

ART & MUSEUM

Winter Issue 2018



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Louvre Abu Dhabi

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WELCOME

**ART & MUSEUM
MAGAZINE**

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

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

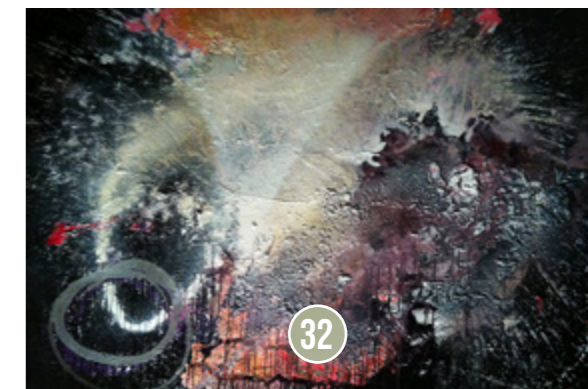
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Magazine and will also appear at many of the largest finance, banking and Family Office Events around the World. Media Kit. - www.ourmediakit.co.uk

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

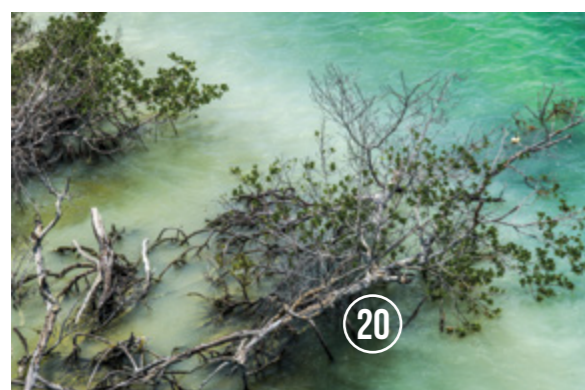
We are very receptive to new ideas for stories and editorials. We understand that one person's art is another person's poison, and this is one of the many ideas we will explore in the upcoming issues of 'Art & Museum'.

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Roads of Arabia: Archaeological Treasures of Saudi Arabia

Since opening on 11 November 2017, Louvre Abu Dhabi has established itself as one of the leading cultural institutions on the global stage, welcoming over one million visitors to a series of exceptional exhibitions and vibrant programming that brings its permanent galleries to life.

From the beginning, this project has embodied Abu Dhabi's bold vision. Today Louvre Abu Dhabi has become an icon.

Created by an exceptional agreement between the governments of Abu Dhabi and France, Louvre Abu Dhabi was designed by Jean Nouvel, inspired by traditional Islamic architecture. Its monumental dome creates a rain of light effect and a unique social space that brings people together.

Louvre Abu Dhabi's vision is to celebrate cross-cultural connections that transcend geographies and civilisations, to see humanity in a new light. Through its innovative curatorial approach, the museum focuses on building understanding across cultures: through stories of human creativity that transcend civilisations, geographies and times.

The diversity of Louvre Abu Dhabi's audiences reflects Abu Dhabi's multicultural society, and illustrates how its

ambition and universal narrative, which aim to create bridges between cultures and nurture dialogue between communities, appeal to many, from seasoned art enthusiasts to younger audiences and families.

The museum's growing collection is unparalleled in the region and spans thousands of years of human history, including prehistoric tools, artefacts, religious texts, iconic paintings and contemporary artworks. The permanent collection is supplemented by rotating loans from 13 French partner institutions, regional and international museums.

This autumn, Louvre Abu Dhabi unveiled 11 new world-class acquisitions, alongside new significant loans from 13 French partner institutions as well as regional and international museums. As part of this year's first large-scale loan rotation, the museum curated a major rehang of its modern and contemporary art galleries and showcased 40 new masterpieces for visitors to discover.

Being a young museum in this region empowers Louvre Abu Dhabi to be experimental and appeal to diverse audiences. Louvre Abu Dhabi is a testing ground for new ideas in a globalised world and champions new generations of cultural leaders – 50% of the museum's staff members are Emirati, including a group of talented curators.

In 2018, Louvre Abu Dhabi presented four major international exhibitions and launched its first cultural season under the theme *A World of Exchanges*. The programme of exhibitions tells stories from around the world, reflecting and building upon the diverse themes of the permanent galleries. These flagships function as inclusive platforms for dialogue that connect communities from around the world and offer enjoyment for all.

From One Louvre to Another: Opening a Museum for Everyone

Louvre Abu Dhabi's first exhibition offered an insight into the birth of the museum's sister, France's Musée du Louvre, through 150 paintings, sculptures, decorative arts and other works of art.

Two centuries ago, Europe's first museums were founded to share access to magnificent royal collections with the public. During the 18th century, the French Crown owned the largest art collection in Europe and it became clear that the Louvre, dedicated to the arts, was the ideal location for a museum that would give everyone an opportunity to study and view the royal collections.

From One Louvre to Another opened with Versailles in the late 17th century, showing how royal collections were displayed in the gardens, state apartments, and the king's private apartment. Notable works included Jean Garnier's stunning oil painting *Portrait of Louis XIV with the allegory of good government* (1670-72), and the 1st-2nd century AD Roman statue, *Diana of Versailles*.

It then moved on to the Louvre itself, a great hive of artistic activity in the 18th century, featuring master craftsmanship like the *Clock of the Creation of the World* by astronomer and mechanist Claude-Siméon Passemant and silversmith François-Thomas Germain, and Nicolas Bernard Lépicier's painting *The Young Draughtsman* (1772).

The exhibition concluded with the acquisitions and commissions made under Louis XVI for this future museum, which finally opened during the French Revolution in 1793, and the transformation of the Louvre into a universal museum in the 19th century.

It was fitting that the inaugural exhibition explored the creation of the Musée du Louvre, an institution which shares Louvre Abu Dhabi's universal values, and captured an extraordinary story: the birth of the

museum as a world treasure. Tracing the process that led to the opening of the museum in 1793 shed light on the contemporary history of museums and put into perspective the roots and ideals shared by Musée du Louvre and Louvre Abu Dhabi.



Diana of Versailles or Artemis the Hunter
Italy, 2nd century CE, after an original from around 330 BCE, possibly by Leochares, Marble
Paris, Musée du Louvre, Department of Greek, Etruscan and Roman Antiquities, MR 152
Photo © Musée du Louvre, Dist. RMN-Grand Palais / Thierry Ollivier

From One Louvre to Another was curated by Jean-Luc Martinez, President-Director, Musée du Louvre, and Juliette Trey, Curator, Prints and Drawings Department, Musée du Louvre.

Globes: Visions of the World

Louvre Abu Dhabi's second exhibition, *Globes: Visions of the World*, immersed visitors in 2500 years global representation.

Throughout history, our perceptions of the world have been transformed by the creation of new technologies; this exhibition introduced visitors to historical artefacts that have interconnected the world from ancient times to the present day.

The exhibition explored the history of the spherical representation of the world and scientific instruments through 160 works from the collections of Bibliothèque nationale de France (BnF) and outstanding loans, including more than 40 globes and spheres, archaeological remains, magnificent scripts, astrolabes and world maps.

Curated by Catherine Hofmann, Chief Curator at Bibliothèque nationale de France (BnF), and François Nawrocki, Chief Curator and Deputy Director at Bibliothèque Sainte-Geneviève, Paris, *Globes: Visions of the World* told a meaningful story about our visions of the universe, at the intersection of astronomy, geography, religion and philosophy.

The first globes and spheres were produced from the fourth century BCE; the exhibition presented a small silver celestial sphere, dating to 200 BCE and just 6.4 cm in diameter, which is the oldest remaining copy of those spheres. Rare archaeological remains like the famous Bianchini's celestial planisphere from Musée du Louvre, Roman coins and precious manuscripts provided a rich testimony of the Egyptian, Persian and Babylonian origins of the spherical visions of the world.

The exhibition unveiled a complex and meaningful symbolic system that evolved over time and integrated the legacy of many myths and cultures of the world, and highlighted the fundamental contributions of Arab science. Globes have continued to be meaningful and inspirational objects in various forms to the present day.

Japanese Connections: The Birth of Modern Décor

Louvre Abu Dhabi's exhibition of 12 French artists and five Japanese Ukiyo-e masters from the 19th and 20th century was presented in collaboration with Musée d'Orsay. It showcased 50 paintings, prints and folding screens to explore the artistic and cultural dialogue between Japan and France.

Louvre Abu Dhabi's international exhibitions aim to bring the world to visitors, highlighting connections between cultures and societies that have shaped who we are today. *Japanese Connections: The Birth of Modern Décor* explored the unexpected links between Japan and France that inspired a new artistic movement within European decorative arts.

For the first time, the exhibition traced the fundamental contribution of Japanese aesthetics to the development of decorative principles of modern painting in France at the end of the 19th century. This dialogue between East and West celebrates creativity and cross-cultural inspiration through a coloured, vibrant and refined expression.

