in 2020?

**PKS/SY:** The future of the festival has to look to its beginnings. In 1999, the festival was the fourth strand of Liverpool Biennial, until 2007 when we became completely autonomous. In the early years, the festivals lived comfortably alongside each other, and the results were hugely beneficial to artists. When the two were connected the support for local artists led to significant boosts in their careers, and we want to retain the autonomy we have had since 2007, the relationship. Equally, the separation of the festivals gave a more open platform for local artists to show the world their work.

Lewis Biggs (Artistic Director of the Liverpool Biennial 1998-2011) has said that one of the main reasons he created (with James Moores) the



*Bogdan Rata, "The Middle Way" courtesy Nasui Collection & Gallery Polyester / polystyrene, paint, metal Size: 3,5 m height x 1,5 m x 0,6 m Independents Biennial 2014*



Biennial was to make Liverpool a better place for artists to live and work. The future of the festival has to consider audiences, not just who they are but how they can benefit. In 2018 it's no longer good enough to put art in places and expect people to see it. In a world where information is immediately available, the festival needs to reflect that, so for the first time we're putting the boroughs around Liverpool at the heart of the festival, taking art to the people.

**Patrick Kirk-Smith**  
Patrick Kirk-Smith has exhibited widely across the North of England. One artistic career highlight was working alongside and reflecting on the work of the late Gustav Metzger. Following the brief residency at the Hepworth Wakefield, he began writing for Art in Liverpool and later inherited it upon, founder, Ian Jackson's retirement. The goal now of Art in Liverpool is to level the playfield for artists in the city.

**Simon Yorke**  
Simon Adam Yorke is an artist who first became involved with the Independents in 2007, just as he was graduating from Central Saint Martins. He has been an active board member of the Independents Biennial and chairman since 2012. Subsequently, he received another Master's Degree and is finishing a PhD on the cultural value of the Liverpool Biennial and how to develop the cultural experience.



John Hoyland -Warrior Universe "Abstract Amigo's" @3345 Tom Lang - Parr Street Studios:  
Independents Biennial 2010

# IB 18

Independents  
Biennial  
2018

14th July -28th October 2018

Independents Biennial  
is back.

1 Region  
4 Months  
6 Boroughs  
70 Venues  
300 Artists



# Elizabeth Cope

## Red Lobster:

### A review of The Menopausal Paintings

by Sandra Gibson

Elizabeth Cope lost her womb twice: through the menopause closing it down and through cancer forcing a hysterectomy. Elizabeth responded to these experiences, and other gender-related issues, in The Menopausal Paintings: large figurative works, expressionist and shocking even in an age of outrage. We are unnerved as much through the humorous juxtapositions and the bright, hyperactive brushwork as from the onslaught of the visceral: crouching figures, vaginas, menstrual blood, teats, limbless bodies, sharp instruments and scrotums.

A recurrent lobster provides an effective expressionistic motif: threatening claw, red as blood and alien in a brittle shell, it is the omnipresent oppressor. In Dee with Lobster and Measuring Tape (2006) the lobster is human-sized and squatting on the back of a submissive nude. The female is on her hands and knees and there is a feeling of oppressiveness in the clouding of the flesh and the dulling of the teat. Of course, one need not respond to the specificity of the moment here - the imagery could as easily refer to a more general theme of domination. However, referencing the menstrual cycle and the ticking biological clock by inserting a yellow measuring tape indicates a gender-specific focus.

Savagely satirical, Anyone for Tennis? (2005) is a bleak appraisal of gender politics. The gentle colours and the reassuring decorative motifs are misleading until we take a closer look. Things are far from genteel. A male holding six tennis racquets is creating a frenetic sense of comic competitiveness. He is grinding the female partner into the ground. But what is she doing? She has a tight hold on his blood-red scrotum in this moment of mutual abuse. To add to the horror, limbs are skeletal and the tennis hero has a skull face. Our lobster, it seems, has a spectator/spectre role here; if he's the umpire, he's not doing an excellent job. The humour of the cartoon-like style is offset by the shock of recognition that human relationships are viciously balanced in this way, oblivious of mortality's sign-posts to our bony destiny.

As a professional artist\* of international reputation, Elizabeth Cope has tried to integrate her creative travels with family life in Ireland. Various paintings examine

the pressures of domestic imperatives. Domestic Bliss with Sweeping Brush and Lobster (2005) features a Vaudevillian act where a woman balances on a sweeping brush, her four breasts hanging, her right ankle manacled to our friend the lobster. Although she might aspire to trapeze freely through the sky of opportunities, she is held by the shackles of her domestic role and by the weight of the udder of nurturing. Elizabeth's sense of humour cuts through any resentment, but the weight of domestic constraint is palpable and the vulnerability of a woman's position is emphasised through her nakedness, though at the same time, pointing her behind towards the observer/critic is an act of rude defiance.

The ironically titled Generation Gap (2006) is a beautiful, shocking painting in which the cancer operation is addressed. There is an incongruity between the grimness of surgical procedure and the bright, warm colours. And nowhere to hide. The central figure, flanked by skeletons, her legs held apart by a strong male and under the gaze of bureaucratic scrutiny from a woman with a clipboard, has abandoned herself, almost hysterically. And then we discover our versatile lobster blending in with the operating table.

Contrasting her frantic portrayal of stresses and traumas, Elizabeth's painting Nest Negative (2005-6) is characterised by elegiac sadness, its sombre colours at such variance with her usual palette that one is taken by surprise. Shapes have been excised from the painting; what is the identity of those figures and where have they gone? Here is a feeling of inert grief. Yes, it is a piece of maternal grieving over the empty nest, but more than that, it is an acknowledgement of the pain of ultimate separation.

But the universal significance of Elizabeth's imagery must not make us neglect those aspects of her message which address the female-specific pressures of living in a patriarchal society.

In Cut-out Nude, Kennington (2008) she encapsulates this as an image of mutilation. With chopped limbs and only a suggestion of a head, this nude becomes the silent witness

to an onslaught of iconoclasm, where only the female sexual characteristics are conserved. The configuration of breasts and wound-like vagina in Cut-out resembles a face and evokes Magritte's painting The Rape: a portrait where individual identity has been obliterated by sexual function. The title of this work also refers to the process used. The torso has been cut out from its original canvas and stuck on another whose cool colour recedes, pushing forward the image, which already stands proud of its background. Look at this it says. Look at how society has mutilated women by narrowing their role.

Images of vulnerability, threat and ultimate death are found throughout Elizabeth Cope's work. Even in her "feel-good" paintings, there are crocodiles on the patio, scissors too close to soft flesh and flowers with fragile necks. What changes in the Menopausal Paintings is the emphasis? Many wrung their hands over the proliferation of "fannies, tits and bums" and thought the new paintings were an aberration. Elizabeth was adamant; when an American told her he was shocked by her work, she answered, "Good!"

Elizabeth Cope appears in Dictionary of Living Irish Artists, by Robert O'Byrne (Plurabelle Publishing) and has enjoyed a long, international career in painting. Her work has recently appeared at Royal Academy summer exhibitions. Shankill Castle, her home, has hosted many exhibitions and workshops.

Daughter Phoebe and son Reuben are both artists.

Elizabeth's book, Seduced by the Smell of Paint (Gandon Editions) was launched at her 2017 exhibition in Dublin. ISBN 978-1-910140-15-4

Sandra Gibson writes for Nerve magazine, serves on the editorial board, and her articles have appeared in Art of England and Circa magazines. Part of her review of Elizabeth Cope's work features in Robert O'Byrne's Dictionary of Living Irish Artists (2010). Her biography of blues musician Pete 'Snakey Jake' Johnson, Ain't Bad for a Pinky, was published by Troubador in 2011.



Dee with Lobster and measuring Tape  
2005  
Oil on canvas, 6 ft x 5 ft, 183 x 152 cm



Domestic Bliss with sweeping brush (2005)  
2005, 6 ft x 5 ft, 183 x 152 cm



Generation Gap (2006)  
2006, oil on canvas 6ft x 8ft, 183 x 244 cm (detail)



Above: Anyone for Tennis 2005, oil on canvas, 6ft x 5 ft, 183 x 152 cm

Left: Cut-out Nude Kennington (2008)  
2008, 40" X 24", 81 x 61 cm



# LIVERPOOL BIENNIAL 20th YEAR LOOKS AT THE STATE OF THE WORLD



Shannon Ebner, Friends in Deed House, 2017. Courtesy the artist, Eva Presenhuber Gallery, New York/Zurich and Sadie Coles HQ, London



Taus Makhacheva, Tightrope (film still), 2015. Image courtesy the artist



Morehshin Allayhari, Material Speculation: ISIS, Marten, 2016. Image courtesy the artist

Liverpool Biennial, the largest festival of contemporary visual art in the UK, will mark its 20th anniversary this year with the 10th edition under the title "Beautiful world, where are you?" running from 14 July – 28 October 2018.

More than 40 artists from 22 countries will participate in the programme announced today, responding to the theme set by lead curators, Kitty Scott, Carol and Morton Rapp Curator of Modern and Contemporary Art at Art Gallery of Ontario, and Sally Tallant, Director of Liverpool Biennial. In the words of the co-curators, "The Biennial asks Beautiful world, where are you?" a question derived from a 1788 poem by the German poet Friedrich Schiller. Today the poem continues to suggest a world gripped by deep uncertainty; a world in social, political and environmental turmoil. It can be seen as a lament but also as an invitation to reconsider our past, advancing a new sense of beauty that might be shared in a more equitable way." Amongst the projects are:

- Agnès Varda creates first work in the UK Following her recently announced special Oscar for Lifetime Achievement, Agnès Varda, one of the great figures of 'New Wave' cinema, will be celebrated in her 90th year. She will create her first work in the UK, a three-channel video installation derived from her films Vagabond (1985), Documenteur (1981) and The Gleaners (2000). The installation will be presented at FACT, alongside screenings of her seminal film Ulysse (1982). In her words: "Beautiful world of art, what can we do to make it beautiful? – that is where I think it is our duty as artists to be conscious, but also build something that is more beautiful than ugly." The BFI, Picturehouse and FACT are also collaborating with the Biennial to present a film programme combining Agnès Varda's filmography with a selection of films curated by her.

- Chechnya's turbulent history explored by Aslan Gaisumov Three video works by Chechen artist Aslan Gaisumov combine the personal with the political and explore the struggles of the Chechen people displaced at the hands of Russian forces. He was awarded the Special Prize of the Future Generation Prize of the Pinchuk Art Centre in the Ukraine in 2014. His most recent exhibition was at the Stedelijk Museum in Amsterdam in 2017.

- Francis Alÿs shows paintings from the world's war zones The Belgian artist Francis Alÿs will show a selection of tiny paintings at Victoria Gallery & Museum in Liverpool, dating from the 80s until today. Executed in the tradition of classic 'plein air' painting, his work comments on the issues of global tourism and social unrest. Alÿs has never shied away from conflict zones. He has worked in Israel-Palestine and Afghanistan and accepted a residency in Iraq, where he worked with local artists and refugees. He was embedded with the Kurdish Peshmerga forces on the Mosul frontline, taking the role of the war artist documenting the fight against ISIS via brush and paint.

- Mae-ling Lokko hacks shipping container to 'live-grow' new pavilion Architectural historian and material technologist Mae-ling Lokko, based between Ghana and the US, will use what are described as 'rhizomatic methods' to 'grow' a new large-scale structure in a series of public Grow-It-Yourself workshops on the Liverpool Waterfront, co-commissioned with RIBA North.

- Mohamed Bourouissa creates new 'healing' garden for Liverpool Algerian artist Mohamed Bourouissa, currently the subject of a major solo show at the Musée d'Art Moderne in Paris will design and construct a new 'healing' garden modelled on the traditions of Algerian gardens. The project is inspired by a garden created by a patient of the psychoanalyst and writer Franz Fanon at the Psychiatric Hospital in Blida, Algeria.

- Pioneering artists from the world's Indigenous communities go on show for first time New and existing works by artists from Inuit, Aboriginal and Indigenous communities will be presented at Tate Liverpool reflecting the resurgence of consciousness and activism amongst artists across the world. Among these, Dale Harding, a descendant of the Bidjara, Ghungalu and Garingbal people of Central Queensland, he will create a new wall-based work at Tate Liverpool inspired by rock art sites in Queensland, using the stencil technique practices of the artist's ancestors. Also featured is Annie Pootoogook (1969-2016), from a long line of Inuit artists living in Kinngait (Cape Dorset in Canada), who chronicled the everyday moments of modern Inuit life in her coloured pencil drawings.

- Children's commission led by Ryan Gander with Knotty

Ash Primary School Liverpool Biennial's acclaimed work with children will this year be led by British artist Ryan Gander. Among the projects will be a group exhibition at Bluecoat, a series of sculptures at Liverpool Metropolitan Cathedral, and the development of a family programme and digital curriculum resources for primary and secondary schools.

- Liverpool's great civic buildings and public spaces as a stage for the 10th Biennial will be presented in Liverpool's great civic and cultural spaces, underlining the history and architecture of the city and giving visitors a fresh insight into the cityscape. Alongside the internationally recognised art spaces of Tate Liverpool, FACT, Open Eye Gallery and Bluecoat, the Biennial will also unfold in such buildings as the neoclassical masterpiece, St George's Hall, the Greek revival style Oratory, Victoria Gallery & Museum designed by Alfred Waterhouse, Blackburne House, Liverpool John Moores University's Exhibition Research Lab, the Liverpool Playhouse theatre and RIBA North.

Public spaces include Liverpool Metropolitan Cathedral, Exchange Flags in Liverpool's Commercial District and Kingsley Community Primary School in Toxteth. Also showing as part of Liverpool Biennial 2018 are partner exhibitions John Moores Paintings Prize at the Walker Art Gallery, Bloomberg New Contemporaries 2018 at Liverpool John Moores University's School of Art and Design, and the Biennial Fringe.

**Liverpool Biennial 2018 Beautiful world, where are you? 14 July – 28 October 2018 Venues and sites across Liverpool**



Reetu Sattar, HARANO SUR (lost tune), 2016. Performance. Photo: Farhad Rahman



# Marine and Natural History Photography Graduates 2018 Falmouth University

by Kevin A Murphy

The future of our small home planet is uncertain. We exist in a critical time for the survival of many of our earth's living beings and ecological systems. As modernisation rapidly shifts our relationship with the natural world, there has never been a more vital time to effectively convey messages focussed on the importance of nature. Whether it's celebrating its beauty, documenting its demise or telling stories about its conservation, Orbis aims to use visual media to improve our relationship with our natural world.

As a collective, we believe photography, film, art and visual media in its broadest sense has the power to create real change, towards a society that coexists in harmony with our environment and fellow species.

Orbis is a collection of work from final year Marine and Natural History Photography students at Falmouth University.

Falmouth University is a specialist University for the creative industries based in Falmouth and Penryn, Cornwall, England.

On 27 November 2012, the University College Falmouth was granted full university status in a move that furthered its ambition to become one of the top five arts universities in the world.