Japanese Connections presented 10 prints and three folding screens from Japan in dialogue with 24 paintings and three screens from France. Artists included Paul Sérusier, Pierre Bonnard, Maurice Denis, Ker-Xavier Roussel, and Édouard Vuillard, the renowned Nabis group; Marguerite Sérusier and Odilon Redon; and five Japanese Ukiyo-e masters: Katsushika Hokusai, Hara Zaimeji, Utagawa Hiroshige, Kano Tanshin and Toshusai Sharaku.

Curated by Isabelle Cahn, General Curator of Paintings at Musée d'Orsay, the works were assembled from the collections of Louvre Abu Dhabi, Musée d'Orsay, Musée national des Arts asiatiques - Guimet and Musée des Arts Décoratifs (MAD).

The exhibition illustrated the influence of central Ukiyo-e aesthetic principles, including representing the world in two-dimensions without using illusions of perspective; narrative compositions that show the passing of time; innovative use of folding panels for storytelling; and symbolic refinement exploring intellectual, dreamlike and spiritual ideas.

Roads of Arabia: Archaeological Treasures of Saudi Arabia

In November 2018, Louvre Abu Dhabi opened a special edition of acclaimed exhibition *Roads of Arabia*, exploring the history of the Arabian Peninsula through archaeological and cultural artefacts from Saudi Arabia and the UAE.



The Marawah Vase, Around 5500 BCE
Painted terracotta, Marawah (Emirate of Abu Dhabi)
Abu Dhabi, Department of Culture and Tourism, MR 11-R1-170-B136
Photo credit: © Department of Culture and Tourism Abu Dhabi

It explores five chapters, spanning early prehistoric settlements; maritime exploration; caravan trading routes that linked the region with Asia, Mesopotamia and the Mediterranean; routes of holy pilgrimage in the 7th century CE; and the social and economic developments between the 14th and 16th centuries that set the stage for the modern-day region.

Louvre Abu Dhabi presented an updated edition with rare Emirati archaeological artefacts, co-curated by Jamal S. Omar, Vice President of Antiquities and Museums Department at STCH, Dr. Souraya Noujaim, Scientific, Curatorial and Collection Management Director at Louvre Abu Dhabi, and Noëmi Daucé, Chief Curator.

Important archaeological pieces from the UAE include a pearl found in Umm Al Quwain dating from 5500-5300 BCE (loaned by Umm Al Quwain Museum); a stone decorated with a wild camel from the late 3rd millennium BCE (loaned by Al Ain Museum); and objects from Julfar (loaned by the National Museum of Ras Al Khaimah).

These are displayed alongside significant artefacts from Saudi Arabia, including funerary Neolithic stela, a 3rd-century BCE bronze statue head (loaned by the Department of Archaeology at King Saud University); a 1st-century BCE gold funerary mask (loaned by the National Museum in Riyadh), and a key of the Kaaba (loaned by the Department of Islamic Art at the Musée du Louvre).

Roads of Arabia: Archaeological Treasures of Saudi Arabia tells the story of this region and offers a closer look at its interconnected history and heritage, across roads weaved throughout the peninsula.

2019

HE Noura bint Mohammed Al Kaabi, the UAE's Minister of Culture and Knowledge Development, has said: "Arts and culture play an instrumental role in nurturing cultural understanding and fostering civic mediation." In 2019, Louvre Abu Dhabi continues its efforts to meet this mandate as an interactive space for the people of the UAE and beyond. The museum tells stories from around the world and enables multifaceted perspectives to be heard, discovered and respected. The upcoming programme demonstrates its commitment to celebrating understanding and exchange through the arts, as it continues to set a new direction for cultural dialogue.

In 2019, two flagship international exhibitions will be presented under the theme *A World of Exchanges*.

Rembrandt, Vermeer and the Dutch Golden Age exhibition: Masterpieces from The Leiden Collection and the Musée du Louvre, 14 February – 18 May 2019

An exhibition that celebrates one of art history's most acclaimed and well-loved Old Masters, Rembrandt and the Dutch Golden Age: The Leiden Collection and the Musée du Louvre, will present masterpieces by Rembrandt and artists of his time. The works are drawn from the Leiden Collection of important 17th century Dutch paintings and

include some of the period's most characteristic genres: biblical and historic scenes and portraiture. The Musée du Louvre, where the Leiden Collection was first unveiled in 2017, will also lend artworks from its renowned Dutch paintings collection.

Opening the Album of the World: Photographs (1842-1896), in partnership with Musée du quai Branly – Jacques Chirac, 25 April – 13 July 2019

Photography was invented in August 1839 and travelled rapidly from Europe across the world in the hands of geographic, scientific, diplomatic, colonial and military missions. Louvre Abu Dhabi's second major exhibition of 2019, *Opening the Album of the World: Photographs (1842-1896)*, will trace the impact of this new technology on societies' understanding of the world beyond their own borders, drawing on early photographs from the collections of the Musée du quai Branly - Jacques Chirac. In particular, it will highlight the work of photographers from Africa, Asia, the Middle East and the Americas who adopted photography as a method to chronicle their own communities and cultural experiences.

Changing Societies

In the second half of the year Louvre Abu Dhabi will launch its next season, *Changing Societies*, comprising of four international exhibitions and a new exhibition in the Children's Museum.

School of Paris (1900-1940), in partnership with Centre Pompidou, will depict the incredible dynamism and cosmopolitanism of Paris in the first half of the 20th century, and the encounters of many foreign artists in the city nicknamed "Capital of the Arts".

The Thousand Faces of Luxury, in partnership with Musée des Arts Décoratifs, Paris, will take visitors on a historical journey through luxury in the arts and society from Antiquity to the present day.

Chivalry and Fursiyya, in partnership with Musée national du Moyen-Âge de Cluny, will immerse visitors in medieval chivalric culture, both in Islamic territories and the Occident, through literature, music and the arts.

Charlie Chaplin: Cinema & Avant-garde, in partnership with Musée des Beaux-Arts de Nantes, will present the work of Charlie Chaplin, an early international star in cinema history and a key artist in the establishment of the "seventh art", in dialogue with the arts and concepts of his period.

Article sourced by Derek Culley for Art & Museum Magazine from Louvre Abu Dhabi



by Pandora Mather-Lees
Senior Editor
Family Office Magazine
& Art & Museum Magazine

Deloitte Art & Finance Conference Luxembourg, 2018

Images by Blitz Photo Agency/Laurent Antonelli

The role of technology to empower businesses in the art market

Technology is having a transformational impact in the art market, both for traditional businesses such as the established auction houses and galleries as well as for the multiplicity of new art-related start-ups.

The 11th Art & Finance Conference addressed the challenges and opportunities presented by fractional investment through blockchain, the legal implications of new technology, risk management and assimilating data along with artificial intelligence to support financial decision making.

Hans van Grieken, Deloitte's EMEA Technology Research & Insights Leader set the scene with a keynote speech oriented on technology as inspiration for players in the art market. Findings from its research project revealed four core typologies in its clients' technical 'DNA'. At one end, the 'Laggards' underperform in risk leadership, while marginally better, the 'Chasers' underperform whilst spending too much resource doing it. 'Fast Moving Experimenters' hire top talent, take managed risks and eliminate 'dud' projects rapidly. At the top sits the 'Talent and Strategy Led' group, organisations who exhibit strong leadership and recruiting policies with clear 'digital operating models'. Nine strategic ingredients for success emerged. Companies in the art market were encouraged to be clear about who takes ownership of IT strategy for instance, to think about how they produce code, utilise the cloud and address partnerships, platforms and ecosystems.

The art market can benefit from incorporating such

insights with a tech-aware corporate culture that rears an agile, future-proof workforce.



The technology drivers of the commercial art market were again brought to the fore in a panel discussion dedicated to trust, transparency and risk management. Data expert Anders Peterson of ArtTactic led this panel which explored how tech can work with art related data to support operational compliance. He explained that research into the art trade shows that transparency, authenticity and valuation are serious concerns for parties to a transaction and that data is lacking to support investors. Deloitte's US presented the beta version of Art360 a tool to support due diligence in art transaction while Deloitte Luxembourg presented D KYC, a Know Your Customer. a Know Your Customer compliance toolkit. Its purpose is to assist clients in gathering the appropriate facts to assist in managing anti-money laundering risk.

The impact of blockchain on the art market has been debated during many art market conferences this year

and Art & Finance 2018 was no exception. Simon Hornby of Crozier Logistics, the custodian of some 500,000 artefacts, proposed that blockchain could help to manage vast amounts of data on an object and its handlers during its travels around the world. Logistics companies have been some of the first to adopt blockchain as a method of recording and sharing information with benefits that are significant for operational efficiency, including keeping tabs on condition, provenance and ownership.

On the legal aspects, Abby Brindley, an art lawyer with Mishcon de Reya, commented on the complexities of the 'smart' contracts that sit in the blockchain. She suggests that these are appropriate for small, simple contracts, but not for complex fine art transactions. In other words there is some catching up required before blockchain can handle the special characteristics of much art market practice.