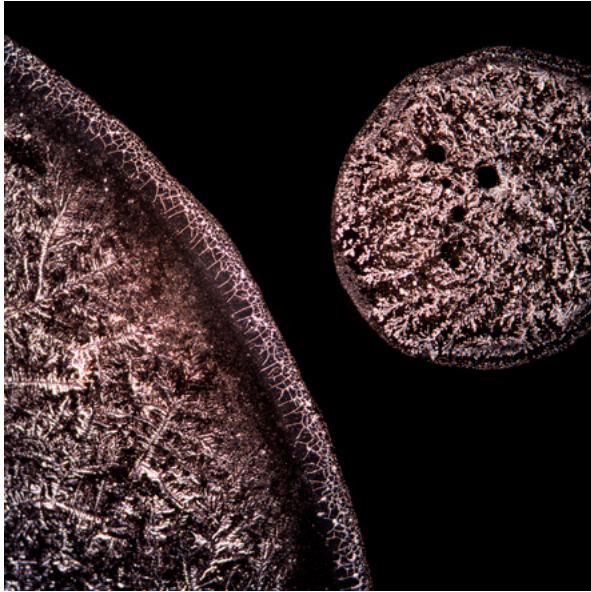
Dr Daro Montag MNHP Course Leader said "Although the Marine and Natural History Photography course at Falmouth University is only in its twelfth year it has already created quite an impression. Students travel to all corners of the planet to discover and document the important environmental and conservation issues. Photographs and films examine the global narratives such as climate change, species extinction and oceanic pollution as well as more local stories including re-wilding and food foraging."



Jack Mifflin: 'The Primitive British Goat'  
Explores the beauty of the species



Frances Eyre: 'Biome'  
A combined collage of science, facts and new discoveries



Lucy Renaud: 'A Piece of Me'  
Focuses on cells from a human body



Karl Davis: 'The Landscape of Consumption'  
Depicts over manufactured environments and their perpetual process of consumption



Austin Ferguson: 'Lifblood' explores the story of wild salmon throughout Washington State and British Columbia



Irene Mendez Cruz: 'Man O' War' focuses on the alien-Looking shapes rather than its venomous nature.



# The 2018 Global Fine Art Awards Nomination Announcement



Getty Museum Winners  
Co-Curators Dr. Kristen Collins and Dr. Kenneth Lapatin



GFAA Nominee Slater B. Bradley and Chloe Sevigny

The Global Fine Art Awards (GFAA) is pleased to announce the public revelation of this year's Nominees at the National Arts Club in New York on October 9, 2018 – complete with salon talks, exhibitors, silent auction, and live streaming. For the fifth edition of the GFAA program, this event features a full afternoon and evening of celebration and mingling in an intimate and sumptuous setting- providing guests, sponsors, and Nominees extensive opportunities to experience highlights of the program, and to learn more about what's happening all around the globe in the world of art. The event lead sponsor is international law firm, Crowell & Moring LLP.

The afternoon will consist of a series of salon talks with art-world luminaries sharing some of their personal stories and adventures – from past GFAA Nominees. These include Marlborough Gallery artist Diane Tuft, who has documented the Arctic Melt for the past several decades, often braving extreme harsh environmental conditions in

the Arctic and the Antarctic to capture some of the best and most beautiful video and photography of our planet. They also include investigators hunting down major art fraud criminals, curators and globetrotters from top museums and galleries who will reveal the audience with tales of their past.

Throughout the day and evening, corporate sponsors and institutional partners will exhibit their product and services, allowing our guests to learn more about the infrastructure of these essential collaborators of GFAA. This open forum for networking will offer invaluable connections to prospective business and educational learning.

The evening will commence with the live-streaming official public announcement of the 2018 GFAA Nominees, which will be hosted by GFAA Founder and President Judy Holm; and presented by Peter Trippi, Editor in Chief of Fine Art Connoisseur magazine, and GFAA Executive Committee



Gallerist Leila Heller, Jay Levenson, Director of International Programs at MoMA, GFAA President Judy Holm, Nicole Lin-Hill.

member and past Judge. All guests will be the first in the world to learn which exhibitions and installations from around the world are in the running for the 5th Annual GFAA Awards. The research is complete, the Nominating Committee has presented the slate to the Judges, and the Judges will officially acknowledge this year's Nominees.

Last year, after a formal review of more than 2,000 potential Nominees, 85 Nominees were selected from 28 countries across six continents. An equally diverse and elite group of Nominees is anticipated this year.

Following similar programming as in the past, this year's nominations will culminate next spring with the Award Ceremony when the winners will be crowned.

The 4th Annual Award Ceremony and Gala was held on March 8, 2018, held at 583 Park Avenue in NYC; and

was accompanied by educational panels in the morning hosted by the international law firm K&L Gates LLP, and an official after-party hosted by the GFAA Young Visionary Committee. The events hosted over 200 art world patrons and more than 50 Nominees and VIPs for a complete day and night of celebration of the best-curated art in the world. These events are open to the public, and tickets are available online now.

Please refer to the website for further details, and sponsorship opportunities.

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# Secret Commissions in Art Transactions Risks & Safeguards



by Phoebe Kouvelas, LL.M.

Art sales have traditionally been facilitated through the use of third parties. The problem arises, however, where the existence, role and remuneration of multiple intermediaries in a transaction are not disclosed to the principal be it the seller, buyer or both. In fact, direct sales between a seller and a buyer are now the exception rather than the rule, and it has become the norm to expect as many as 10 intermediaries to be involved in a transaction of high-value art. Among other things, multiple intermediaries can trigger confusion as to who any given agent represents, in what capacity, with whose authorization, who is responsible for paying the agent and the amount of their fee. With confidentiality often cited as an excuse to avoid disclosure to the principals of the existence and role of any given intermediary, conflicts of interest inevitably arise with serious consequences for all involved.

## THE STAKES ARE HIGH FOR COLLECTORS

The engagement of multiple undisclosed intermediaries can prove disadvantageous to collectors. For one, it can result in significant transaction costs when artworks are offered through successive dealers with commissions added by every intermediary. In such case, a buyer is likely to be defrauded when they pay for an artwork at an inflated price due to undisclosed commissions to any number of intermediaries.

From the point of view of the seller, the risk of being defrauded is also significant. It is quite often the case that the owner has not authorized their advisor to use third parties (sub-agents) in order to identify prospective buyers or even that the owner has not



placed their artwork on the market for sale in the first place and is unaware of the fact that it is circulating by multiple agents for sale, all purporting to have a direct link to the owner. Such practices can have a detrimental effect on the value of an artwork. Collectors are willing to spend significant amounts on art partly due to the fact that any given artwork is considered desirable and only a select few can own it. The value of a work of art that is circulating in the market and remains unsold (often because none of the intermediaries has access to the owner or simply because the owner has not mandated anyone to sell) can be considerably compromised and therefore savvy collectors must be very careful about how they offer a piece of their collection for sale.

Additionally, conflicts of interest arise where sellers agree to a net sale price with their advisors, allowing the latter to profit from any difference above the net amount. The risk here is that the advisor will be inclined to have the artwork undervalued in order to increase their own profit or in order to pay undisclosed commissions to various intermediaries unknown to the seller (or both). In the case of *Accidia Foundation v Simon C Dickinson Ltd* (2010), the seller experienced this the hard way when it received only US\$ 5 million on a US \$ 7 million sale of their art after several intermediary commissions were paid. The English High Court, however, opposed such practices. It ruled that the practice of net return price “would be objectionable as being unreasonable and unlawful unless it were concluded with the fully informed consent of the principal seller or the dealer accounted to that principal for the secret profit secured.”

## INTERMEDIARIES RUN RISKS AS WELL

Intermediaries in art transactions whose existence is not disclosed and whose role is not transparent run legal and financial risks as well. For one, the bigger the chain of intermediaries who help locate prospective sellers or buyers, the more likely it becomes that any of them will be circumvented after they have made a key introduction which ultimately leads to a sale, resulting

in potential financial losses due to unpaid commissions. In a similar manner, a sale that is facilitated by an unauthorized sub-agent, or the total commission earned by a string of agents exceeding the maximum commission allowed by the principal, can also lead to financial losses for the intermediaries involved.

But apart from lost earnings, intermediaries may face even harsher consequences where they operate with lack of transparency. Where they are deemed to owe a fiduciary (a legal obligation of one party to act in the best interest of another), acting in a way that breaches such duty can lead to loss and damage. Generally speaking, any action that does not put the principal's best interests first is likely to breach the fiduciary duty owed by the intermediary. For example, putting oneself in a position of conflict of interest can lead an agent to knowingly undervalue an artwork in order to increase their own profit or to retain undisclosed commissions; such practices will almost always be considered a breach of fiduciary duty.

## SECRET COMMISSIONS REVISITED: A RECENT DISPUTE

The complexity and severity of the issue of secret commissions has been highlighted by the multi-jurisdictional legal dispute between the Russian businessman Dmitry Rybolovlev and the Swiss art dealer Yves Bouvier. The case involves the sale of 38 paintings to Rybolovlev with every transaction engaging a chain of intermediaries not disclosed to the buyer and resulting in fraudulent price mark-ups of around \$1bn due to unauthorized secret commissions, as Rybolovlev alleges.

The result and legal implications of this case remain to be seen when the various courts rule on the merits of the case. What is worth noting here is that the deciding point will be whether Bouvier was dealing as agent for Rybolovlev, in which case he owed a fiduciary duty to his client, or whether he was dealing at arm's length, acting in his own interest, with a view to maximizing his own profit, in which case he will be deemed not to owe a fiduciary duty.

## HOW CAN COLLECTORS BE PROTECTED?

To legally protect themselves from the negative consequences of undisclosed commissions, collectors can act pro-actively:

- **Consignment Agreement.** Where collectors consign a piece of art to a dealer for sale, a carefully drafted consignment agreement has become a necessary endeavor. Among other issues, such

agreement should be clear about the dealer's responsibilities and compensation and whether and how the dealer can compensate intermediaries in the course of the sale. A clause providing for a disclosure requirement or limit of related payments the advisor may collect is also wise to include.

- **Net Price Sale.** Where an owner enters into a consignment agreement with a dealer on a “net price arrangement”, the consignment agreement must place a cap on the total amount of commission retained above the net price. If there is no such cap, then the consignment agreement must include clear language that the owner is satisfied with the net price (specified in the agreement) and that the dealer is authorized to retain all monies above the net price, irrespective of the amount.

- **Sale & Purchase Agreement.** Where a seller and a buyer enter into a sale and purchase agreement directly with each other, terms in such agreement must include protective warranties and provisions relating to commissions.

## HOW CAN INTERMEDIARIES BE PROTECTED?

Intermediaries can also act pro-actively to ensure their interests in an art transaction are safeguarded:

- **Non-Circumvention Agreement.** Where multiple intermediaries are involved in high-value art transactions, it is wise to enter into a non-circumvention agreement, especially where the intermediary has no direct link to any of the principals. Such agreement ensures that the intermediary will be compensated for any key introduction they make which leads to a successful sale and that they will not be circumvented after having rendered their services.

- **Introductory Commission Agreement.** It is wise for intermediaries to enter into an introductory commission agreement which will clearly state the manner and amount of compensation payable in order to avoid situations where the intermediary suffers financial losses due to unpaid commissions.

Clearly, lack of transparency in art transactions not only has ethical implications but also poses legal and financial risks for all involved. Both principals and intermediaries must be aware of those risks and seek advice on how to best safeguard their interests.

*Phoebe Kouvelas is a lawyer specializing in art, IP and cultural property matters. She is partner at ArtSecure, a law firm offering legal services for the art world.*

[www.artsecure.gr](http://www.artsecure.gr)



# BEDINGUNGEN

## Photographic works by Christiane Feser

In her work, the Frankfurt-based artist Christiane Feser exposes paradoxical moments in the relationship between photography and reality, documentation, abstraction and illusion.

Christiane Feser continually changes the different levels of reality, from the three-dimensionality of the photographed object to the two-dimensionality of the photographic surface and back to the final three-dimensional photo object that she creates through photography by folding, opening or cutting.

Her works oscillate between the illusion of depth in the two-dimensional surface of the photographed image and the plasticity of the concrete photo object. Christiane Feser conceives spatiotemporal, abstract, pictorial structures that, although originating from the medium of photography and produced with the technical means of photography, are diametrically opposed to its nature, the evasiveness and the diversity as well as the idea of the objective portrayal of the reality of traditional photography.

In the current exhibition at the Galerie Anita Beckers in Frankfurt, Christiane Feser presents the series 'Circles' newly created in 2018.

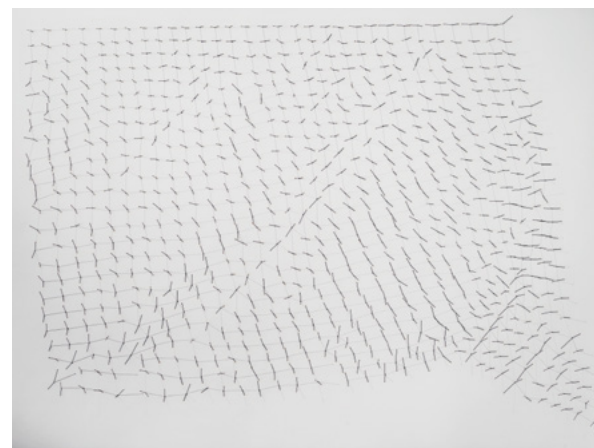
Slice-like, basic shapes are here assembled into new compositions reminiscent of figures or the reduced pictorial tradition of the Bauhaus. In contrast to the ongoing series of works 'Partitionen' & 'Circles' can be described as more concrete and, therefore, more subtle in their illusion.

The interweaving of different materials gives the works a unique charm, which on the one hand plays with the viewer's cognitive memory but on the other hand, also represents a new composition. The exhibition shows a small chronological excerpt of her work over the last three years as well as a concentrated selection of her new series. Christiane Feser explores the limitations of and broadens the medium of photography in all her works, including the series 'Konstrukte' 'Partitionen' 'Gitter'.

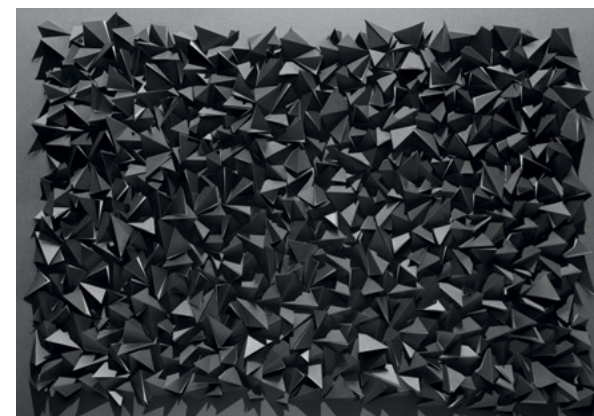
Christiane Feser graduated in 2006 from the Hochschule für Gestaltung, Offenbach. Currently, she lives and works in Frankfurt. Her work has

been included in exhibitions at the J. Paul Getty Museum, Los Angeles; Guggenheim Museum, New York; Kunstverein Gießen; Kunstverein Gera; Kunstmuseum Bochum; Torrance Art Museum, Los Angeles; Frankfurter Kunstverein; Kai 10 Arthema Foundation, Düsseldorf; Museum für Konkrete Kunst, Ingolstadt; Mönchehaus Museum Goslar; Museum Wiesbaden. Awards and honours: Moldau Stipendium; Cité Internationale des Arts, Paris from the Hessian Ministry of Science and Art; 1822 Art Prize of the Frankfurter Sparkasse.