Along with blockchain, big data was a recurring theme throughout the conference. CEO Paul Lindahl of Vancouver based Arius Technology presented the latest 3D scanning and printing solution for fine art objects. Its 'Verus Art' product creates high precision data sets to capture a painting in minute detail. The resulting high-resolution file is an insurance policy for the owner as it can be stored and used to recreate the work as a 3D replica, if ever destroyed or stolen. Comparing such an intensely detailed file with a subsequent version would also reveal any forgery or tampering with the work which combats art fraud too. Moreover, the file data itself is used to inform conservation and restoration, often before the visible eye can see any damage.

The conference also highlighted tech as it relates to contemporary artists' practice. Particularly social media which is constantly evolving with new tools to promote artists and democratise their work as well as helping to track its movements and copyright management. Artificial Intelligence (AI) was hot on the agenda as a new genre of art created through algorithms. This was in the wake of the sale at Christies, just prior to the conference, by the team GAN. Their computer-generated painting of 'Edmond de Belamy' had just sold for \$432,500, a sum 45 times higher than expected.

Adriano Picinati di Torcello Coordinator and Director at Deloitte Luxembourg and Global Art & Finance Coordinator sees Art-Tech as the new Fin-Tech explaining "we have seen an acceleration of technology within the art space due to ground-breaking phenomena such as the internet, digitalization, virtual reality, augmented reality, artificial intelligence, blockchain and generative adversarial networks. The term ArtTech is definitely here to stay."

Deloitte believes that the combination of art and finance represents an emerging industry as the global art market becomes increasingly concerned with this new asset class. It carefully watches trends, regulation, practice and the legal/fiscal infrastructure to manage risk for its investor clients.

Technology is vital in underpinning operations, financial management, new business models and sales channels. Most importantly it can harness and support a growing body of global buyers attracted by the potential yields and the cultural cachet of collectibles such as fine art.

Family Office Magazine was delighted to be media partner of this event once again along with sponsors LHoFT (Luxembourg House of Financial Technology), Hiscox Insurance, Arius Technology and Wildgen Law Firm.



Adriano Picinati di Torcello
Co-ordinator of Art and Finance for Deloitte

Navigating Estates and the Art Market with an Art Advisor

Twenty years ago, a fraud, a series of frauds, was committed. The victims paid dearly. The price was more than money, relationships were destroyed and trust was betrayed. What transpired was a heist. It was an act of piracy, brought on by a comedy of errors. One simple change at the beginning of the story could have prevented the crime, and perhaps saved the family.

In 1998 a great uncle and patriarch of an old and prestigious Virginia family of international bankers died at 99 years of age. His daughter and her brother in law were left as the executors of his estate. Their due diligence led to hiring a personal property appraiser from Washington D.C. to help finalise her late father's estate. The appraiser walked through the dimly lit and substantial storage area, quickly deciding there was nothing worth the fair market value appraisal for the IRS. Unfortunately, the appraiser missed an important American oil painting possibly because of some dust, but definitely because of gross negligence.

Fast forward several months after the estate had been settled. The executor gifted a grandchild (and favourite niece) the dusty old painting that was passed over by the appraiser. The new owner took the painting

to a restorer in D.C. for a cleaning where she quickly learned of the painting's potential importance and its healthy seven-figure value. The niece chose to sell the painting through a broker and received a healthy sum. Sadly, she also chose not to share any of this new information about the painting with the executors and her family members. This choice permanently damaged close family relationships and cost the family substantial amounts in legal fees. The one family member that was privy to painting's sale happened to be the niece's estranged husband. As a final blow to the end of an unhappy marriage, the soon to be ex-husband placed a call to the IRS. Now the IRS learned what the painting, that was excluded from Mr Carter's estate, brought at a private sale.

Tragically, the IRS came after the executors (and bereaved daughter) of the deceased's estate. They were completely unaware of what had transpired with the painting. Regardless of the executor's ignorance, she was charged with defrauding the U.S. Government, creating a horrendously expensive and painful court battle. In the end, Adelaide was cleared, IRS rules were changed and the selfish heir was found culpable.

The actual sale price of the painting brokered by an independent art broker turned out to be twice what the broker quoted to the seller. A subtle detail brought to light by the court showed the heir made only half of what she could have while the broker walked away with 100% commission.

The incompetent appraiser escaped the court drama because the statute of limitations on his crime of negligence had run out.

While this story took place well before I started my company, I can remember hearing about it from my Aunt Adelaide like it was yesterday. This was my family. It was truly heartbreaking because it was so completely avoidable.

As a credentialed and experienced professional in the Art and Antiquities field, I carry out my job with confidence. Moreover, this story makes my job personal for me. Variants of this story occur every year. The fraud often goes undetected. It does not have to end like this story.

Firstly this comedy of errors could have been avoided if the trusted advisors for the family had a long-standing relationship with an art advisory firm. The firm would have conducted a thorough cataloguing and valuation of the family's items on an ongoing basis. This simple act of stewardship and fiduciary responsibility would have identified the painting at the centre of the story much earlier in the process. Ideally, with the correct provenance research, the painting's identity and importance would have been documented, thus safeguarding the family from the appraiser's gross negligence. Speaking from my experience appraising for comparable families I would have been keenly aware of pieces of a certain value and would have seen the quality of the work in spite of dust and 200-year-old varnish.

With the involvement of a trusted art advisory firm, the family and their advisors would have known what they had from the start. Family collection items that were accumulated over generations would have been catalogued, valued and tracked. As tastes and market values change over time, the value of pieces in the collection would have been updated and recorded. A long-term art advisory would have the Carter family's best interest at heart. The estate appraiser would have had a place to start, and a check against fraud or negligence. The family would have had a benchmark from which current values could be accurately measured. And should the family choose to deaccession a piece, working with their art advisor, a private sale directed by transparency and discretion could have brought maximum value for the client.

In this age of Social Media rumour and hyperbole, relationships built on trust and responsibility are the rarest of commodities. In a field with little regulation, these relationships are the coin of the realm.



by Elizabeth Ruffner
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THE LOVE OF ART

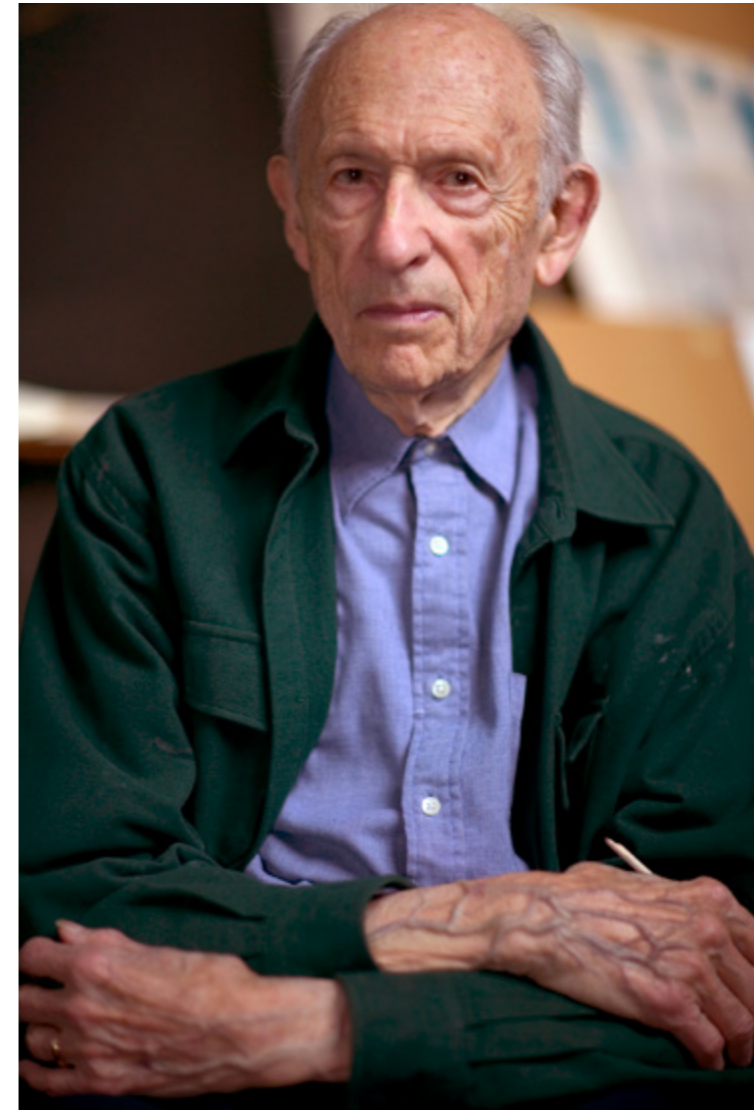
by Joe DiMaggio

Artist Will Barnet was born May 25, 1911, and passed away at the age of 101. Throughout Barnet's career, he made outstanding contributions to American Art as a painter, printmaker and teacher. In 2011 he was awarded the Medal of Arts by President Obama.