Public Collections (Selection): Solomon R. Guggenheim Museum, New York; DZ Bank Kunstsammlung, Frankfurt; Zentrum für Kunst und Medien (ZKM), Karlsruhe; Minneapolis Institute of Art, Minneapolis as well as international, private collections.



Christiane Feser, Gitter 08, 2018, Photo Object Archival Inkjet Pigment Print, 72 x 96 x 2 cm (paper size), Unique Piece



Christiane Feser, Partition 94, 2018, Photo Object Archival Inkjet Pigment Print, 140 x 200 x 2 cm (paper size), Unique Piece

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# Masterpiece London 2018



Exterior shot of Masterpiece London 2018, courtesy Masterpiece London 2018, Photography Ben Fisher

Masterpiece London is back once again for 2018 and is getting better every year showing the finest works of art available from all over the World.

Masterpiece has established itself as the world's leading cross-collecting fair, offering the finest works of art, design, furniture and jewellery, from antiquity to the present day. This unmissable event at the height of the capital's summer season provides an unparalleled opportunity for new and established collectors to discover exceptional works for sale from 160 international exhibitors. This year's edition showcases rare and important Impressionist and Modernist paintings; compelling presentations celebrating British art and design; exquisite jewellery; art and objects from antiquity as well as contemporary work by artists including Marina Abramović, Ibrahim El Salahi, Chiharu Shiota and Rob & Nick Carter. The Royal Bank of Canada returns as the Fair's principal sponsor for the fifth successive year.

**Masterpiece Presents:** MASTERPIECE PRESENTS, in collaboration with FactumArte and Lisson Gallery, will showcase new works by Marina Abramović, Five Stages of Maya Dance, in an immersive, specially conceived area. This unseen body of work comprises five alabaster

portraits of Marina Abramović which merge performance, light and sculpture. Their hauntingly physical presence decomposes into intricately carved landscapes of alabaster as you move around the pieces.



Marina Abramović  
Five Stages of Maya Dance, 2018, presented by Factum Arte and Lisson Gallery at Masterpiece Presents, Courtesy Masterpiece London, Photography Ben Fisher

**New Additions:** Longstanding Masterpiece exhibitors including Richard Green, Adrian Sassoon, Wartski, Robilant + Voena, Verdura/Herz-Belperron and Dickinson are joined by carefully selected new additions for 2018 including: ArtAncient, Ben Brown Fine Arts, Cahn, CINDY

CHAO The Art Jewel, Day and Faber, DIE GALERIE, Galerie Yann Ferrandin, Flowers Gallery, James Graham-Stewart, Hammer Galleries, Hauser & Wirth, Galerie Henze & Ketterer, Hill-Stone, Hunter / Harrison, Kallos Gallery, Landau Fine Art, Lullo • Pampoulides, Maruani Mercier, Moussaieff Jewellers, Sarah Myerscough Gallery, Jill Newhouse Gallery, Partners & Mucciaccia, R & Company, Fabio Salini and Vigo.

**Cross-Collecting:** Masterpiece's cross-collecting ethos can be seen throughout the Fair, where exhibitors specialising in a wide variety of disciplines and eras are brought together, offering the broadest spectrum of works of any art fair, with classical and contemporary shown side-by-side. Visitors will encounter presentations which carefully combine furniture, sculpture and works of art from all periods, unified by quality. Examples of this ethos can be seen at Benjamin Proust, Perrin Fine Art, Robilant + Voena, and Safani Gallery.

Reflecting this breadth, new exhibitor ArtAncient's presentation will feature a rare 'shooting star' meteorite, formed 4.6 billion years ago, whilst specially commissioned contemporary artwork will be presented at Blain|Southern with an installation by Japanese artist Chiharu Shiota.

Les Enluminures and Daniel Crouch will stage a carefully curated presentation entitled 'A Brief History of Time: From Matins to Mars'. The booth will display celestial maps, instruments, illuminated manuscripts and medieval and Renaissance jewellery, inviting viewers to contemplate the perception of time across history. Hauser & Wirth's 'Wunderkammer', or cabinet of curiosities, will also combine disciplines with contemporary and modern works by Louise Bourgeois, Phyllida Barlow, Subodh Gupta and Philip Guston, presented alongside 18th and 19th century furniture.

**Impressionist and Modernist Presence at the Fair:** This year, highly important Impressionist and Modern works will be exhibited at the Fair by a number of exhibitors. Landau Fine Art's presentation will include a Picasso oil painting which hung for decades behind the desk of his only dealer, Paul Rosenberg. Gladwell & Patterson will be bringing a preeminent example of a late waterlilies painting by Monet and, celebrating its 90th anniversary this year, Hammer Galleries will be bringing an early work by Joan Miró along with Marc Chagall's Peintre au coq rouge.

DIE GALERIE are collaborating with M. F. Toninelli Art Moderne to present a focussed booth with work by three key Surrealists: Max Ernst, André Masson and Roberto Matta, including a monumental bronze statue by Max Ernst, whose work will also be shown at Ludorff's stand. German Expressionist works by Ernst Ludwig Kirchner, Karl Schmidt-Rottluff and August Macke, will be displayed by Galerie Henze & Ketterer.

**The Best of British:** Masterpiece is an important destination for collectors of British art and design and many of this year's exhibitors are celebrating the work of British artists as well as those who have lived and worked in the UK. This focus is encapsulated by Richard Green whose presentation 'Best of British from our Shores and Beyond' includes pieces by J.M.W. Turner, L.S. Lowry and John Constable.

Modern and Post-War British artists, including Eileen Agar, Duncan Grant, Barbara Hepworth, Bridget Riley and Graham Sutherland, will be presented by The Redfern Gallery, Osborne Samuel, Philip Mould, Offer Waterman, Hazlitt Holland-Hibbert and Piano Nobile.

In celebration of the 300 year anniversary of Thomas Chippendale's birth, Ronald Phillips and Apter-Fredericks will be presenting important pieces by the British cabinetmaker. British furniture will also be championed by Oscar Graf, whose stand will explore the theme of 'Victorians & Edwardians', displaying beautiful pieces in a variety of styles from 1860-1910. Jewellery exhibitor Didier Ltd. will include a focus on British designers on their booth with pieces by Wendy Ramshaw and her husband David Watkins.

**Design, Furniture and Decorative Arts:** With a booth inspired by the Surrealist poet and patron Edward James, David Gill Gallery will be bringing together contemporary works from their roster of artists and designers including Zaha Hadid, Michele Oka Doner and Mattia Bonetti. Modern and contemporary design will also be presented by 18 Davies Street Gallery, Rose Uniacke and Modernity Stockholm. New exhibitor Sarah Myerscough Gallery will showcase unique handcrafted contemporary pieces of design by John Makepeace amongst others, and Sinai & Sons Ltd. will focus on the work of Italian painter, sculptor, interior decorator and engraver Piero Fornasetti. Hitomi Hosono's exquisite collaboration with Wedgwood will be revealed at Adrian Sassoon, and Katie Jones will present a selection of contemporary Japanese applied arts.

**Sculpture at the Fair:** Masterpiece's exhibitors include leading sculpture specialists Lullo • Pampoulides, Pangolin London, Univers du Bronze, and Galerie Sismann who will display European Old Master sculpture alongside contemporary sculpture by Johan Creten. Other highlights in this field include Alexander Calder's unique Red Bull which will be at the centre of Collisart's stand alongside American Modernist works by Marsden Hartley, Edward Hopper, and Arshile Gorky.

Masterpiece London 2018 sponsored by Royal Bank of Canada will take place from 28 June – 4 July at Royal Hospital Chelsea, London.

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



# BUYER BEWARE THE IMPORTANCE OF DUE DILIGENCE

By Blair Wunderlich

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

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

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

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

One consequence of the booming art market is the rise of defective titles claims. As values rise for artwork, more owners view their collections as financial investments as opposed to sentimental purchases. Stakes are higher. Yet the art market remains old fashioned and opaque in its conduct of business. Transactions are not

well documented. Intermediaries such as art advisors may be listed as buyers but they are actually acting as pass-throughs, further clouding transactions. In the past, when the art world was smaller and dominated by connoisseurs, this practice was accepted. But today art buyers need to be wary. Defective title issues could arise from:

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

## Managing Your Risks

How do you protect yourself from making a purchase with a defective title? Begin by performing due diligence. Whenever you make an acquisition, consider the risks and speak with your insurance, legal and financial advisors regarding your coverage for title risk. Many



Blair Wunderlich

homeowners and fine art policies exclude title claims. Your insurance broker can help you find a policy with the benefits you need.

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

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

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

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

Blair Wunderlich is an account executive at Huntington T. Block Insurance Agency, Inc., a division of Aon, the world's premier insurance broker. With more than 1,200 museums, 800 art galleries, and some of the largest universities and Fortune 500 companies' art collections insured, HTB is the world's leading provider of insurance to the fine art community. For more information, contact Blair at [blair.wunderlich@huntingtontblock.com](mailto:blair.wunderlich@huntingtontblock.com) or 202-429-0109.





Book of Hours made as a wedding gift for Bianca Maria Sforza, Italy, Milan, 1493

## Newly Discovered Wedding Hours of Bianca Maria Sforza and Maximilian I of Habsburg: A Guide for Life

For tourists in Europe who wander through medieval towns with their narrow streets and church squares, a good guidebook (or tablet) is still indispensable. In Innsbruck, Austria, a guidebook would provide information on the cathedral and its sculptures, or about the Golden Roof. This Golden Roof is a famous symbol in the medieval town centre that was made for Maximilian of Austria to mark his wedding to Bianca Maria Sforza. The gilded roof covers a balcony, which served as a 'royal box', where the emperor and his wife could sit and observe tournaments and festivities on the square below.

In medieval times, the most important book to accompany one's travels, at home, in church, and everywhere else, was a small prayer book, a so-called Book of Hours. It was used like a talisman – for protection not only against the dangers of the road or

life in general, but also for guidance through the day, and for preparation for life in the hereafter. Every day all over Europe, the bells of towers and churches tolled at seven or eight special hours of the day, to indicate the time and summon people to prayer. As Latin was the common language for those who learned to read and write, these books usually included standard Latin prayers, but they could be personalised upon request. A spectacularly important Book of Hours has recently been discovered, made for the emperor's wife, Bianca Maria Sforza, as a wedding present. This small format, lavishly decorated prayer book was given to her to accompany her on her way to the North, through the Alps, and into a new life far from the warmth and wealth of her ancestral palace in Milan, Italy.

The marriage of Bianca Maria Sforza (1472-1510) to the Holy Roman Emperor-elect, Maximilian I of Austria-

Habsburg was arranged between Maximilian and the girl's uncle, Ludovico 'Il Moro' Sforza. The arrangement served both of their political ambitions: Maximilian had inherited his father's undivided power but was not yet crowned Emperor. He needed finances and safety for his coronation in Rome.

In return, Ludovico Sforza, the uncle and mentor of the bride, craved the ducal title of Milan. The present handwritten, illuminated prayer book was a special gift from Ludovico to his niece and was completed just before the famed marriage by proxy was celebrated with great pomp in Milan on the 30th of November 1493. Soon after, the official wedding was held in the Innsbruck on the 16th of March 1494.

The painted manuscript testifies to the excellence of Renaissance book art and shows how art was used to link social, religious, and political life. This extraordinary book represents highly important cultural heritage, conveying exceptional historical and art-historical value. It transmits rank through many cases in which the noble coats of arms of Visconti-Sforza-Savoy are combined with those of Maximilian. The jewel-like illumination was designed to honour and perpetuate the Sforza family bond after the bride followed wherever the emperor would bring her. From her finely painted book, Bianca Maria could pray for saintly support. At the same time, it would remind her of the warmth of the southern colours and the splendour of her native Milan.

This entire manuscript is a feast for the eyes and mind. It is lavishly illuminated with opulent Renaissance motifs in gold and saturated colours. Among the copious riches in secular references, the holy is never absent. Every detail is executed with precision.

There is a kaleidoscopic combination of gems and pearls in different settings. Other pages show dragons, mythical animals like griffins, sphinxes, dolphins, as well as skulls. The decoration on about 200 text-pages and all 15 full-page miniatures were executed by a painter, whose artistic context is intimately connected to the city of Milan, where artists like Donato Bramante, Leonardo da Vinci, and the De Predis brothers were active. The illuminator, dubbed the 'Master of Anna Sforza', as, a few years earlier, he had been engaged to illuminate manuscripts for the wedding of Bianca's sister Anna (1491).

This artist shows in our Book of Hours that he was familiar with other works made for the court in Milan. Intricately tied to patronage, this manuscript gives evidence of socially engaged art of the highest level, in an age that was one of the most critical periods in European development.

Details: Book of Hours, made as a wedding gift from Ludovico 'Il Moro' Sforza to his niece, Bianca Maria Sforza, upon her marriage to Maximilian I, manuscript on vellum, illuminated by the Master of Anna Sforza. Italy, Milan, 1493. 98 x 70 mm. 235 leaves. With 15 full-page miniatures, 14 of which are accompanied by an elaborately decorated text-page with full, historiated borders.

Image description:

Page opening, f. 36-37. On the left: Nativity set before an arch with portrait busts in roundels. A shepherd with sheep in the background points upwards to angels and the star of Bethlehem. Bas-de-page with reclining putto leaning on a vase and holding a serpent; flanked by fragmentary portrait roundels with inscriptions: QUI HABITAT and DICET DOMIN[...]. (Ps. 90:1-2 He that dwelleth, He shall say to the Lord). On the right: Office of the Virgin. Inscribed: 'AD PRIMAM USUM'. Opening text 'Deus in adiutorium meum intende'. Decorated capital D with a bust portrait of St. John the Evangelist (scroll, eagle). Illusionistic decorative border including an arch with profile roundel portraits in spandrels, boys in tunics and boots holding the fictive text panel and dancing with scrolls. Bas-de-page: Arms of the King of the Romans impaling those of Sforza and Savoy, flanked by scrolls and gems. Both pages are adorned with elaborate architectural designs.

Bio: With a team of specialists at the helm, Dr Jörn Günther Rare Books provides scholarly services, expert advice, and long-term support on the development of collections, and the acquisition and sale of manuscripts, miniatures, and rare early printed books from the Middle Ages and the Renaissance. Dr Jörn Günther has worked with leading international museums and institutions, such as New York's Metropolitan Museum of Art and the J. Paul Getty Museum in Los Angeles, and alongside private collectors on a quest to create and develop their collections.

Further information:  
<https://guenther-rarebooks.com>



# Lin Yusi and Yeh Jen-Kun Joint Exhibition

June 16 – July 31, 2018

Lin Yusi is widely regarded as one of the most skillful young Chinese brush painters working today. Lin believes there are two governing principles to Chinese ink painting – expression of the soul and great techniques. The integration of the two create meaningful and exceptional works of art. He is fascinated with Chinese classical myths and literature such as Strange Tales and the Anecdotes about Spirits and Immortals. Lin works predominantly on conceptual fable painting, using a combination of the meticulous 'gong bi' and the freestyle 'xie yi' techniques to convey the traditional untraditionally. 'Gong bi' is a realist technique in Chinese painting that incorporates intricate details and vivid colors to portray narrative scenes, often featuring figures. "Xie yi" is also known as literati painting, which emphasizes the artist's personal expression over accuracy and details.