In one's lifetime as a photographer, there are iconic images that change your career and the way you grow, not only as an artist but also as a human being. This article is about a great American Artist Will Barnet and a very talented photographer JoAnne Kalish.

Early one winter morning, a call came in from Arts & Antiques Magazine. It was an assignment to photograph one of the finest painters of our time - Will Barnet. The assignment was to be done at Barnet's studio at the National Arts Club.

My partner JoAnne Kalish proceeded to do all the pre-production work for the portrait of Barnet in his studio. The day before the actual shoot, the Magazine called and said Barnet had cancelled because he was not comfortable being photographed. A few weeks before, JoAnne had a lovely conversation with Barnet and presumed everything was fine, so it was a big letdown. A month and a half later, JK received a second call from the Magazine saying the shoot was back on



© JoAnne Kalish

again. After a brief conversation with Barnet, JoAnne assured him there was no need to worry and that it would be fun and consciously made a decision to change her normal protocol and decided less was more. She went with one camera, two lenses, no assistant, no studio lights, - the absolute minimum equipment. She brought along her love of art and total respect for the artist.

JoAnne has the ability as a photographer to put people at ease making them comfortable in front of the lens. As Barnet busied himself painting, JoAnne became a fly on the wall. It was almost as if they knew

each other for years. When the assignment was completed, she caught a glimpse of herself in the mirror - her face was covered in blue paint. They both laughed. That was the start of a beautiful relationship. From time to time JoAnne would drop by the studio to say hello. Barnet was an encouraging teacher who radically changed not only her career but also the way she looked at art.

When it came to JoAnne, Barnet was extremely generous with his time. One day JoAnne was in the neighbourhood and decided to call and say hello. It was a beautiful spring day.

Barnet invited her to meet in the Park. During their conversation, he became very serious and told her that out of all, the well-known photographers that had photographed him over the years, including the great portrait photographer Arnold Newman, that her portrait was his favourite and asked if it could be used as his official portrait. JoAnne later confessed that she had secretly wished she had taped the conversation. In JoAnne's words, "he always made me feel special." "Each and every time I spoke to him, I felt myself smiling for the entire day." That was Will Barnet - a warm, generous person and one of the sweetest men you'd ever want to meet!

I remember one exceptional New Year's Eve when Will Barnet called to wish JoAnne a Happy New Year. That message will resonate with her forever. One of the greatest artists of our time took a moment out to call and wish her well.

About three years into their friendship she was invited to the studio and asked if she could bring me along. I was meeting a gallery owner that day and happened to have my Time/Motion work with me. Barnet asked to see some of my work. He looked at each piece carefully and said, "You're not a photographer you're a painter!" That's something I will always remember.

Another time Barnet called and invited us to lunch at the National Arts Club. During lunch Barnet proceeded to talk a little about politics and much to our surprise, he mentioned he had been in charge of the WPA during the great depression as applicable to the arts. We were floored. At the end of lunch, JoAnne excused herself. Will leaned in, looked at me and said, "Joe, you do know I'm in love with JoAnne?" I looked at him, put my hand on his and said, "That makes two of us." We both smiled.

JoAnne's portrait of Will Barnet hangs in the permanent collection of the portrait section in the National Gallery of Art in Washington, D.C. JoAnne has made available 20-signed limited edition prints available of her iconic portrait of one of the world's greatest artists Will Barnet.

Joe DiMaggio, is the author of the book 'FILL THE FRAME'.

www.dimaggio-kalish.com

Art, Antiquities and Valuables on the Move



by Renée Pfister

Over the last two decades we have experienced increased exhibitions and loans programmes combined with a change in working practices, due to technological innovations. Museums and galleries recognised the need for specialised staff to manage in-coming, out-going loans and exhibitions. Registrars, Exhibition- and Collection Managers became to play a pivotal role in the successful delivery of international touring exhibitions and the care of collections providing and enhancing guidelines for the safe movement of fine art, photography, objets d'art and antiquities.

The organisation of these projects require extensive planning,

negotiation and communication skills as well as great attention to detail. It involves working with various art professionals and third parties on an international level.

Why should valuable items be escorted by a courier and what is the role of this person? The primary purpose is to oversee each step of the transit operation and the installation at the museum. Ideally the courier should condition check the artworks etc., supervise the packing, loading and the transfer to the airport. Upon arrival at the airport's cargo center unloading of the packing cases commences to a designated area, they may be examined by sniffer dogs before

being moved onto pallets. The correct structures are selected determined by the size of the packing cases before the cargo staff is moving them carefully onto polythene covered pallets.

A courier may step in when packing cases are getting stacked and it is not appropriate, if there is a large overhang, to avoid a packing crate toppling over or when a pallet driver acts carelessly with the cargo. Sometimes there can be issues with airway bills, customs and aviation documentation which the escort can help solve. In case of a damage to the artworks the courier acts as witness to support the insurance provider to establish the party at negligence.

The palletization process is completed when the packing cases are securely strapped, covered with polythene and netting and their weight has been determined before they are moved to a waiting area. Usually they will be transferred to the tarmac one to two hours prior departure of the flight. It is important to arrange a witness load to ensure the valuables are loaded into the aircraft's haul. For security reasons, the courier is often not permitted to be present on the tarmac, but will receive confirmation from an airport representative that the cargo has been loaded. The same process happens upon arrival at the destination airport.

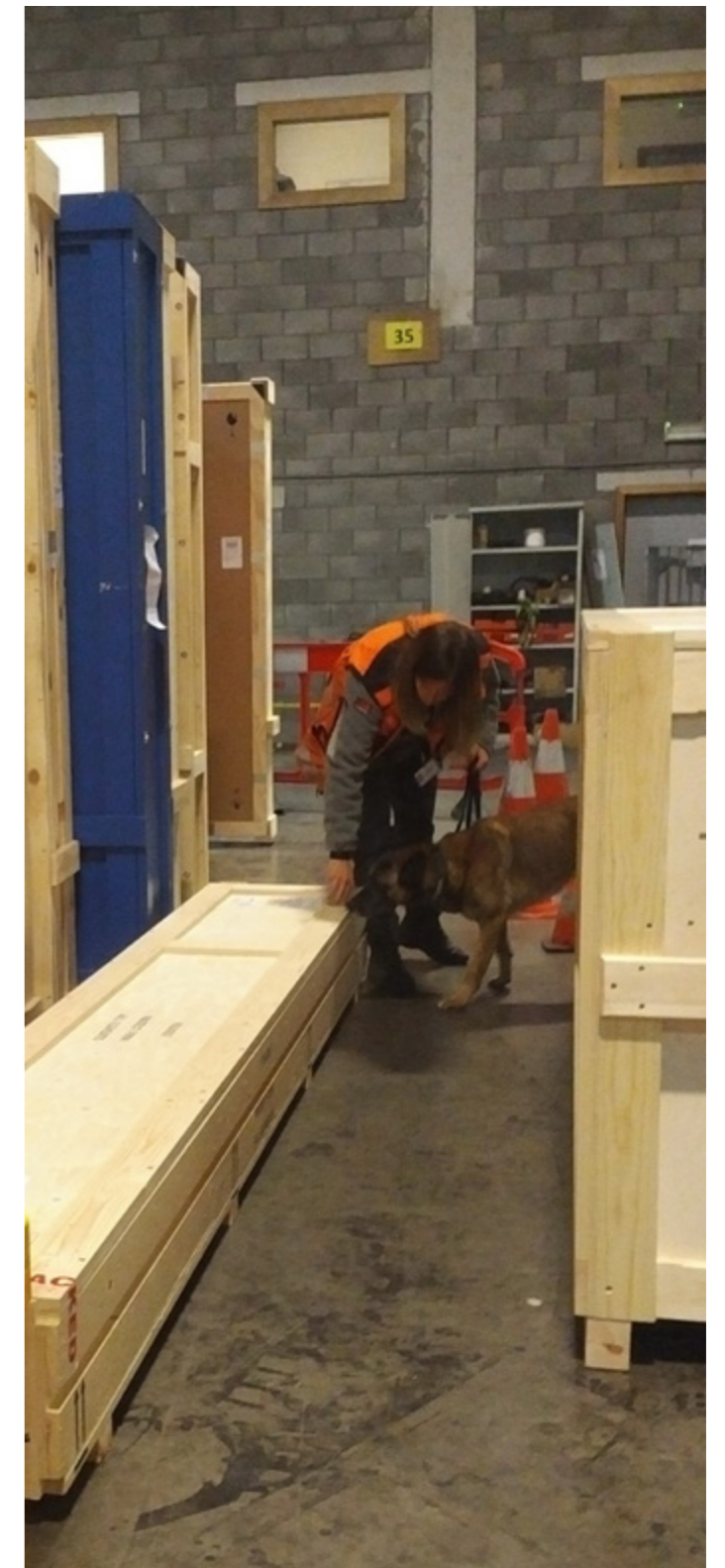
Depending to which part of the world the consignments with the valuables are voyaging there can be long truck journeys and changes of aircrafts involved. For example, any packing crates over the height of 1.60 m require road transport to Amsterdam, Liège, Frankfurt or Luxembourg to join a freighter plane to reach their destination. In Australia, perishable items

traveling by air have always priority. The same process happens upon arrival at the destination airport. After customs clearance, de-palletisation and loading onto the vehicle the courier will accompany the cargo either on the same truck or in a follow-on car to the museum where the packing crates require acclimatisation in a secure and temperature and humidity-controlled area. Usually the courier returns to the museum the one or two days after to deal with the condition reports and installation of the artworks.