The body of work showcased in this exhibition demonstrates Lin's diversified expression of ink and his narrative of the relationship between humanity and nature. Lin's landscapes carry traces of the traditional painting style from the Song dynasty. Painting from the Song period were grounded in the Taoist philosophy that portrayed humans as tiny specks in a vast and greater cosmos. Observe the miniscule human and animal figures in comparison to the surrounding landscape, the proportion between the character and scenery in Lin's paintings depicts the traditional Chinese view of mankind as small and insignificant in relation to the natural world, and the existential perspective of loneliness. Lin's use of monotone ink, fine and freehand brushstrokes creates an ethereal and dream-like tone in his works, and he is skilled at capturing the light and negative space to create a strong composition.

In contrast to Lin Yusi's exploration of humanity and nature, Yeh Jen-Kun delves into the relationship between humanity and the urban city, a man-made world. People often associate a metropolis with tall buildings, mass transit and busy sidewalks but Yeh depicts the city as an uncanny lost space. The 'uncanny'

is a Freudian concept – a psychological experience that locates the strangeness of the familiar, confronting the subject with the unconscious, repressed desire. Since 2008, Yeh began to create a series of landscape paintings that evoke memories of a city based on what lives in his mind through reconstructing and assembling. In the process, Yeh painstakingly excavates pieces of memories that connect self and space. The ruin-like cement structures in Yeh's works respond to the desolate spaces that have been neglected in real life. Yeh's paintings exude a subtle surrealistic and dream-like ambiance. Yeh does not deliberately refer to any time or space, yet his works retain a sense of familiarity to viewers.

Yeh's ways of creating are never bound by conventional techniques. He is one of the leading artists to experiment with Eastern gouache in Taiwan and believes the medium and textures are as important as the strong visual presence that governs his works. In the body of work featured in this exhibition, he has fused techniques of traditional ink and wash paintings with gouache and silver foil, to project the emotions he experiences in this contemporary society. Yeh expresses the feelings of alienation, frigidness and solitude through the concrete-like greys and the deep and dark blues in his paintings. Sharp lines, heavy shades of blue and omnipresent concrete structures are dominating elements that make his works readily recognizable.

"Lin Yusi and Yeh Jen-Kun are part of a new generation of ink artists that address the intellectual and cultural issues of contemporary society through a new pictorial language, exploring the traditional Chinese artistic language with new art forms and mediums. Galerie du Monde is delighted to collaborate with these emerging young artists and host their first exhibition in Hong Kong."

Galerie du Monde, 108 Ruttonjee Centre, 11 Duddell Street, Central, Hong Kong



*Lin Yusi, Mountain Gateway, Ink on Xuan Paper, 62 x 94 cm, 2015*



*Yeh Jen-Kun, Disintegration of Faith I, Ink, Eastern Gouache, Silver Foil, Canvas, Silk Fabric, 50 x 160 cm, 2017*





by Tazie Taysom, Lead Art Consultant, ARTIQ

## The current crisis in art education and its long-term impact

In May of this year, the incredible Rockefeller art collection went up for sale at Christie's in New York, with proceeds going to a wide variety of philanthropic causes. This great act of charity went on to spark wider reporting on the importance of art and culture within society; a timely reminder for us all. The likes of the Rockefeller collection, encapsulating exemplary brilliance throughout art history, from Impressionist delicacy to statement Chinese ceramics, reminds us that art comes in many forms: iconic and accepted, as well as confusing and new. Art is a record and a reflection of contemporary culture. Sometimes its true value only becomes visible from the standpoint of history.

We are all saddened and outraged when historical art falls victim to global conflict and strife, as Artnet reported recently, with reference to ISIS, 'UNESCO considers the intentional destruction of cultural heritage a war crime, but ISIS has been known to ostentatiously do just that. The group considers representational art idolatrous, and as a result, works of art at museums, mosques, and churches have become targets of its hammers, axes, bulldozers, and bombs.'

Artists themselves are also reacting to the delicate state of global culture and the invaluable nature of defined creation expression. Iraqi-American artist Michael Rakowitz's winning commission, *The Invisible Enemy Should Not Exist*, displayed on the 4th Plinth in Trafalgar Square, is a series of works using irrelevant and found objects to recreate artefacts lost or destroyed through war.

Those who understand the value of art in the present day, as well as through history's lens – particularly educators, curators, academics and artists themselves – understand the importance of protecting the birth of art practice, right now and into the future, via art education. In 2006, the 84-year-old Kurt Vonnegut wrote a letter to a class of schoolchildren who'd asked him to visit.

He was too ill to travel, but offered the following lesson for life: 'Practise any art, music, singing, dancing, acting, drawing, painting, sculpting, poetry, fiction, essays, reportage, not to get money and fame, but to experience becoming, to find out what's inside you, to make your soul grow.'

So, art has a personal and spiritual dimension, as well as a cultural one, but the arts also have massive financial clout, a fact seemingly and strangely being ignored by governments. Generating almost £9.6 million an hour and accounting for 1.8 million jobs in the UK alone, creative industries were worth £92 billion to the economy last year, whilst the UK also saw a 48.9% increase in export value from this sector between 2009 and 2014, compared to just 29.6% by UK industries as a whole.

So how is it that the English baccalaureate is currently being proposed in UK schools, constituting little more than a state-run slash on the arts, with English Literature, Maths and Sciences taking complete precedence over Art, Design and Music? Cuts to these latter subjects have already had a drastic impact, with compelling reports showing the most significant decline in take-up of arts subjects for decades.

A fully-supported, strengthened arts education programme in the UK would also impact on our health and wellbeing as a nation. The 2017 All Party Parliamentary report recently joined the arts conversation with some astonishing findings. For example, 67% of dementia sufferers had a reduced need for medication when engaged in art activities, with

every £1 spent on arts education saving up to £13 in future costs. Art's ability to impact positively, and even transform people's physical and mental health, is only sustainable if education provides an entry point into the creative industries. It's crucial, as the report outlines, to recognise that the conditions into which we are born, grow and work have a profound and lasting effect on our health and wellbeing.

If the arts are to survive, we must indeed seek to protect what already exists, but we must also keep making, creating and inspiring future generations. On May 8th, more than 100 of the UK's leading artists (including Tracey Emin, Rachel Whiteread, Phyllida Barlow, Anish Kapoor, Jeremy Deller and Antony Gormley) wrote an open letter expressing their grave concern over the exclusion of arts subjects from the new English baccalaureate. 'This means that young people are being deprived of opportunities for personal development in the fields of self-expression, sociability, imagination and creativity', the letter said. The truth is that the value of art in education is already proven for anyone who cares to look. To oppose that evidence is an act of wilful destruction that will bequeath a cultural void on our children. We must fight it at every step.

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



Michael Rakowitz's 'The Invisible Enemy Should Not Exist' on the 4th Plinth in Trafalgar Square (image credit AC Manley - Shutterstock.com)



# The Golden Ammonite

## An Artist Pays Homage to 150 million years of evolution.

Using the traditional technique of gilding with 24Carat gold

Many of us are fascinated by the phenomenon of fossilisation, evolution and our prehistoric lineage. During a recent visit to Paris Natural History Museum's fabulous display of fossils and skeletons I was reminded of the superb character and scientific significance of these specimens that are essentially stone. They are profoundly beautiful in many ways and I felt that this aspect is not really recognised. Many of the exhibits are painted matt black and this made me think that there was indeed a colour choice to such a display. I enjoy working with gold-leaf in my own practice and at this point I thought "I need to gild a dinosaur!" Working with gold is in itself a unique experience for many reasons and I thought its application would be a fitting "tribute" to the incredible phenomenon of fossilisation.

Without a complete large scale fossilised specimen to hand I cast my mind back to fond memories as a child of collecting simple ammonites at the base of cliffs in the Whitby area of North Yorkshire in England. So, the project started with a small sample of selected specimens which I gilded, with sensitivity to their shape and form.

Whilst spectacular examples of ammonites can be purchased that have been cut and polished I wanted to work with "humble" un-dissected specimens and set about some research to form the following words which could be displayed to explain the golden ammonite.

"This simple Ammonite lived between approximately 150 million years ago and I have carefully gilded it with layers of 24 carat gold-leaf to glorify the amazing phenomenon of fossilization, the symbolism of the ammonite and the value of gold."

Ammonites are considered powerful in Feng-shui. Often referred to as a "cure" which basically means that the ammonites can alter the energy of the space they are occupying. Advocates of Feng- shui use them in an

office or home, to enhance and transform the energy around them.

It is fascinating to consider that as a result of these fossils being incredibly ancient, having been buried for millions of years whilst absorbing positive cosmic energy from both Earth and Universe, they are purported to emit a very unique energy.

The ammonite's form is important too. Its shape evolved as a coil which fosters a continuous circulation of energy. As such, it nurtures a sense of stability and steady growth that, again in Feng-shui terms, supports a sense of 'grounding' and protection to any space in which it resides.

When we combine all these forces with another natural and ancient element, that of gold, the ammonite takes on an entirely new dimension.

Gold expresses the vital energy of the sun which brings light and life to all beings. In addition to its association with money and wealth, its yellow colour represents happiness and warmth. Gold has been used in religions throughout history for its symbolic qualities, embodying the brilliance and splendour of deities, saints and sovereigns.

I chose to work with gold because of these characteristics and because it is symbolic of knowledge, learning, meditation and mental development. It encourages us to feel optimistic, enlightened and spiritually heightened.

As I continue with this unique and compelling project, I hope to develop my practice and share more ambitious and striking examples of ancient artefacts which are both aesthetically pleasing and inherently spiritual.

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# Yuristanbek Shygaev

## The man and the myth

Kyrgyz artist Yuristanbek Shygaev has not yet made his mark in the UAE despite a following and numerous exhibitions in Russia, Poland, Canada, Germany, the UK, South Korea and China. Nevertheless, he has been spotted by Andakulova Gallery in Dubai for his distinctive style which the gallery believes will appeal to art collectors in the Gulf. Andakulova Gallery is a recognised source for contemporary Central Asian art in the Emirates, the Gulf and the Middle East and is currently hosting a ground-breaking exhibition dedicated to Shygaev titled 'Archaic's Echo' (March 7 - July 7).

Yuristanbek Shygaev is a key figure in Kyrgyzstan's contemporary art scene. Aside from his own artistic practice, he was Director of the State Museum of Fine Arts. A

public artist, professor and laureate of many awards, Shygaev has been acquired by both public and private collectors and is admired by his peers. The renowned Kyrgyz author Chingiz Aitmatov, says this: "Under Shygaev's brush, myths and legends become great art. That's why his art is close to my soul..."

Shygaev is a pioneer of the "New Wave" school of creativity in Kyrgyzstan which emerged in the early 1980s. It was an attempt to master Western modernity at a time of liberalisation. Many artists of the era indulged in stylistic borrowing in their efforts to reconstruct artistic practice. Artists looked to their own lands and histories in this struggle to rebuild. Among other things, they attempted to represent folklore using new methods. This was close to Shygaev's heart, for his inspiration lies in the ancient Kyrgyz myths.

Myths for Shygaev are like water to the thirsty: he drinks them to the lees and under his brush, the myths, legends and collective experience of his people, burst into life. However, he shies away from mere mimicry of old tales as they have been recited and sung through the centuries. For the artist the Epic of Manas, the national epic poem of the Kyrgyz people and an important facet of the nation's cultural identity, is approached with a fresh interpretation without losing its integrity. Moreover, the artist

adroitly incorporates layers of meaning to his works. Legends and heritage, philosophical, religious, geographical, cultural details, features and artefacts clash, bounce against each other and ultimately harmonise at the hands of a master storyteller. Shygaev's controlled use of media enables these ancient myths of the Asian steppes to find their place in space and time.

His oeuvre is often heavy with realism and naivety, saturating it with abstract shapes, forms and figures and in doing so, conveying a profound richness. The myths and legends are drawn from a closet of memories and the mists of history, recreated for interpretation by the country's descendants.

In addition to working with abstraction, Shygaev is given credit as one of the pioneers within his country's contemporary practice having introduced techniques such as the avant-garde, pop and mixed media. As such, he is adept in fusing the graphic with the painterly and giving the primitive line a modernist tweak. He uses novel techniques - witty motifs in the shadow of a stalking horse for instance.

Kyrgyzstan is a mountainous country. The arms of two great ranges embrace over 90 per cent of the land. The Tien-Shan "Heavenly Mountains" stretch for 2,500 km from east to west, while the magnificent melee of snowbound peaks which make up the Tajik Pamirs, flows down into the arid slopes of southern Kyrgyzstan. Over a third of the country is blanketed in permanent snow and ice. For the Kyrgyz there has always been a correlation between the mountains, light and colour, the haze and shine has always resonated with local artists.

In Shygaev's works, colour plays a leading role, used to convey ideas of stability, volatility, change and constancy, as well as philosophy, aesthetics and psychology, even the collective unconscious. Simple and fluid fading between mirage and reality, Shygaev's colours, in their stripped-down version, are first and foremost bright, attractive and emotional, instantly drawing the viewer's attention to the canvas. Much has been said about his yen for myth,

community, stones, animals, water, the mountains and the very air which is part of the Eternal Essence of the Kyrgyz. Within the folds of the Kyrgyz mountains lie the earliest thoughts and life-power of the Kyrgyz people. Manas an ancient epic dating back to the 18th century, was carved there and influenced innumerable generations. Shygaev is a relentless miner of this spirituality, canonizing the Muse of the mountains, a recurring motif in his compositions.

Moving from pictographs to scrolls was a short journey for the artist. According to an anecdote, his recognition of the scroll as a medium which at one end was wound by tradition and at the other unwound by modernity, and as a convenient means for storing and distributing information, was a chance encounter.

"For me the scroll is like a tumar (amulet). It supports and protects me", Shygaev has said, referring to its talismanic properties. It can be touched, felt and held, a scroll, in short, combines functionality, practicality and proportion.

In summary, this contemporary artist has awakened his people to the zeitgeist of their ancestors, refreshing them and urges them to follow in the footsteps of their forbears.

Natalya Andakulova is the Founder and Owner of Andakulova Gallery, Dubai. Andakulova Gallery is a contemporary art gallery promotes Central Asia's contemporary visual arts.





# Losses Are Not Just Financial They're Personal

By Kate Buchanan

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

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

## Advantages of Working with One Insurance Advisor

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

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

One area where clients may be under-insured at the time of a claim, is jewelry. Typically between \$2500 and \$5000 is included for jewelry on a home policy; so listing items becomes important. One recent example of the benefit of listing jewelry, comes from a clients who lent her Graff diamond studs to her daughter to wear to a wedding, and her daughter lost them. Purchased in 1993, the earrings were listed for \$47,000 on a jewelry rider on her home policy. When the client attempted to repurchase similar

earrings from Graff, she discovered that the replacement cost should have been more than double the listed value. Due to the coverage in place with the rider, she received an appreciated value for the earrings, \$70,500. Had she not listed the earrings, she would have been entitled to a mere \$5000, which would have been financially cumbersome and emotionally trying for the client and her daughter.