Having your artworks, antiquities and valuables escorted is a wise and sensible decision as most damages occur during transit. A professional courier keeps the lender i.e. collector informed at all times and provides a report of the journey and the installation at the museum.

The good news for collectors or custodians is that museums borrowing their artworks will cover these costs.

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Sniffer dog examining cargo

The Value of a Masterpiece

By Hanna Yakovleva

Founder of Private Art Education - art history and art business online courses



Experience and buy art with your eyes' is good advice from renowned billionaire collector Nicolas Berggruen. Another piece of advice I heard from an art dealer, claiming to sell art as an investment, is 'buy art that you would enjoy living with'. Well, of course, knowing the harsh truth of the art market, you better make sure you enjoy the company of art you purchase and can tell interesting stories about it to your friends at dinner parties because buying art as an investment on the lower and higher end of the market has some substantial differences. To start with, let us have a look at the statistics from the

Art Basel & UBS Art Market Report 2018 prepared by Dr Clare McAndrew: 'From 2007 to 2017, nearly all segments up to \$1 million declined in value, whereas the market for works priced over \$1 million grew. The biggest increases were at the very highest end, with the value of sales of works sold for over \$10 million increasing by 14.8% over ten years, and 125% year on year in 2017.'

In other words, the high end of the art market feels much more confident in value growth and investment opportunities, where 'only 1% of artists

with works selling at auction (just over 520 artists) contain the majority of sales (64%)'.

Essentially, art is worth as much as someone is willing to pay for it and yet it is important to recognize the logic behind the value. There are multiple art worlds and yet I suggest unveiling the magic and seeing how the art world endows value in ten estimation tools.

1. Authenticity is the starting point, the soul of the object and proof in the most basic way. Genuine artworks would ideally appear in the artist's Catalogue Raisonné, a comprehensive annotated listing of all known artworks by the artist. But in a time when brilliant imitations can trick 'the best eyes' of the experts, all sorts of additional expertise become increasingly relevant in high-value art deals.

2. Condition is the physical health and state of preservation of an art piece. Unless the sought-after work is freshly bought from the artist's studio, collectors should always request a condition report on prospective acquisitions. An old masterpiece pristine condition would greatly increase its value.

3. Rarity or 'uniqueness', when combined with demand, becomes very important in appraisal and is determined, for example, by the frequency with which work by an artist appears on the market. Speculations with this characteristic are often abused in the art industry. Some condition issues can be overshadowed when a desire to have something special dominates.

4. Provenance whose walls the painting was hanging on, whom a piece [of jewellery] was worn by, who has been enjoying the artwork in the past. The history of ownership may add to the credibility of authenticity, create the aura of a celebrity piece and generate the narrative of a great story.

5. Historical importance. Everyone wants to buy art of lasting importance. 'Museum quality' is yet another widely used term that increases the value. People like context, therefore an artwork has to be contextualised by critics and historians. Why is it significant and relevant to art history? How does it correspond to the evolution of style? Was it the first to challenge the existing norm? How did art critics remark on it at the time and how have they remarked on it since?

6. Trends. When you keep looking and learning, art reveals fashion that comes and goes. Art institutions often induce trends for particular artists, and auction houses build on this further with high biddings. In some speculative circumstances, being trendy may hurt an artist's career long term, thus it is much more desirable for them to turn fashion into taste. The best advice is to bet on longevity and consistency rather than a trend.

7. Medium and size. Oil and canvas is traditionally at the top of the hierarchy, partly because of its durability and conventionality. Size is important as a statement.

8. Subject matter. When you say, 'I love this artwork', you are basically referring to its subject matter, regardless of whether it is just the representation of an abstract mood. And if you relate to it, you may not be surprised to find that it resonates with many others. On the other hand, contemporary art collectors often embrace the challenges that art provides.

9. Presentation. Lavishly presented in prime locations and broadly exhibited art will be better recognised and higher appraised.

10. Quality is paramount.

www.privateart.co.uk

New technologies for a new art market



The art market is unusual. It's a vast \$64bn market (The Art Market 2018, Art Basel & UBS Report) that is highly fragmented, despite a set of wildly successful and world-famous institutions including Sotheby's, Christie's and 'mega-galleries' such as the Gagosian, David Zwirner, Pace and Hauser & Wirth. In 2019, it remains a relationship-driven industry and one that is unregulated, even with increasing sale prices at the top end of the market, and a growing acceptance of art as a new and distinct asset class.

With only 8% of sales online (Art Basel) and rising costs of retail real estate disrupting the traditional gallery model, there is the potential for real shifts to occur in the art market. What technologies should collectors and investors be looking out for?

More online sales

As the cost of retail real estate has increased in major cities, including London, the traditional gallery model has become difficult to sustain. Middle-tier commercial galleries have a shrinking square footage to work with and need to sell more works to survive. This means fewer shows with fewer artists, and globally, more gallery closures than openings. A collection of online retailers such as 1st dibs, Artsy, Saatchi Art and Art Republic

have stepped in, catering for buyers of print editions by emerging artists to those seeking a Warhol or Jeff Koons. Website builders like Wix have made it easier for artists to create and manage their online stores and Instagram, in particular, has made it possible for collectors to discover and then engage with artists directly. Four out of five of art buyers under 35 years old use Instagram for discovering new artists (Hiscox Online Art Trade Report 2018) and it's a key tool for reaching consumers beyond the traditional art market. Artists and galleries are sensitive to Instagram's importance: artists might adapt works to suit the dominant square aspect ratio, while galleries may install Instagram-friendly lighting.

Online retailers use behavioural economics and psychology to influence consumer behaviour and we should expect this to move into the online art market too. One example of this that we've seen at TagSmart is shrinking edition sizes: in the past, edition sizes would often run to 250 and above but many artists are shifting towards editions as small as 5 or 10.

TagSmart: technologies for a trusted art market

Although the online art market is growing, collectors remain concerned that what they see won't be what they get when they purchase art online and this will

ultimately cap market growth (Hiscox). Collectors need more reassurance, including information about an artist, a work's provenance and authenticity.

This trust gap is what TagSmart aims to solve. Founded in 2016, TagSmart builds technologies that enable the art world to trade with trust. Our next-generation Certificates of Authenticity combine several technologies to create physical documents that are difficult to fake. Each Certificate has a corresponding secure digital record which contains additional provenance information about an artwork and corroborates the physical Certificate.

The third component in our 'triple-lock' solution is a conservator-approved and tamperproof tag that discretely affixes to the back of an artwork or its frame. This tag contains a suite of security technologies - including bespoke synthetic DNA - to link the physical artwork back to its digital record and Certificate of Authenticity. In order to issue our tags and Certificates, an artist, studio or gallery must complete a robust verification process.

With more than 450 artists and 550 collectors now using TagSmart, we've launched TagSmart Connect which enables the owner of a verified artwork to manage all aspects of it from a single, secure digital record. Anyone can use our free digital artwork cataloguing service and, from there, artists can use Connect to sell an artwork through our online retail partners - the benefit to the retailer is that every Connect artwork is fully authenticated - with services like printing and framing launching soon. TagSmart collectors will soon have access to collector services such as insurance and valuations.

TagSmart has just closed a £500k fundraise, which will enable the team to grow TagSmart's base of artists, galleries and collectors and to work with more online retailers to sell trusted art and expand internationally.

Blockchain

Blockchain is still a nascent technology as far as the art market is concerned. Blockchain technology is being introduced to the art market to solve a range of problems, including unreliable documentation about provenance and weak transaction histories. For example, Codex uses blockchain technologies to secure provenance information about an artwork or collectible, including the item's identity and ownership history. Other startups operating in this space include Verisart and Artory.

Blockchain solutions certainly provide additional security around data that's critical to an artwork's provenance and future value, as well as the potential for much greater transparency between buyers and sellers. However, an artwork's blockchain record is only as strong as the data going into it.

TagSmart's view is that blockchain will eventually become a commodity and a requirement for any security-focused product or service. In 2019, we will give TagSmart users the option to commit artwork records to the blockchain protocol of their choice and will begin with a partnership with Codex.

New connections

Technology is enabling the art world to make new and better connections. Vastari is a startup that connects museums and galleries with exhibitions and collectors. Through the Vastari platform, a collector can share their collection with a large global community of museums and curators. Similarly, venues can find touring exhibitions and vice versa, making it easier to share art and culture.

New technologies, including blockchain-enabled trading platforms, are being used to broaden the definition of art ownership. Most people will never own a multimillion-dollar artwork but a new group of startups are using technology to scale shared ownership of artworks. By delivering a secure way to distribute shares in an artwork, fractional ownership and investment in high-end art is more widely available.

The traditional art market is shifting and over time, new technologies will change how collectors, artists and galleries interact. These technologies offer collectors improved transparency, better provenance tracking and collection management, protection against fraud, and closer relationships with artists, museums and other collectors. For investors, the art market represents an opportunity to invest in technologies that might, in time, change how a \$64bn market functions.

About TagSmart

TagSmart builds technologies that enable the art world to trade with trust. The company pioneered the application of DNA tags to authenticate artworks and is now the go-to provider of tagging and certification services in the fine art market. TagSmart already has 20,000 artworks on its platform and has tagged and certificated more than 11,000 works.

www.tagsmart.com

THE RISING TIDE "SINKING EARTH"



: After Irma; Content Key

Global warming is creating havoc throughout the world.

Our oceans are warming and expanding causing an increase in hurricanes, tsunamis, tornados, and soil erosion.

This essay is the first of a four part series that will focus on locations throughout the world that are experiencing climate change's effects on the lives of those that live and work in coastal areas.

The Florida Keys: After Irma JULY 23-27, 2018 (Part 1)
On September 10, 2017, one of the most powerful hurricanes in recorded history struck the Lower Florida Keys. 10 months later people are still displaced, debris lines the canals and pollution is evasive. I travelled to the Keys to document these pervasive issues, their cause and effect.

Hurricane Irma created 10-foot tide surges and 150-mile per hour winds. Over 27,000 homes were damaged; 5.5 million people were required to evacuate.

Touring the Keys, I was amazed of the sustained damage. Mobile homes, boats, cars were still strewn throughout the canals. The surrounding water was incredibly polluted due to the amount of paint, round-up and turpentine that remain in the water.

Brian Vest, the founder of the voluntary organization Conch Republic Marine Army (CRMA) arranged for me to speak with a few of the locals.

INTERVIEWS:



Caption: Kendall Klay

Captain Kendall Klay, who has lived in the Keys since he was three, navigated his flat bottom boat off Little Torch Key to reach the shores of some of the abandoned islands. He was devastated that his favorite island, a bird sanctuary, had been shattered into several smaller islands after Irma.



Kendall and his assistant snorkeled to retrieve and cut ropes attached to 2 of the 96,000 sunken lobster traps that remain on the bottom of the Atlantic Ocean.

Kendall's childhood memories had been wiped away. His sailboat was under an island and his sport fisher boat still has not been found. His other boat could not access the water because of the amount of debris that blocked the canals. He tried cleaning the canals but was forced to stop because the water was ridden with disease.

Kendall now lives in a pop-up trailer. He expects more hurricanes will come

to the Keys and believes that the community needs to get together to address this threat, like storing toxic materials on an upper floor so that they don't wash out to sea.



Caption: Tom Ryan

Tom Ryan on Big Pine Key who is running for County Commissioner was extremely frustrated with the slow response and lack of funding from FEMA. There was a 5-foot flood mark on his raised first floor despite his home not being on the water.

Most of Tom's valuables were destroyed or taken out to sea. He is now living in a trailer on his property until his house is livable. Blue tarp still covers his roof.



Caption: John Teges

John Teges, age 75, has been a property caretaker in the Keys since 1978. Caring for 7 homes before Irma, he now cares for three. John remained during the storm. He believed that Irma would be like past hurricanes, lasting a maximum of two hours. Irma, however, lasted 19 hours.

When FEMA stopped paying for picking up debris, John was able to make a living by collecting debris from nearby homes, collecting 25 cans each day. While walking around one of his properties, I noticed a baby stroller, a sink, boxes and other items still tucked into the mangroves. IMAGE #8174

The small guesthouse on the property remained untouched. Insulation ripped from the walls and water-soaked furniture remained.



Caption: Gina Valeri

Gina Valeri, a single mother who has lived on the water in Big Pine Key for the past 23 years remained during the hurricane with her cat, hiding in her neighbor's closet. After several days, she had the courage to inspect her home.

Everything in the house was destroyed; black mold was everywhere. An "orange" notice on her front door required that she bring her home up to code, requiring extensive renovation and cost. Gina and her boyfriend are currently living in a trailer on their property until her kids come home. When the kids arrive they stay in the "Bubble Room" created from plastic drop cloths.



Caption: Laura Talley

Laura Talley has been travelling to the Keys to visit her grandparents since she was 3. She rented houses until she could find the perfect home. Five months after her renovation, Irma destroyed it. After evacuating she returned in shock when she saw the damage.

Their boat was under the front door, the garage door was blown in and all of her valuables placed in bags on top of the refrigerator were submerged under water. Black mold covered everything; furniture, sheetrock and insulation had to be removed.

After 10 months of living in a camper, Laura is finally living in a single room in their house. She tells us that her Keys neighbors are "family now".

There is a direct correlation between global warming and hurricanes. The development of storms like Hurricane Irma is not arbitrary.

As the temperature of the ocean rises, it expands – causing sea rise and coastal flooding. Moisture from the warm Atlantic Ocean evaporates and rises causing enormous amounts of heated moist air to twist high in the atmosphere. This low vertical wind shear supercharges the storm leading to more frequent and severe hurricanes. *

It is predicted that by 2100 the ocean will rise by 2 meters and the

temperature will rise by 3 degrees Celsius. At this rate Southern Florida will be under water and millions of people will need to relocate. **

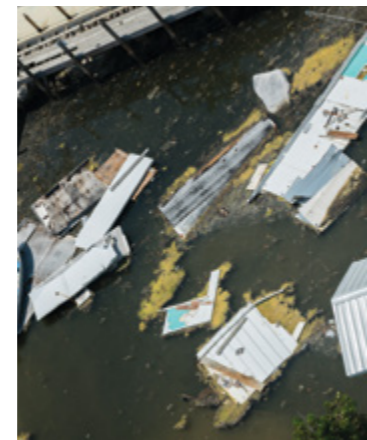
Through my art I hope to bring attention to the beauty of these areas and emphasize the magnitude of disaster that climate change is causing throughout the world.

Above the Florida Keys: My aerial photographs depict the beauty of the area.

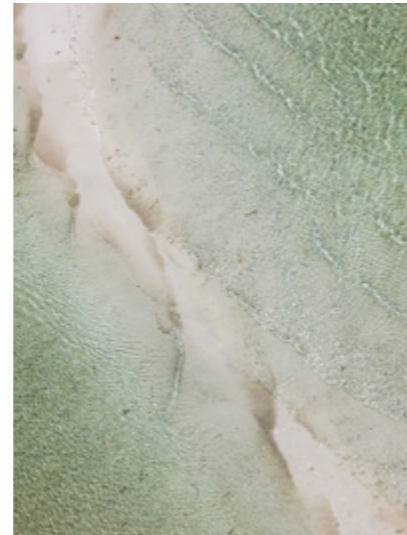
Flying over a patch of hot pink water was beautiful until I realized that the color was caused by paint leaking into the water



From the air I could view mobile homes, boats and cars still submerged in the canals.



Caption: Salt Earth; Cotoe Key



Caption: Drifting Borders; Toptree Hammock Key



Caption: After Irma; Content Key

Art & Museum Magazine will be running Part II: Homage to Chesapeake Bay in the Spring edition.



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By Judy Holm
GFAA Founder and President

The 5th Annual Global Fine Art Awards

The culmination of the year-long process to discover the best-curated art and design exhibitions from around the world will take place on Tuesday, March 12, 2019, at the glamorous Harold Pratt Mansion in New York City. The master of ceremonies for the evening is Peter Trippi, editor in chief of Fine Art Connoisseur magazine.

As in the past four years, Global Fine Art Awards (GFAA) Nominees are publicly honoured and the Award Winners are announced live at the black-tie gala hosted by the GFAA Board, Nominating Committee and Judges. (Tickets are available now).

Established in 2014, the GFAA program conducts extensive research of over 2,000 exhibitions and installations each year, designating awards for

group and themed exhibitions, as well as awards for solo artist shows and public art installations. In continuing the recognition of social issues addressed by many artists and institutions, and in addition to the two new awards launched last year – Global Planet and Global Humanity, GFAA premieres a new award category this year called Global Artists. This category distinguishes the lifetime body of work of the nominated artists.

The GFAA 2018 Global Artists are: Doris Salcedo, Olafur Eliasson, Alfredo Jaar, Ansel Adams, Keith Haring and David Goldblatt.