## Understanding the Cost/Benefit of Insurance

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

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

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

## Developing Trust

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

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

For more information, contact Kate at [kate.buchanan@huntingtontblock.com](mailto:kate.buchanan@huntingtontblock.com) or 202-862-5376.

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# Collecting on the Edge



Henrietta Shore  
Two Worlds, c. 1921, Oil on canvas. 33.5 x 29.5 inches.  
Gift of the Marie Eccles Caine Foundation. Collection  
of the Nora Eccles Harrison Museum of Art, Utah State  
University



Sister Corita Kent, in, 1964,  
Silkscreen on paper, 36 x 24 inches.  
Gift of the Kathryn C. Wanlass  
Foundation. Collection of the Nora  
Eccles Harrison Museum of Art, Utah  
State University

## Nora Eccles Harrison Museum of Art celebrates its building expansion with a ground-breaking exhibition and major publication exploring the history of art in the American West

Over the last four decades, the Nora Eccles Harrison Museum of Art (NEHMA) at Utah State University (USU) in Logan, Utah, has developed an exceptional collection of 20th and 21st-century art focusing on the history of art west of the Mississippi River comprising more than 5,000 artworks by 1,845 artists. Art world luminaries Ruth Asawa,

John Baldessari, Jack Goldstein, Ed Ruscha, and Edward Weston are featured along with lesser-known artists including sculptor Tony Delap; printmaker Sister Corita Kent; early California modernist Henrietta Shore; provocative painter Joyce Treiman and contemporary artist Takako Yamaguchi.

Artist and philanthropist Nora Eccles Harrison provided the funding that allowed the Museum's building, designed by Edward Larrabee Barnes, to be constructed in 1982, and various members of the Eccles family have supported the growth of USU since the late 19th century. Collecting on the

Edge, a major exhibition featuring works from NEHMA's permanent collection will open on September 15, 2018, in NEHMA's newly expanded facility. Designed by Sparano + Mooney Architects, the multi-million-dollar expansion provides even more space for the exhibition, study, and enjoyment of the permanent collection by students and the public alike.

Organized to celebrate this pivotal moment in NEHMA's history, Collecting on the Edge will feature works by 172 artists. It is organized to provide a compelling look at the collection and the curatorial rigour and connoisseurship evident in its development.



Ruth Asawa  
Untitled (S.304), 1967, Naturally  
oxidized copper and brass wire, 253 x  
37 x 37 inches. Gift of the Kathryn C.  
Wanlass Foundation. Collection of the  
Nora Eccles Harrison Museum of Art,  
Utah State University

Among the works featured are Ruth Asawa's largest sculptural work, Untitled, 1967, naturally oxidized copper and brass wire; Sister Corita Kent's striking pop-art print, in, 1964, silkscreen on paper; Ed Ruscha's tour de force, Lisp, 1968, oil on canvas; Henrietta Shore's astronomical abstraction, Two Worlds, c. 1921, oil on canvas; Trimpin's kinetic, sonic sculpture, Klompen, 1987, wood, metal and electronics; Edward Weston's anthropomorphic, Pepper (Black Portfolio), 1929, gelatin silver print; and Takako Yamaguchi's meditative, Add This to the Rhetoric, 2008, oil and bronze leaf on canvas.

Collecting on the Edge offers an overview of the range of important movements including Bay Area abstract expressionism, Santa Fe transcendentalism, abstract classicism, assemblage and Beat art, post Surrealism, pop, conceptual art, experimental photography, and ceramics. Bolton T. Colburn, who served as guest curator for the exhibition, sought out 81 art critics, artists, and authors to provide authoritative views of the importance of each work and incorporated this material in the exhibition's presentation and accompanying publication. The result significantly expands the narrative of American art history by recognising the contributions of regional artists and collections west of the Mississippi.

"NEHMA seeks out works for its permanent collection that represent movements that have been ignored by art history, pieces by artists now forgotten or never given their due; and exceptional examples of work by acknowledged 20th-century masters," said Colburn, who was also the editor of the recently released Collecting on the Edge publication accompanying the eponymous exhibition.

George Wanlass, the great-nephew of Nora Eccles Harrison, has helped guide the Museum's acquisitions program during the last three decades. "Nearly one thousand artworks at NEHMA are a result of George's efforts through the support of his family's foundations, an extraordinary and rare accomplishment. George continues Nora's mission in supporting artists whose work flourishes on the fringes of the mainstream," said NEHMA Executive Director and Chief Curator Katie Lee-Koven. "George recognised early on that the best way for the Museum to support a robust acquisition program was to focus on lesser known-artistic movements in California and the West and to develop a collection that challenges viewers to consider the ethnic, cultural, and geographic diversity of the region." The exhibition Collecting on the Edge will be on view at NEHMA until May 4, 2019. The 288- page exhibition catalogue was published by Nora Eccles Harrison Museum of Art in conjunction with Utah State University Press and features the work of 172 artists in the NEHMA collection including 200 colour images. The publication was edited by Bolton T. Colburn with a foreword by Katie Lee-Koven and introduction by Michael Duncan.

The publication is available at <https://upcolorado.com/university-press-of-colorado/item/3290-collecting-on-the-edge>



# Queen of Abstract

## Gillian Ayres

### A tribute



**Fiesole, 2013**  
Woodcut in 21 colours from 3 Walnut veneered blocks  
on Unryushi Japanese 75gsm paper  
Paper 67.9 x 66.5 cm / Image 59.5 cm (diameter)  
Edition of 35



**Honey Blues, 2003**  
Carborundum etching with hand-painting  
Paper 123.2 x 120.0 cm / Image 104.0 x 104.0 cm  
Edition of 16

Date: 11 April 2018 Gillian Ayres (1930 – 2018) It is with great sadness that we report the death earlier today of Gillian Ayres peacefully in hospital in North Devon. Gillian Ayres was one of the leading abstract painters of her generation and has been a central figure in British art for over sixty years.

She was born in London on 3 February 1930. While attending St Paul's Girls' School Ayres taught art at weekends to the children of blitzed Stepney. In 1946, at the age of sixteen, she enrolled at Camberwell School of Arts and Crafts. Ayres exhibited with Young Contemporaries in 1949 and with the London Group in 1951. Her first solo show was at Gallery One, London in 1956. The following year she was commissioned to create a large-scale mural for South Hampstead High School for Girls. In 1963 her paintings were included in the Whitechapel Art Gallery's ground-breaking exhibition British Painting in the 60s. Major solo exhibitions of Ayres' work have taken place

at Arnolfini, Bristol (1964); Kettle's Yard, Cambridge (1978); Museum of Modern Art Oxford, Oxford (1981); Serpentine Gallery, London (1983); Manchester City Art Gallery, Manchester (1993); Royal Academy of Arts, London (1997); Southampton City Art Gallery (2005); Jerwood Gallery (2010); National Museum Wales, Cardiff (2017) and CAFA Art Museum, Beijing (2017).

She held a number teaching posts including at the Bath Academy of Art, Corsham; St Martin's School of Art, London, and at Winchester School of Art. Ayres left teaching in 1981 and moved to an old rectory in North Wales to become a full-time painter. In 1987 she relocated to the North Devon-Cornwall border where she remained until her death. Her paintings and prints are held by major museums and galleries around the world including Tate, London; British Museum, London; British Council, London; Arts Council, London; Victoria and Albert Museum, London; Whitworth Art Gallery, Manchester; Walker Art Gallery,



**Zanj, 2017**  
Woodcut on 75gsm Unryushi Japanese paper, Paper and image 88.0 x 110.0 cm Edition of 30

Liverpool; Ulster Museum, Belfast; National Museum of Wales, Cardiff; Museum of Modern Art, New York; Museum of Fine Art, Boston; Yale Center for British Art, New Haven; Calouste Gulbenkian Foundation, Lisbon; National Gallery of Australia, Canberra; Museum of Modern Art, Brasilia. In 1991 she was elected Royal Academician and in 1989 was shortlisted for the Turner Prize. Ayres was appointed a CBE in 2011.

Alan Cristea who has worked with Ayres for over twenty years comments, "As a female abstract artist working in the UK, Gillian Ayres, was way ahead of her time and the vast majority of her male counterparts but of course, for her, gender was an irrelevance. She was an artist, pure and simple, and resisted all attempts to be classified as some kind of feminist, artistic beacon for younger generations.

Certainly, there were comparisons to be made early on with American abstract art, but she always pursued her

own creative path. She was immensely courageous, independent and determined in both her art and her lifestyle. I worked with her for the last twenty years of her life – I wish it had been longer – and we staged seven exhibitions of her paintings, works on paper and prints during that time.

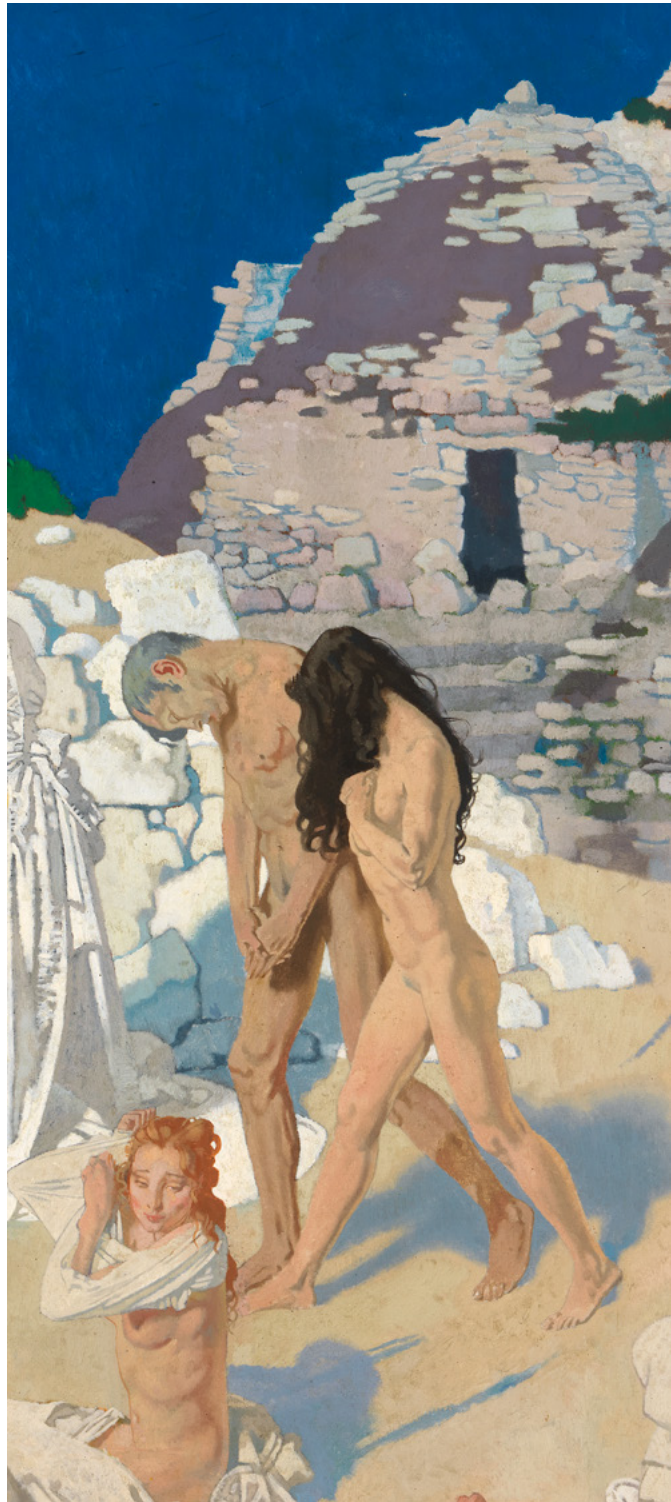
Every one of these shows was a life-enhancing experience since her exuberance and her strength imbued all of us at the gallery and visitors alike. I will treasure the memories of these exhibitions and of our frequent visits to her house and studio on the Devon/Cornwall border where we were always treated to lavish meals, large doses of champagne and riveting anecdotes delivered through clouds of cigarette smoke. She was a joy. I loved her to bits and will miss her enormously."

Gemma Colgan Director Alan Cristea  
Press contact: gemma.colgan@alancristea.com



# Naked Truth

## The Nude in Irish Art



William Orpen 'The Holy Well' 1916\_National Gallery of Ireland Collection,  
Photo © National Gallery of Ireland

Crawford Art Gallery is delighted to present a major exhibition Naked Truth: The Nude in Irish Art. From mediaeval Sheela-na-gigs to the contemporary art of Dorothy Cross, the exhibition surveys the neglected subject of the rich tradition of the portrayal of the nude in Irish visual art. Focusing on the interconnecting discourses of political allegory, gender, sexuality, censorship and display, the exhibition features over forty artists including Francis Bacon, James Barry, Pauline Bewick, Amanda Coogan, Mainie Jellett, Dragana Jurisic, Alice Maher, William Orpen, Kathy Prendergast, Robert Ballagh, Sarah Purser, Nigel Rolfe and William Willes.

Curated by William Laffan and Dawn Williams the exhibition asserts the existence of a rich history of the depiction and necessity of utilising the nude and the unclothed body in the work and practice of Irish artists. The exhibition will feature over 80 works from public, collections including TATE, National Gallery of Ireland, Irish Museum of Modern Art and the Ulster Museum alongside artworks from artist's and private collections.

In recent times, the discussion of the Irish nude as subject matter has been said by some commentators, as not to exist, or at the very least to be an invention of the late 1970s. As recently as 2010, the artist Mick O'Dea could write: 'Even fundamentalist cultures have produced more nudes than we have'. Catherine Marshall would write in 2016 that 'despite a few paintings, such as Barrie Cooke's Sheela-na-gigs, there was no established genre of the nude in this country until Micheal Farrell's Madonna Irlanda in 1977'.

There has, in fact, been a long tradition of Irish artists painting the nude, with distinguished contributions to the genre by, among many others, James Barry, Hugh Douglas Hamilton, Margaret Clarke, Roderic O'Connor and Mainie Jellett. Indeed, there were enough Irish artists engaging actively with the subject matter to lend a helping hand to the artistic tradition of our neighbouring island.

The catalogue of the exhibition Exposed: The Victorian Nude (Tate, 2001) put forward as evidence for the emergence of a distinctly English nude works by Irish artists including, ironically, Daniel Maclise Origins of the Harp and, in particular, the art of William Orpen and William Mulready, noting of the latter that 'the Irishman came to be regarded as the modern master of the English nude'.

Acknowledging the large number of artists who have engaged fruitfully with the nude is not to deny that, at times, the Irish have had a problematic relationship with the corporeal and that, inevitably, this has impacted on artistic production. When the provision of an art school in Cork was being discussed in 1818, one of the suggested benefits was that young artists would not have to travel to London to study where they would be faced with 'drawing from living models, before the morals are matured'.

The denial of a tradition of the Irish nude is usually, if implicitly, linked to the prominence of the Catholic church forgetting that some of the greatest nudes in Western art such as Velázquez's Rokeby Venus and Goya's Nude Maya were produced by Spanish artists with the Inquisition rather than Archbishop McQuaid (1895-1973) to contend with.