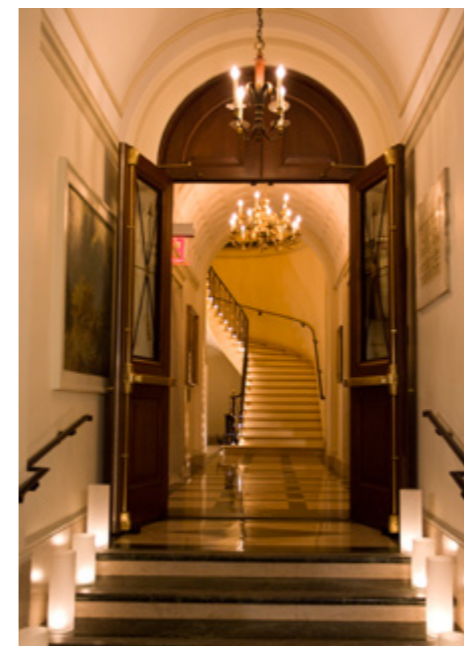
Geographic, scale, ethnic and gender diversity are essential in the GFAA research and nominating process and honour a far-reaching list of 94 Nominees:



Harold Pratt Mansion



Harold Pratt Mansion



Harold Pratt Mansion Stairway

- The 2018 Nominees represent works in 6 continents, 31 countries and 49 cities – featuring many new artists, initiatives and countries- including Estonia, Hungary, Turkey and Chile.
- Twenty-two of this year's Nominees (23%) are in or about the art and artists of Asia, Africa and the Middle Eastern.
- Fifteen of this year's Nominees (16%) feature Latin American artists, in 6 Latin American countries and in diaspora.
- In one of the highest profile categories – Best Contemporary and Post-War Art, 30% of the Nominees are women.
- Less than half of the GFAA Nominees exhibited in the top 100 art museums visited in the world (The Art Newspaper, April 2017), whereas the majority emanate from smaller institutions and other venues.

GFAA Judges will select 13 Winners – one in each of the following award categories: Contemporary and Post-War- solo artist; Contemporary and Post-War- group or theme; Impressionist and Modern- solo artist; Impressionist and Modern- group or theme; Renaissance, Baroque, Old Masters and Dynasties- solo artist; Renaissance, Baroque, Old Masters and Dynasties- group or theme; Ancient Art; Photography; Design; Fringe; Public Art, and the new awards that premiered last year – Global Planet and Global Humanity. The new award (Global Artists) is juried but will not designate a Winner. Youuniversal, and YOU-2 are the two final awards, are given to the most popular nominees, and are selected by public voting on the GFAA website and social media.

Many prominent guests have already confirmed their attendance at the Award Ceremony on March 12, 2019, including nominated artist Jenny Holzer and Michael Frahm, artistic director of Blenheim Palace Art Foundation; Joan Weinstein, Acting Director of the Getty Foundation; Tim Marlow, artistic director of London's Royal Academy of Art, nominated artist Fred Wilson and Douglas Baxter, president of PACE; nominated artist Rodney McMillian; art historian and philanthropist Suzanne Deal Booth; Vicente Todoli, artistic director of the Pirelli Hangar Bicocca; Ruth Berson, Deputy Museum Director, Curatorial Affairs at San Francisco Museum of Modern Art; Sarah Beam-Borg, Senior Exhibitions Manager, Aga Khan Museum; Konstantin Akinsha Chief Curator, Ludwig Museum, Hungary; Lilly Tuttle, Curator at Museum of the City of New York; Eva Respini, Chief Curator, ICA Boston; Jay Levenson, Director, International Program at The Museum of Modern Art; Senior Directors and Curators from the Whitney, the Solomon R. Guggenheim, Victoria and Albert Museum, the Metropolitan Museum of Art; executives from the American Alliance of Museums as well as many other GFAA sponsors, media and cultural partners.

For further information about the 2018 GFAA Awards, to review the list of Nominees or to purchase tickets to the Award Ceremony, please visit the GFAA website Globalfineartawards.org or send an email to globalfineartawards@gmail.com

The National Gallery London 1984 Through to Scorched Earth 2018

Hughie o'Donoghue talks to Art & Museum,
by Derek Culley

In the late summer of 1984, I found myself in the unusual position of setting up my studio in The National Gallery in Trafalgar Square in London. I was given a large room, whited out and prepared as a painting studio, on the lower floor of the gallery and was encouraged to 'get on with it'. I was 31 years old and it felt a bit like being signed for Manchester United.

This was a pivotal moment in my development as an artist, something that I realised immediately at the time and in retrospect its significance has been regularly confirmed. I had to make certain choices and decisions and carry them through with a single-minded commitment if there was to be any hope of success. My main decision was to reject the prevailing notion that all contemporary art and particularly painting, needed to predicate itself by the distancing device of irony. By 1984 I felt that this had become an orthodox strategy for artists and I was looking for something more, something I could believe in. I opened the studio on a Friday afternoon every week and was regularly questioned and challenged by the public, being at times literally backed into a corner. It was a very different working life to that of Goldsmiths where lots of similar minded people talked about the latest fads in the art magazines.

When I came into work in the morning, before the gallery was open to the crowds, I could go and look at Goya or Courbet's paintings; that tended to focus the mind. During my time at the National Gallery (about a year), I developed a distinctive new body of work that had the human figure, or presence, at its core but was not part of the old tradition of observing the model. In my paintings, the human figure emerged out of the skin of the paint itself and the idea that a painting might be like an archaeological dig developed in my work at this time so that the figure in the painting might be emblematic of cultural memory rather than a picture of an individual person.

This series of paintings entitled Sleepers, eluded both to the making of a journey and to subconscious thought and dreams. Two specific sources of inspiration were critical in the development of my work at this time. One was a book

recording archaeological excavations in Denmark where human sacrifices had been found preserved in the earth. The other was the encounter with Titian's late and great painting The Flaying of Marsyas in the Genius of Venice exhibition at the Royal Academy, where it emerged out of the obscurity of Eastern Europe; arriving so late it did not warrant a colour reproduction in the catalogue.



Flatiron Copse oil on canvas 2014

I had learned to be able to look past all the incidental period details and narrative and to absorb what Titian was actually doing when he made his painting; changing and dissolving the form, resolving depth and colour, rhythms and line into a timeless humane image. No devices, no crutches, no irony, just the truth as he felt it.

My paintings are unearthed rather than observed; I see them as a form of emotional archaeology, a peeling back of memory and experience to uncover something that has left an indelible mark upon me. Paradoxically, the paintings are realised in an accumulation of successive layers of oil paint as images are slowly built up, corrected, re-enforced and finally coagulate into something that feels like an equivalent of the truth.

A visual poem dredged out of imagination and memory.

They are characterised by a searching quality, a probing for meaning in the subjects with which they engage. The subject matter itself has always been important, as a painter; this meditation on 'veracity' has gradually become a subject in itself, it determines what I do and to a large extent how I do it.

Art does not deal in certainties of meaning, which are in any case unknowable, there are no certainties in life but what art does offer, at best, is a version of the truth, the truth as understood and expressed by the individual artist. The subject matter provides something for me to measure and judge the painting by as I'm making them and therefore I have to feel something, it's usually personal. One of my motifs is the wrecked ship, The Plassy, which ran aground during a storm in the 1960s on the small Atlantic Island of Inis Oirr. I first saw the Plassy as a small boy in 1962 on a visit to the Island. It made a big impression on my imagination, the huge black and white ship stranded on the Island shore. Over the years, like me, it has changed, battered by Atlantic storms it has gradually moved up the shore and sits broken on the rocks, a glowing iron oxide red. I revisit it every now and again and it has been a model in many of my paintings over the years.



Hammering the Earth 2017 oil, acrylic, liquid and leaf metal and photographic trace on prepared tarpaulin

These recent paintings of The Plassy have mostly been made on industrial tarpaulin, this weatherproof, rugged material arrives folded and these folds remain visible in the paintings, like a bone structure or memory of an early life or existence. They are evocative of the journey we all must make. Another motif is the fragmentary and partial sense that we have of events of the very recent past. The monumental impact on all our lives from the aftermath of the Two World Wars has preoccupied me

over many years. One hundred years or so from 1914/18 is a graspable amount of time; it has a human scale that we can measure. For the very young it is an unimaginable immensity of space, but as the decades pass, we can begin to understand its dimension and to 'weigh it' in relation to our own memories. John Ruskin believed that the most reliable version of seminal events might well be that given by the poet or artist. Artists should have no vested interests to satisfy, audiences to keep happy, patrons or sponsors to please, arts council boxes to tick. The fugitive nature of truth is the goal.

The most recent group of paintings was shown under the collective title of Scorched Earth at the Marlborough Gallery, London in spring 2018. The show featured images of a lone striding figure, burdened with baggage, a shadow stretching out behind him on a remote, rugged and lonely road. The painting references and reimagines a number of things including the early silent cinema and in particular the films of FW Murnau. The primary reference, however, is to a lost painting The Painter on the Tarascon Road by Vincent Van Gogh. My painting is called Hammering the Earth and the figure in it, like Van Gogh, is larger than life at nearly 4 meters wide the tarpaulin canvas has a silvery metallic lustre like a silver cinema screen, an image newly created or perhaps unearthed of a moment frozen in time and memory.