This is not, however, to say that the display of the nude in twentieth century Ireland was not uncontentious – the subject has, for example, traditionally formed a small (though not entirely negligible) proportion of the RHA Annual Exhibition exhibits. The first exhibition of the Irish Nude, a modest, rather tentative show of just fourteen works, was held as part of Rosc '71 and included works by Patrick Collins, Colin Middleton and George Campbell and one woman artist, Camille Souter. In an accompanying text tellingly entitled The Puritan Nude, Brian O'Doherty posited a defensive relationship between Irish artists and the subject arguing that artists including Louis Le Brocq and Patrick Collins 'poeticise indistinctness' meaning that 'the subject is 'touched, summoned, and then avoided by partially loosing it in an environmental veil'.

Of course, there were artists painting the nude at exactly this period who certainly did not adopt indirect as O'Doherty terms 'strategies of avoidance'. Irish artists have used the nude and unclothed body to explore a large number of themes, from the personal to political, from sexuality to display. The upturn of the perceived 'natural' order of men being artists and women being models, mistresses and wives, is illustrated in some of the most exciting changes in the presentation of the female nude having been introduced by women and the exhibition features work by formidable artists including Dorothy Cross, Amanda Coogan, Sarah Purser and Megan Eustace.

With the commercial ideal body of the 21st century at odds with the works being produced by artists created to confront today's attitudes and anxieties, the naked and the nude is still a relevant and divisive subject matter in contemporary society.

Located in the heart of Cork city, The Crawford Art Gallery, a national cultural Institution and is home to an expansive collection featuring works from the 18th Century to present. It is also home to the famous 'Canova Casts', which were gifted to the city of Cork nearly two centuries ago. Well-known and loved 20th century Irish artists such as Seán Keating, Harry Clarke, John Lavery, Jack B. Yeats, Norah McGuinness, Gerard Dillon, and Muriel Brandt feature in the gallery's historic collection,

For details on the Learn and explore programme for Naked Truth, please visit our website:

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



Robert Fagan\_ -Portrait of a Lady as Hibernia  
©Private Collection.



Amanda Coogan 'After Manzoni' (2000)  
©Amanda Coogan



Sile Na Gig RINGASKIDDY  
©Cork Public Museum





# SPELLBINDING EQUESTRIAN ART FOR ROYAL ASCOT

For more than 25 years The Osborne Studio Gallery has put on an equestrian show during Ascot week. This is the most distinguished collection, its director Geoffrey Hughes has ever assembled. Geoffrey has nurtured and promoted the talent of emerging equine artists for many years. He has loved horses and the racing world since he was seven years old, riding around the nursery with his twin brother, pretending to be a jockey.

Osborne Studio Gallery, established in 1986, moved to its present address in 2006, 2 Motcomb Street, Belgravia. This little intimate street, lined with artisan shops and cafes, is a few steps from Harrods, noble mansions and embassies. The quality of paintings and sculpture chosen, impervious to fleeting fads and fashions, attracts a global clientele of owners, breeders and collectors, including the British Royal Family, Sheikhs, and Royal Princes from the Middle East, industrial magnates and landowners with great estates.

Owners often commission portraits of their winning mounts. Susan Crawford has painted 22 Derby

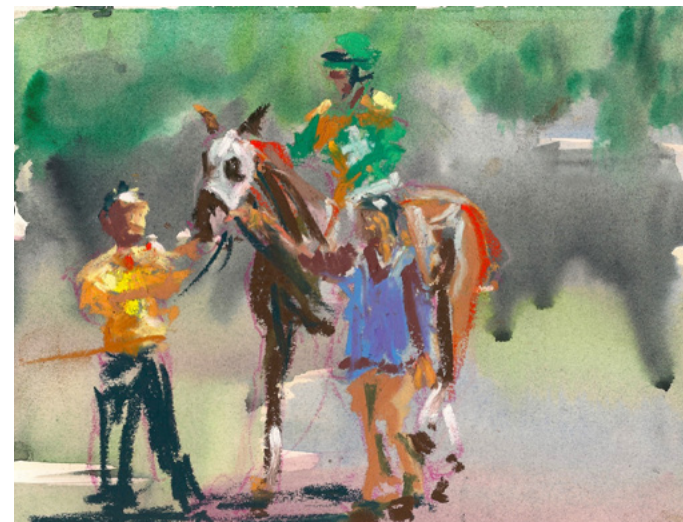
winners. Nichola Eddery, from a racing dynasty, was commissioned to complete a portrait of Frankel the Wonder Horse when the original artist died. Charlie Langton created a bronze portrait of Yeats, winner of the Ascot Gold Cup four times, a unique achievement. The sculpture was unveiled by HM The Queen.

Royal Ascot, despite press attention to hats before horses, is one of the world's greatest sporting events, a favourite with the Royal family. Her Majesty has never missed a season. When James the First set eyes on the village of Newmarket in 1605 he knew it was destined for equestrian greatness. Since then it has been known as the home of horseracing in England.

Ascot followed a little over a hundred years later, founded in 1711 by Queen Anne, a fanatical follower of the hunt. She discovered the open heath, an ideal racecourse, one day while out riding near Windsor Castle. The opening race of Royal Ascot commemorates her find with the Queen Anne Stakes.



All Three, 52 x 26, Oil on canvas, by Michelle McCullagh



Post Win, Watercolour and Pastel, 20 x 16cm by Freddy Paske

Geoffrey grew up listening to Peter o'Sullivan's horse racing commentaries for the BBC. The urgency and authority of Peter's voice transfixed his audiences. He says that as a boy it transported him to a 'much bigger, more interesting world.'

Years later he would not only meet his idol, but Peter (The Voice of Racing) became a close friend, and on his retirement, Chairman of Osborne Studio Gallery. When Peter died in 2015, Geoffrey took charge of his vast collection of memorabilia, even living in his flat to organise the mountains of paper.

The gallery exhibited Sir Peter's favourite artwork and personal ephemera, including letters from HM The Queen, and HRH the Queen Mother, even race cards, scribbled with eloquent asides.

SUSAN CRAWFORD is the 'doyenne of British sporting painters' She studied classical drawing in Florence, is known for her 'convincing portraits of stars of the turf' including twenty-two Derby winners, and commissions for the Royal Family, headed by HM The Queen, the Queen Mother, and HRH Prince of Wales.

NICHOLA EDDERY is an equestrian princess, born into a horse racing dynasty. Her father Pat was eleven times champion jockey. Nichola is dedicated to the techniques of Old Master drawing and painting. Her work is in the collections of HRH Sheikh Mohammed Bin Khalifa Al Thani, and three Saudi Royal Princes.

CHARLIE LANGTON is a sculptor in bronze, dedicated to the thoroughbred. The owners of Yeats, the only horse to win the Ascot Gold Cup four times in succession, call his sculpture 'magnificent.'

MAO WEN BIAO was born in Beijing moved to London in 1984, studied at the Royal College of Art. He has an extraordinary ability to capture the dynamism of the racehorse, becoming a world leader in sporting art.

KATIE O'SULLIVAN has been described as 'outstanding equestrian painter in the British Isles.' She was brought up steeped in horses in Royal Ireland. Her work is in the collections of the Duke of Edinburgh, the Earl and Countess of Derby among a long list of owners, breeders, nobility and assorted celebrities.

ALISTAIR LITTLE began his artistic career as a model maker, moved on to become a commercial illustrator. His work reflects his love of the 50s and 60s Hollywood movies. His pictures engage through his gift for unfolding a story. He unravels the world of racing by painting its characters behind the scenes.

FREDDY PASKE, a former soldier, is now a professional artist. He developed his talent throughout his life with the British army. In 2017 Freddy established residencies with the Household Cavalry, Tattersalls auctioneers and the Jockey Club to create a body of work celebrating the horse.

MICHELLE MCCULLAGH lives and works in Dorset; she graduated with a Fine Art degree in 2008. She loves to capture the horse in movement, her book 'Racing' was published last year.

The Duke of Roxburghe, novelist Jilly Cooper, Sheikh Al-Thani, and the Guards Polo Club are notable collectors of her work.



# Ian Fraser ARCA (1933 – 1986)

A sign of greatness within an artist's practice is when he or she does not seek answers, but instead poses further questions about the nature of being. Ian Fraser's prolific career as an artist and lecturer contributed a great deal to the art world, inspiring students and artists alike to explore the potential of creative endeavour.

Fraser's practice was driven with intellect but with a light touch. He engaged with the transitory nature of existence with a steady focus; his love of the landscape was set from a young age, but what seemed to evolve from this, and which seems to run throughout his work, is a sense of structure and pattern, which he found throughout nature. An extract from a poem written by Fraser describes the form of a fossilised sea urchin as a 'matrix of living' – this idea of life as a network feeds into the complexity of some of his paintings, notably his Tranquil Garden series (1980-83). Inspired by the Dorset landscape, these works are formed of clusters of mark-making and fluency of curious forms or motifs, almost like that of symbols and lettering. It seems to read as a form of language developed by Fraser as he immersed himself in the incomprehensible enormity of nature.

His work also engaged in his relationship with landscape in terms of urbanisation. After a period of time spent lecturing in the US, Fraser returned to his London home to paint a series of suburban works (Suburban Landscapes 1974-80). These focused on the growth of architectural construction and the disappearance of green space. They capture a sense of open vastness with a strong sense of human presence and



29.6.86 1986 Oil on linen 26 x 33cm

intervention despite rarely, if ever, featuring any people. They are still set firmly within the context of the landscape offering very still, deeply contemplative, spaces.

The other emphasis in Fraser's work is time, which consistently influenced his practice. This can be seen particularly in his Abstract Block works (1960-70), in which dates are used as titles. These poetic compositions sit as pockets of potential time, soft arrangements of colour, in which Fraser sought tranquillity. He aimed to capture the 'inexhaustible stuff of painting... of light, of life and death'. His earlier abstract works also emphasise his interest in structure and pattern, with a particular focus on geometric form, colour and perception.

Fraser studied printmaking at the Royal College of Art and worked as a lecturer at Camberwell before being made the head of print at the iconic Hornsey College of Art, later Middlesex University. He was also Visiting Professor at Wisconsin-Parkside, USA. He exhibited around the world and regularly in London.

An important retrospective of his work was held at Middlesex University in November 2016 followed by an exhibition in Bath. All work is available to view by appointment through Axle Arts in Bath.

Contact: Bridget Sterling  
[www.axlearts.com](http://www.axlearts.com)

**crawford art gallery cork**  
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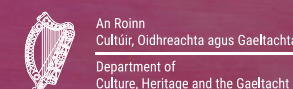
Crawford Art Gallery, Emmet Place, Cork, Ireland T12 TNE6  
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# naked truth

## The Nude in Irish Art

13 July – 28 October 2018





# THE CHANGING FACE OF ARTIFICE

## An artist's perspective on the contemporary art world

By Michelle Purves – A cynic, sceptic, realist and a painter

The essence of art, is man's longing to tell a good story. Our creativity is what sets us aside from other sentient beings. The earliest known paintings date back to some 40,000 years, when Mr Caveman painted a story, possibly to impress Mrs Caveman, of how he singlehandedly caught a wild pig, and 'brought home the bacon'.

Poets and writers for centuries have written stories of love, loss and war. When striving to explore the greatest theme in our lives, perhaps love is the greatest of them all.

Perhaps we should ask ourselves whether there are common themes in paintings? Apart, that is, from the obvious biblical and mythological stories that have been portrayed throughout the entire history of art.

Once upon a time, we could identify with artists - Michelangelo, Bernini, Rodin, Monet, Chagall, Cezanne, to name a few. Each has created a tour de force which awakens our sentiment and moreover, our admiration for the artists in capturing such exquisite beauty in the way they 're-presented' the world for our enjoyment and understanding of the world around us.

And then what happened? With the advent of Modernism and Post-Modernism, the twentieth century's cup flowed over with controversial modern art.

Many artists flourished thanks to the deep pockets of wealthy benefactors and the upcoming galleries. Peggy Guggenheim showed the first works of Kandinsky and was benefactor to Jackson Pollock. Pollock's unmistakable drip paintings are now recognised all over the world. Collecting one piece of art a day, Peggy Guggenheim became the catalyst for the appreciation of modern art in Britain and America.

However, the first time I saw a white canvas, named "untitled", I remember thinking, 'could the artist not afford paint? Did they lack imagination and ability?

And as for installation art, perhaps I am missing something, however I fail to see how a peg glued to a painted bookcase salvaged from the street, is a collectable item, let alone at a six figure sum. "Oh, and by the way don't touch – it's fragile".

Five years ago, in Rome an artist told me that the art market in Italy was run by communists. Did he mean

Mafia? I was sceptical, surely this was a case of sour grapes?

He explained the process thus:

RESEARCH - Find a product - a young painter with a modicum of talent who is 'chomping at the bit' for recognition who will paint for little or no fee for four years.

DEVELOPMENT – Advertising campaigns, branding, and bogus exhibitions displaying work which is supposedly sold, but isn't. In fact the art is hidden in a warehouse.

SALES – Four or five years later, "the herd of collectors" trip over themselves to lay their hands on "the hottest painter in town". Subsequently over time, the gallery's stockpile is released into the secondary market via auction.

Now, multiply that one artist by ten or twenty and the results are lucrative indeed.

I hadn't heard of this before. I related this conspiracy theory to a few, to "those in the know" only to discover that this practice is endemic worldwide.

A few years ago, a successful financier/lawyer escorted me to six "appointment only galleries" around Bond Street. I was shocked, not only by the size of the gallery (of which three quarters of it remained empty) but also, by the remaining area proudly "showed off" framed pages of scribbles. These, I could only describe as being completed by blind men, as they ran off the page; blobs, amateurish outlines and sculptures of no identifiable form. I left feeling completely deflated.

I asked my friend "would you hang any of the work?" He gleamed as though he had been outwitted by the work, "absolutely, it must be good, I don't understand art, I'm a money man".

I asked him "don't you know a good book when you read it? Can't you identify with a suit you purchase, whether it be the lines, colour or fabric? What do you see when you look at a building?"

And therein lies the problem. Many modern galleries, curators and the art elite, have suffocated our objectivity by questioning our intelligence to understand. A shrewd

move perhaps but more importantly, effective! The art intelligentsia have also created their own individual "art language" this too bypasses our intuition. Clever.

I am often asked "what were you thinking when you painted this canvas?" I'm vexed. I paint cloudscape. Isn't it obvious I think to myself? If I have to explain a painting, I see that as failure to express my intentions. So, I turn it around, and ask them "what do you see?" I don't dare say "feel", my heart may not be able to take it.

I know the preferred answer should be one that proves me worthy of artistic prowess. I didn't see Monet's "intellectual notes" explaining his lilies. And, when Picasso was asked, "What were you thinking when you painted that painting?" He replied "\$20 000 madam". Touché!

A painting should talk freely to YOU, without any explanation, it is a subjective experience. It should drive an emotional response from your intuition, not be inferred on you by a dealer looking to embellish your reception of the object with intellectual gobbledygook. With the globalisation of the art market and explosion of art fairs, one doesn't have to be the victim of an empty gallery. Nor should you fall foul of a dealer's

public relations strategy and the belief that they have the power to create trends and develop and control the artists' careers.

It's now possible to see the creations of hundreds of artists in one day and discover for yourself what appeals to you. Importantly, with enough exposure you should learn to separate the wheat from the chaff.

I believe buying art should take you on your own personal journey, perhaps mirroring your own life experiences. I started collecting paintings in my twenties, before I became a painter. Art was never a luxury it was a necessity. I call my collection, "Postcards from the Past", documenting my developing tastes in art and reflecting changes in me as I mature and encounter new experiences.

Each painting is a testament to a chapter of time in my life, in other words "My story". Hopefully this summary will encourage you to think objectively and to develop an appreciation for works with true integrity and add to your enjoyment of fine art and understanding of the artists that are their creators.

www.michellepurves.com  
instagram michellepurvesartist



Freedom I & II



# Alternative Facts and the 'Erthig' Jug



by Jeremy Lamond

In these days of 'fake news' and 'alternative facts,' it is easy to forget that a fact is something that is known, true and consistent with reality. It cannot be disputed because its veracity does not rely on a debate. We know when we come across a fact because we can detect when there is an obvious departure from it.

When Eric Morecambe announced the title of a well-known song and then played something else, we roared with laughter when he quipped 'I am playing all the right notes, just not necessarily in the right order'. It matters, therefore, that we get our facts right and at a fundamental level, good spelling is essential.

A few years ago, on eBay, a Chamberlain's Worcester porcelain shanked jug appeared and was described by the seller as 'A Chamberlain's Worcester jug, circa 1810, spiral fluted cobalt and gilt view of Derbyshire'. To substantiate this fact, there was even an old printed paper label on the bottom of the jug

repeating this information. The seller had simply taken it to be an established fact, and there the story may have ended. However, hold on.

Chamberlain's Worcester was renowned for marking its wares and this particular jug had inscribed in gilt on the base 'Chamberlain's Worcester, Erthig, Denbighshire'. 'Erthig' is the old spelling for Erddig, the National Trust property near Wrexham, Wales originally built in 1684-7 for Josiah Edisbury, then the High Sheriff of Denbighshire. It was designed in 1683 by Thomas Webb, master mason of Middlewich, Cheshire and became a National Trust property in 1973 given by the last squire Philip Scott Yorke. So how and why did this particular house, always in Denbighshire rather than Derbyshire come to appear on a Chamberlain's Worcester jug?

Let us look at the painting itself. It is a sepia or 'en grisaille' view of the house taken from an original engraving by Thomas Medland (1755-1822/33) published on 1st May 1792



by Harrison and Co at No 18, Paternoster Row, London. An original of this engraving is in the Welsh Landscape Collection, National Library of Wales. This fact helps to date the jug which is in a style consistent with the period 1795-1800, slightly earlier than the eBay listing.

The decoration on the rest of the jug is elaborate and rich consisting of a written twist design of cobalt and gilt pendant husks below a border of flowerheads and leaf chains. The spout is scalloped in gilt. The whole style of the jug is consistent with the neoclassical decoration made popular by the Scottish architects John and Robert Adam and continued by James 'Athenian' Stuart into a classically Greek phase. In other words, in 1795, this Chamberlain's Worcester jug was highly fashionable and its decoration pushed all the right 'style' buttons.

Now the interesting part-the reason for the painting of Erthig/Erddig! In his book 'Chamberlain-Worcester porcelain 1788-1852', first published in 1982, Geoffrey A. Godden states of the scene paintings on Chamberlain's porcelain; 'Many of the early scenic paintings, especially those featuring country houses, were copied from engravings found in Picturesque Views of the Principal Seats of the Nobility and Gentry in England and Wales, by the most eminent British Artists, published by Harrison and Co., of 18 Paternoster Row, London, in about 1790.

A copy of the work is still at the Worcester factory and this was almost certainly the very book used by the customers to choose a view to enhance their porcelain, or by artists to render an exact

representation. This one book-and there were many other of a like nature-contains ninety-one English views and nine in Wales. Some of the engravings are dated 1788. Several other views were taken from the popular part-work The Copper Plate Magazine, the second series of which was published from 1792 onwards, which was a source of inspiration used by many manufacturers but particularly the Chamberlains'.

These are all interesting facts. However, the following is speculation. Could it be that Philip Yorke I, who inherited Erddig in 1767 after the death of his father, visited the Chamberlain's Worcester factory and commissioned this view of his house after leafing through the Harrison book? Alternatively, did Chamberlain's Worcester paint this view of his house before approaching him with it in the hopes of a guaranteed sale?

A modern equivalent of this technique might be the aerial photographer who takes a view of your house from the skies before turning up on your doorstep to sell you the print! Whichever version is correct, it is an undisputable fact that here we have the Chamberlain's Worcester 'Erthig' jug, one of a kind, found on American eBay, subjected to more in-depth research, reunited with its 'Denbighshire' script mark and removed from its 'Derbyshire' association forever. Sometimes facts can be more entertaining than fiction!

Jeremy Lamond MRICS ASFAV FNAVA FRSA





## THE NEW ART ECONOMY

### LOT-ART An Auction Platform

### that could Disrupt the Art Market

Etienne Verbist, an authority in the field of disruptive art, interviews Francesco Gibbi, CEO of Lot-Art.com, about the art market, the platform he created and how it can help art collectors become art investors.

Why did you create the Lot-Art platform?

As an eclectic art collector, I buy at auction seeking the best opportunities among the catalogues around the world. I created Lot-Art.com with the intent to make worldwide auctioning more effective, transparent and time efficient for art buyers by providing three critical pieces of information: The Price, Place and Time of any auction sale worldwide. Lot-Art offers listings completely free of charge for bidders and for auction houses.

What exactly is Lot-Art?

Providing direct links to the most reputable auction houses & bidding platforms worldwide, Lot-Art has become the world's largest auctions' browsing portal covering the full cycle of an auction from Upcoming to Sold and Aftersale. The key advantage is that the user enjoys a comprehensive overview of the worldwide art

market from a single portal. The benefit of this is that the user avoids repetitive searches on different websites and saves precious time which is important for a collector seeking a wide range of artists, fashion brands, jewelry, watches and other collectibles.

Lot-Art enables the collector to browse unsold auction lots in what is to date the largest Aftersale section online, while in the Sold section, users can access important historical price information recorded at auction. This is a helpful comparable, showing the actual value of an item before finalizing a bid.

My vision is to create synergy and an efficient cluster of services for art collectors where they can find all they need to optimize their art investment experience: a state of the art search engine combined with the world's largest aggregator of art auctions, an efficient consignment service to auction houses and a competitive art investment advisory, all on one portal. Furthermore, we are best placed to provide art enthusiasts with superb content on the most interesting upcoming Auction sales, as well as the trendy events happening in the Art World in a timely fashion. Users should sign up to the Art & Auctions Blog to obtain alerts.

How do you differ from other auction aggregator sites?

First of all, the difference lies in the sheer volume of upcoming auction sales available for browsing.

Second, we have an intuitive advanced search which hones down your options very quickly.

For example, it's possible to add or exclude multiple words in the search line and to run up to 35 multiple keyword searches simultaneously. Moreover, these keywords can be saved as Personal Saved Searches to search across them in a single click. Better still, you can then receive customized email alerts about the availability of new lots matching these keywords.

Third, Lot-Art is the only auctions aggregator following the full life cycle of a lot from Upcoming to Sold and Aftersale, enabling users to browse unsold lots in what is also the largest Aftersale database online.

Finally, listing on Lot-Art is free of charge for auction houses as we do not implement a pay-per-click policy unlike our competitors.

How do you create interaction with your audience?

Interaction is fostered through our search engine which allows a direct link to the auction page, or by creating wish lists of saved searches. Users can also make enquiries to the art galleries and auction houses on the site. The new consignment service will facilitate the interaction of collectors to auctions even further as it will show how art can be also a liquid asset when purchased at the right price (lower than the primary market that is).

The link between the three sections enables added interaction and also transparency of pricing through the ability to see past sale data.

How does LOT-ART help collectors spot a great buy in the art market?

I was informed by an investor recently that Lot-Art had proved a very cost-effective tool to assist him with adding to his collection during his search. He was searching a specialized area and was able to find a particular piece below market value.

This shows that there are still many investment

opportunities to be found at auction where sourcing and acquiring quality artifacts to add to a collection, a residential project or to address their personal strategy of portfolio investment diversification. We help find their favourite artworks, enabling them to make a good investment opportunity for both preserving the capital investment and making a profit.

Lot-Art's ultimate goal is to stimulate the investment strategy of art collectors and to introduce them to new genres and types of object. This will kindle their diversification strategy and open their minds to otherwise hidden collections. Yes, they will add to their assets from a financial perspective and eventually get a return on the investment, but it is also about doing so by acquiring artefacts related to the history, the beauty and the ownership of an art piece and the education process that goes with that. I am a collector too and I have found that the best investment should bring something more fulfilling than merely adding to my capital, it is about aesthetic pleasure and pride of ownership, plus sharing special artefacts with friends and family.

"Art collecting is an investment and follows similar rules to most common financial products, but it is just more rewarding in terms of the emotional investment and carries less volatility provided proper diversification strategies are followed. For example, to spread the risk to include contemporary art, watches, jewellery and old masters. Auctions are the best source of good deals to any collector looking for alternative investment opportunities. Don't buy what you don't know; expertise is the winning word in the art investing business." I think this quote sums up my perspective and my mission in creating Lot-Art.

Buying a piece of art is therefore a great choice for any investor looking for alternative investment opportunities. Proposing a financial approach to art collecting, Lot-Art assists HNWI in acquiring at the best price quality artworks within a strategy of investment portfolio diversification. Lot-Art selects the best investment opportunities tailored to individual taste, budget, risk profile and financial objectives (capital conservation or short term speculative investment), assuring the artworks will carry a substantial price gap with the primary market to guarantee the highest degree of liquidity and opportunity of return on investment.



# Excerpt from : Second Edition

## The Scientist and the Forger

### “Probing a Turbulent Art World”

Author: Jehane Ragai  
Publisher: World Scientific Publishing 2018

#### Mahmoud Said: Case of government alarm

Christie’s announcement of a sale to take place on October 31st, 2007, of Mahmoud Said’s painting, “The Girl with Green Eyes” raised eyebrows and alarm in Egypt’s cultural milieu. This artwork was supposed to be hanging in the home of the Egyptian ambassador to the UN in New York. Was the painting on sale a copy of the work or had the authentic version in New York been replaced by a forged copy?

Alerted, the Egyptian government promptly intervened, contacted Interpol and the sale at Christie’s was immediately cancelled.

There is no doubt that in the last two decades a booming market and a surge in demand for Middle Eastern art in general and for modern and contemporary Egyptian art in particular has led to the emergence of a large number of fake artworks. Producing forgeries of Said’s paintings, now selling for millions of dollars, would certainly be an attractive prospect for forgers and dishonest art dealers.

Said’s art is mesmerising: his brilliant palette brings to life many aspects of Egyptian culture, and his compositions are compelling in their juxtaposition of shadow and light. His nudes and female depictions are often somewhat erotic and his voluptuous depiction of the Girl with Green Eyes bears a lifelike three-dimensional quality

Described by his niece, the former Queen Farida of Egypt, as “a quiet, gentle, oppressively timid man”<sup>4</sup> Mahmoud Said was born in Alexandria in 1897, and belonged to a wealthy aristocratic family. His father Mohamed Said Pasha, a former prime minister of Egypt, insisted that his son pursue a career in law. To

the whole family, it was unbecoming for a young man with a privileged upbringing as was his to become an artist. He had been educated in some of the best schools in Egypt and was expected to engage in a more serious career.

In a 1983 interview Queen Farida would describe his family’s disapproval of his inclination for art: “They simply could not relate to his art... The closest they came to showing a sign of approval was when they acknowledged that his work must be good because foreigners seemed to appreciate it.”

Fulfilling his father’s dream, Said first worked as a lawyer then became a prosecutor and finally a judge in the Cairo, Alexandria and Mansouria governorates. He painted in all of his free time creating a significant body of work including The Girl with Green Eyes (in 1931).

A few years after his father’s death, Said set out to fulfill his lifelong dream. He abandoned his law career and, as of 1947, until his death in 1964, became a full-time artist.

The Girl with Green Eyes was acquired by the Egyptian Museum of Modern Art in 1935, and in 1950 it was sent on loan to the Egyptian embassy in Washington DC. Almost a decade later the painting was transferred to the residence of the permanent representative of Egypt’s mission to the UN, where it still hangs to this day.

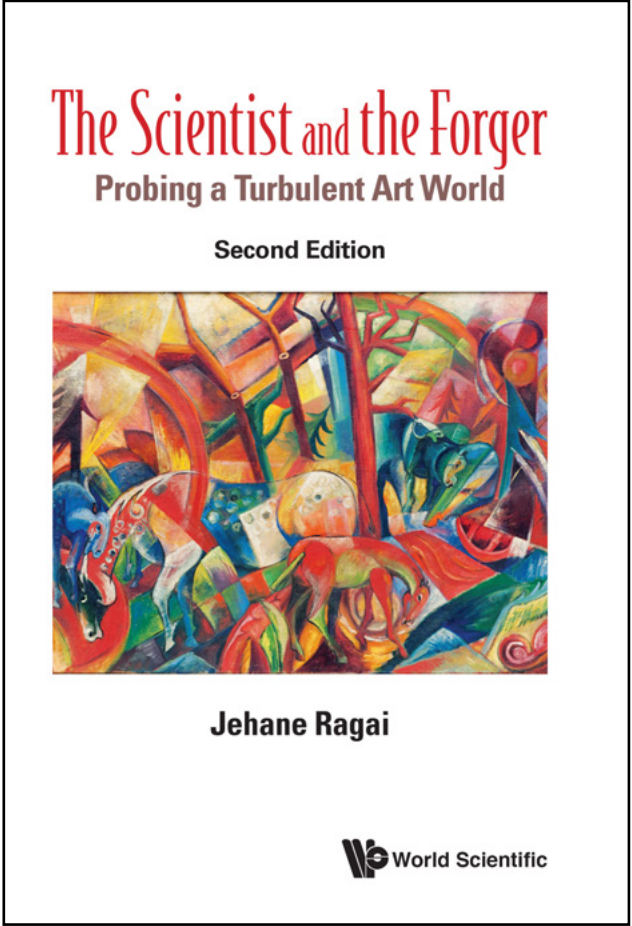
In this case, to differentiate between the two renditions of The Girl with Green Eyes, the most appropriate scientific approach would be to analyse both paintings by Raman microscopy or by FTIR microscopy, (pages 139, 141) in the hope of identifying anachronistic elements in either of the two artworks.

Alternatively, it might also be appropriate to look for the presence of the two isotopes (<sup>137</sup>Cs) and (<sup>90</sup>Sr) in both paintings. Any artwork, purported to have been created before 1945, as was The Girl with Green Eyes, and found to contain these two isotopes would necessarily be forged.

Fortunately, the committee appointed by the Egyptian government to investigate the affair was in for a pleasant surprise. To everyone’s great relief, it emerged that a January 1936 edition of the weekly magazine La Semaine Egyptienne indicated the existence of two versions of The Girl with Green Eyes referring to one as painting # 2 (Collection of the Egyptian Museum of Modern Art in Cairo) and to the other as painting #80 (Charles Terrace Collection). It transpired that, in 1936, Charles Terrace had acquired this second 1932 version, from the artist himself. Provenance here had provided the key element to authentication and had come to the rescue”

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# Artist Peter Anton

## AKA

# Candy Warhol

Peter Anton, playfully referred to as “Candy Warhol,” is a world-renowned artist known for his signature large-scale, hyper-realistic sculptures of foods like doughnuts, ice cream, and chocolates. His artwork has been featured throughout the world and included in museums in Germany, California, Texas, and Kansas City, and major art fairs such as TEFAF Maastricht, Art Miami and Art Basel Miami.

Anton has produced solo shows in galleries around the globe including the Allan Stone Gallery, Hammer Galleries, Bruce R. Lewin Gallery, and Unix Gallery in New York City; Urban Art in Seoul; Guy Pieters Gallery in Belgium; Gallery Delaive in Amsterdam; Rarity Gallery in Mykonos; Scott Richards Contemporary Art in San Francisco; Gallery Valentine in East Hampton; and Arcature Fine Art in Palm Beach.

His work has been collected by many notable figures, including Bill Clinton, Dennis Hopper, Lord Norman Foster, the Jordanian royal family, and former Sony chairman Sir Howard Stringer.

### Masterful Installations

Last year at New York’s UNIX Gallery, Anton presented his solo exhibition “Sugartarium,” an arresting and profound installation of lifelike sculptures including a giant ice cream sundae and a five- by four-foot piece of cherry pie. Anton’s works were smashed and splattered across the gallery, which he had transformed to appear as a mental asylum. The gallery was painted hospital green, and they had actors doing performance art on the bed. The installation served as a commentary on our society’s unquenchable addiction to sugar.

With “Sugar & Gomorrah,” Anton gave fairgoers a remarkably immersive experience at Art Miami in 2012. The installation was a literal roller-coaster ride that travelled alongside massive, striking

food sculptures. Along the journey, viewers also encountered nearly nude live models set against an apocalyptic background of a city up in flames and in shambles.

### Artistic Process

When planning a new sculpture, Anton will study the history of the food, review images of it, and find recipes to make the dish himself. He believes it’s a vital step and essential to see what it looks like before it’s made and once it’s in the final stage. This gives him an understanding of what materials he will use.

Knowing the process helps him navigate his own procedure. He will start eating it in different selections in the studio for days, and while he is eating it, he will look at it with his magnifying glass as he takes notes. He really becomes part of the food that he is creating.

### Fascination with Food

Anton has always been fascinated by the manifold appearance of food. He played with his food as a child and made sculptures with its packaging, like egg cartons and boxes of macaroni.

His mother always had friends and family over for meals, and he loved the way it brought people together. “When anything’s going on in life, you know, anything bad, anything good, people gather around food and talk or celebrate,” he commented. “It’s a comfort zone. I noticed that very early, that it was a focal point of life.”

### Keith Richards

While Anton has many high-profile collectors, he was particularly excited when rock star Keith Richards brought his work at an exhibition in Manhattan. “I was in the gallery when his wife came in, so that was a lot of fun, talking to her.” She bought five pieces: two small chocolate boxes for her daughters, a giant



Sugar Madness Cherry Pie\_2017

chocolate box for their house, and two ice cream bars. “I like the Rolling Stones; that was really exciting.”

### What’s Up Next

Anton will be creating movie concession art during the Toronto Film Festival from September 6th – September 17th. He will showcase sculptures of food sold at movie theatres such as gummy bears, Sno-Caps, and popcorn.

He is also nearly finished with a ten-foot tower of chocolates destined to be displayed outdoors. He commented, “I thought that a monumental piece is the natural evolution of my vision and experience creating my body of work. In a way, that piece took me over 25 years to create. I thought a vertical tower would be my version of a totem pole used to celebrate our passions and personal histories and experience with sweets and the important role they play in our lives.”

### Food Overload

For his first pizza sculpture, Anton ordered a large pepperoni pizza to his studio every day. “So then who could resist what’s there in front of you? So we’d eat pizza. After that episode, I couldn’t eat pizza for like a month.”



Celebration Donuts\_2017



Peter Anton: Ice Cream Bar



# Shuk Orani

## An artist currently gaining world wide recognition looks back on the reception of his work in China

Exhibiting internationally is a key step in an artist's career, and when China hosted Hamburg's new Contemporary Art Gallery exhibition in Beijing in 2016, Shuk Orani was one such artist who felt privileged to be included.

Orani, an abstract painter, emanates from a new stable of contemporary German artists. Born in Kosovo, former Yugoslavia, Orani moved to Hamburg in 1993 and continues to reside there. His has been represented in a number of galleries including Welper Gallery, Robert Gallery and The city's Pashmin Gallery which was responsible for the exhibition at MOCA in China.

The artist's work is monumental, often two metres high, with incredible impact. Wild striking brushstrokes create an expressionist feel giving one the feeling that he work fast and energetically. The vibrant colours interplay in an energetic melee across his canvases. He has painted a number of dramatic 'cycle' pieces and in particular the "Paisaje de Landschaften" and the "World" series are interesting, having been selected for international shows including that at MOCA.

A recurrent matter in Orani's practice is conflict. It addresses his desire for world peace and his concern for humanity. Moreover, Orani feels that it is the preservation of life which underlies his oeuvre. His creative process commences with preparatory sketches to scope out the basic forms. He then develops layers of

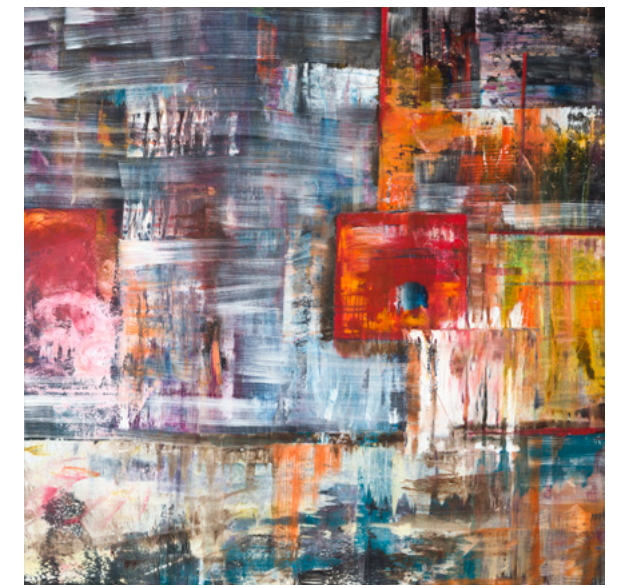
colour working in oil as it pertains to his own mood and spirit during his time in the studio.

This body of work is clearly influenced by the Abstract Expressionists and also gives more than a nod to Art Brut and the work of Basquiat in its sketchy and rough application. It is clearly inspired too by Gerhard Richter's oeuvre, in the confident and thoughtful management of colour and space on the canvas.

Richter's presence is perhaps an influence from residing in Germany for so many years and his work from the 1990's in particular seems to inspire Orani. Orani's work has today developed a painterly, familiar quality and one can see a stylistic advancement that comes with maturity and perseverance. The extent to which he experiments is key to his stylistic development. Orani is a multi-media artist and has produced video art in order to push the boundaries of his practice.

As for the future, this is an artist who is determined to develop his career and seems to be going places with discussions ongoing with several galleries from New York, Paris and Vienna to Dubai. It is clear that Orani will continue to experiment

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# Colourscapes by Peter Zimmermann

"Flinging a pot of paint in the public's face". John Ruskin (1819-1900)

This was Ruskin's view of J. M. Whistler's paintings...what would he say about Peter Zimmermann's colourscapes?

Zimmermann's work would probably not have appealed to Ruskin's conservative views. As a champion of Turner, Ruskin found Whistler's work intolerable, particularly his depictions of Turner motifs, using similar effects to beautify the industrial scenery on the Thames. However, from the "easel picture" to Clement Greenberg's pictorial "flatness", from the "allover" paint surface and "optical space" to Zimmermann's "Technobilder", different painterly processes and materials are needed to drive painting in a new direction.

The image, the main force of Zimmermann's artistic language, is continuously manipulated and transformed into chromatic two- and three-dimensional

fabrications. Like a scientist in a laboratory, he discovers, analyses and reorders technical information, using the lens of the digital world, to reveal hidden matter. On his creative journey, he focuses on communication and dissemination to reinterpret images and how these are perceived and processed by us.

His intense colour splashes and drops are often unified but sometimes isolated and grouped on canvases in a variety of patterns, almost flowing with their own volition. Glossy surfaces reflect viewers an altered perception of themselves and their immediate environment.

The act of playing with brightness and darkness, juxtaposed with each other, evokes paradoxical impressions of movement and tranquillity. Typically, pigments are mixed with epoxy resin, providing Zimmermann with an amazing array of colours as well as a contemporary twist on the modern technique of pouring paint which

recalls the drip paintings of Jackson Pollock and the stained canvases of Morris Louis. His pictorial language holds formidable accents that foster vitality and rhythm.

Once again, Zimmermann draws from the digital environment when creating his site-specific floor murals. He gives life to a new lineage of depictions where he explores the function of painting translated into a walkable floor piece. He articulates his belief in the traditional consensus that paintings are made from a single material, in this case, epoxy resin, and his interest in methodology and process. While not all of this is new, these works possess novelty and engage viewers with their highly reflective surfaces and physical interaction.

Artists have always embraced new methods and technologies to push the boundaries of art-making. Cai Guo-Qiang's "Ignition Events" experiment with gunpowder on paper. More recently David Hockney has used



Courtesy P Zimmermann and R Pfister, text 2018. Pulpo 2016

the iPad instead of a traditional sketchbook, turning his index finger into a paintbrush, and Mark Flood pixelates and abstracts familiar corporate identities in his "Logo Paintings". Peter Zimmermann is part of this tradition of the artist adopting new technologies. His innovative approach is exploring the algorithms of the digital world and artificial materials to create vibrant constructs. Many artists have made significant contributions to fine art by researching and exploiting new possibilities. Traditional skills and materials can be improved, the latest equipment can be deployed, yet it is the artist's curiosity that is decisive in working with advanced applications that stimulate our senses.

Peter Zimmermann was born in Freiburg, Germany, in 1956, and currently lives and works in Cologne. From 1978 - 1983, he studied at the Kunstakademie Stuttgart and taught as a Professor at the Academy of Media Arts Cologne from 2002 - 2007. His work has been exhibited at major international museums and galleries and is held in public and private collections worldwide.

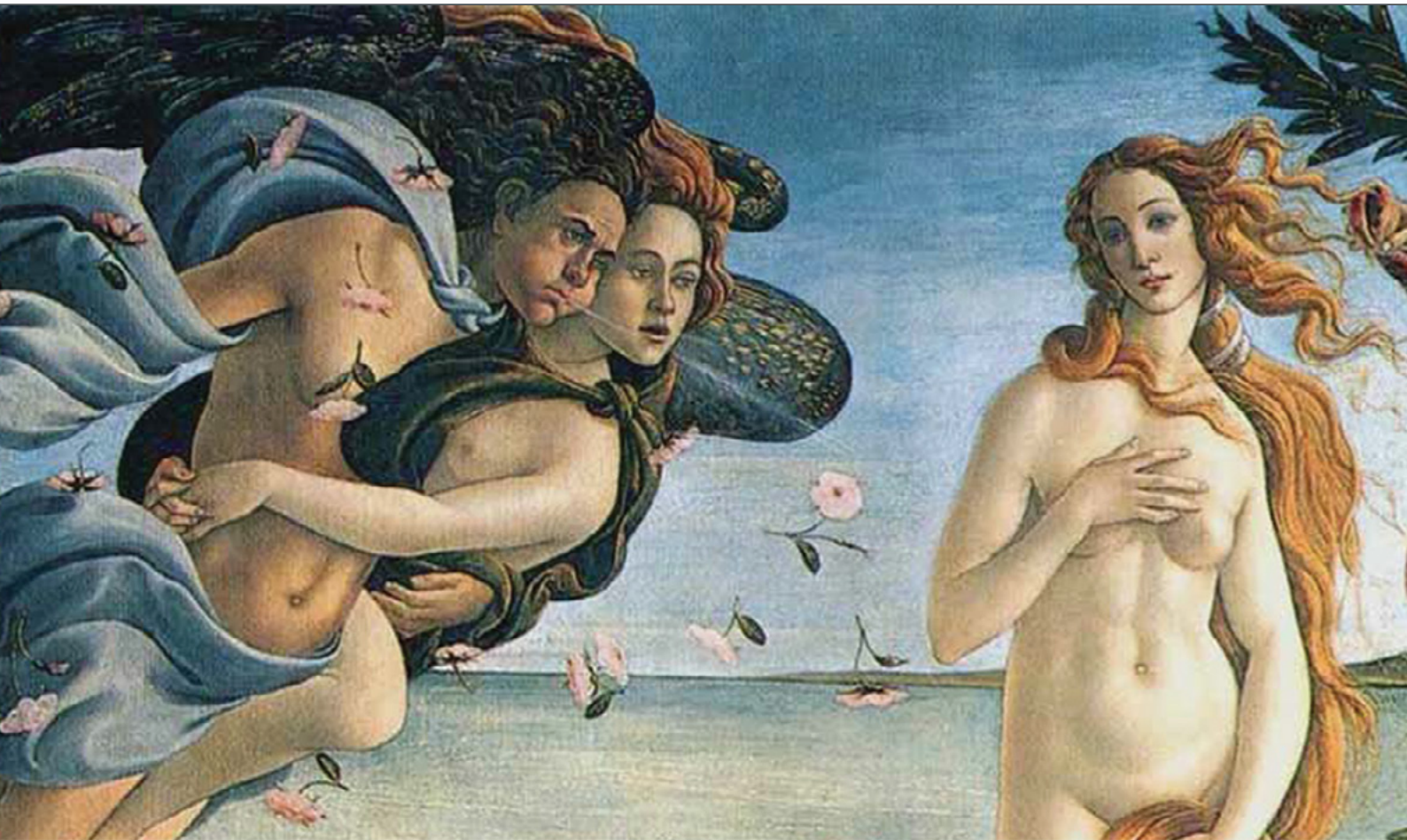
Renée Pfister brings over 20 years of experience in working in the museums and art world where she applied her MA in Museums and Gallery Management to academic, curatorial and collections management roles. As part of the curatorial team at the British Museum, she was involved in realising significant projects such as the Great Court and the Weston Gallery of Roman Britain. At the Tate Gallery, she worked as a Registrar and was responsible for managing acquisitions and groundbreaking International Programme exhibitions in Europe and the Americas.

Renée holds an MA from City University in Museums & Gallery Management. She leads two courses at City University, The Business of the Visual Arts and Curating & Exhibition Management, and lectures at Sotheby's Institute of Art, other UK institutions on Museum Studies and international conferences. Also, she is a member of the Touring Exhibition Group and the UKRG Registrar Group.

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