Scorched Earth – Marlborough Gallery London Spring 2018 – on line catalogue <http://www.marlboroughlondon.com/exhibitions/hughie-odonoghue-scorched-earth/>



Baia 2002 oil on linen canvas 211 x 183 cm

Innovating and inventing



There was a time when most, and including those in the watch industry itself, thought that the mechanical watch could be consigned to history. Borne out of the navigational needs of the eighteenth century, the mechanical watch had its “golden age” somewhere around the early to middle of the twentieth century. Ironically the drive to precision in watches through observatory trials led eventually to their cessation with the advent of the quartz mechanism. It seemed to signal the end of the mechanical watch as a time keeping device.

To some degree that is still true; we all carry electronic devices of some sort that are tied to national atomic clocks in some way. But led by rising incomes, and collector groups taking to the internet to spread the word, the mechanical watch has had a renaissance. What some out there on the airwaves call the “second golden age” – mechanical watches are not necessary as time keepers, but they have become desirable as a personal presence on the wrist! However, that should not prevent a watch fulfilling its prime objective as an accurate and precise timekeeper.

There are few firms out there that have continued to chase the ideals of chronometry and mechanical craftsman made watches as far as Greubel Forsey. The small watch firm was launched just about fifteen years ago by Frenchman: Robert Greubel and Englishman: Stephen Forsey. Sharing common interests in watchmaking: understanding and improving the watch mechanism and a wish to maintain

Greubel Forsey are still pushing the boundaries on the mechanical watch.

and transmit traditional skills as part of the craft, Robert and Stephen founded Greubel Forsey. Initially the two of them had set up sister company CompliTime (from 1999) to research solutions and developments for other watch manufacturers within the industry. They realised that other firms would not understand their first invention, so Robert and Stephen decided to go to market for themselves. Success followed swiftly.

A decade and a half later and Greubel Forsey are arguably one of the most lauded watch firms on the planet. If there is a watch prize up for grabs they have won it. From technical and overall victories at the Grand Prix de Horlogerie de Genève (GPHG) – considered the “Oscars” of the watch industry - to watch industry prizes for entrepreneurship, international regional prizes from various watch associations, to winning the Chronometry Competition (a competition where watches compete against each other in terms of accuracy) in 2011 with the highest score ever recorded by a mechanical watch (in any chronometry or observatory competition). Their watches are second to none either in terms of innovation, time keeping, or finish.

While the rest of the Swiss watch industry concentrates on image and bulk production (with a few exceptions) Greubel Forsey’s production numbers rarely reach triple figures each year. Despite that they have introduced 22 new and unique calibres (a movement to you and me) over the last fifteen years. Their dedication to the research and development over rides the wish to increase production and become a volume sales watch firm. But with the dedication to innovation and invention, the use of labour intensive finishing techniques, and the obsessive attention to design and detail come with a reflective price tag. Their “entry level” watches start around the luxury car level and the more complex watches are over the million Swiss franc mark.

The mechanics

This year Greubel Forsey introduced a watch with their own take on a precision watch using an instant stop with the pull of the crown and a “remontoire”: a device invented by John Harrison (of the Longitude Prize fame). The watch: called the Différentiel d’Égalité is a very suitable example to illustrate where the Greubel Forsey approach to the mechanics leads to a very unique watch. The watch embodies the three central tenets to their work: invention, chronometry, and finishing. What drives Robert Greubel and Stephen Forsey is the wish to understand and improve the mechanical watch. Despite the fallout from the quartz crisis there are still a many elements to study and improve upon. One of which is the consistent transmission of power (from the wound main spring) to the escapement wheel (that controls the timekeeping properties of the watch).

The rudiments of the mechanical watch are not hard to grasp. Nothing much has changed in over two hundred years since John Arnold and Abraham Breguet (equally an Englishman and a Frenchman) perfected the lever escapement to manufacture useful and reasonably priced marine chronometers. You need a power unit: a main spring. Wound up, the main spring delivers the power to the gears as it unwinds. Research over the centuries has concentrated on the uniform delivery of power from the main spring through the gearing to the escapement. A concentric spring wound tightly delivers a larger amount of power (or torque) than a spring that is loosely wound. Hence a concentrically fully wound spring (found in most wrist watches) will provide more power, turning gears swifter, than the loosely wound spring, turning the gears slower.

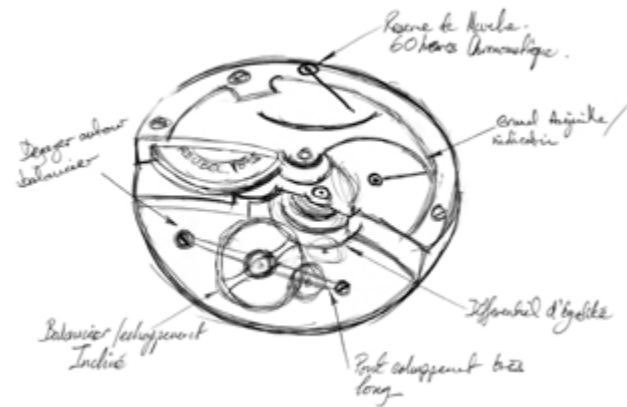
One of the ways you can cope with the uneven distribution of power over the cycle of a main spring unwinding is to introduce a remontoire (from the French: “remonter”

meaning to wind). Harrison was the first to recognise the problem and he then used it in his H2 clock. The original remontoire placed an additional spring into the gear train that would help even out the power to the escapement. Think of it this way: you are going for a run. At the start of the run you have more energy than at the end. A remontoire therefore acts as a rest stop to help the runner to recover the energy for the distance to the final line. The main spring transmits power through the gears to a small (remontoire) spring; and then the remontoire spring transmits the power in consistent short (smaller concentric spring) bursts to the escapement. The remontoire is another power source that exists inside the gear train and supplies power for a given amount of time before it resets. For example, Harrison's remontoire was a minute. Every minute, the small remontoire spring would reset and supply consistent power over the same time interval once again. Obviously the smaller time interval for the remontoire reset, the less time there is uneven power to the escapement. With the Greubel Forsey approach to studying the remontoire there was a wish to understand how to improve the system for example, how small that time interval could be feasible mechanically and so provide the most accurate chronometric results.

Innovation

Despite this seemingly universal solution there is an Achilles heel to the traditional remontoire form. The provision of power to the balance wheel is more consistent, but in short bursts. Because of the short bursts in power you can have an impulse disturbance to the balance and its spring with each burst. It is the unlocking and the release mechanism of the remontoire (in order for it to rewind) that takes power from and likewise disturbs the escapement. The balance and its spring – the regulating part to the movement – requires a smooth transmission of power to oscillate consistently. Oscillating consistently provides the basis for accurate timekeeping. The balance wheel oscillates at a set frequency and with it, it operates (given the gearing) to provide accurate time second by second.

Where Greubel Forsey innovation in the Différentiel d'Égalité comes in was constructing the remontoire within a differential so that the power provided from the main spring (via the gear train) is then transmitted to the balance wheel in short bursts while following the balance wheel while it continues to oscillate at the correct frequency. Rather than have the remontoire mechanism arrayed laterally in the gear train, the differential allows both brake and release in a more compact space while no longer disturbing the balance and spring despite the high speed rewind every second.



The initial Greubel Forsey remontoire prototype had a five second spring. [This was the EWT Différentiel d'Égalité watch in red gold case and silvered EWT dial from SIHH 2010]. In Greubel Forsey parlance it was an EWT movement; EWT being their Experimental Watch Technology testing department that rates all prototype innovations and watches. The prototype showed that the Greubel Forsey innovation to the mechanism would work and supply power to the balance spring at five second intervals. However, rather than go straight to market with the new remontoire it was typical of Greubel Forsey that they took a step back and considered how the mechanism might be improved further. Obviously, the less time between the remontoire starts and stops (transmits and rewinds) the smoother and more consistent the transmission of power to the balance wheel. The innovation came in being able to engineer the differential so that it could transmit and rewind every second. If the remontoire can transmit and rewind every second, the motion mirrors the timing of the watch.

The final result: this year's release of their Différentiel d'Égalité that supplies even power to the balance wheel in one second intervals. A natural interval as it is the same that supplies the necessary power interval to a "dead beat" seconds hand. A "dead-beat" seconds hand is one that moves in a discrete pattern (one second at a time) rather than most mechanical watches having an almost continuously moving second hand.

Apart from the remontoire, the watch has a couple of other chronometric features that helps improve accuracy. First, the watch is equipped with a "balance stop"; a "balance stop" being the ability to stop the balance wheel and with it the hands of the watch. The second feature is a "seconds reset mechanism". The "seconds reset mechanism", which can be seen working through the back of the watch, enables accurate time setting as the watch's time can be "zeroed" to agree with atomic time.



Finishing

The other aspect that separates out Greubel Forsey's approach to the mechanical watch is finishing. All mechanical watches require some form of finishing on components. After all a mechanical watch is a process of metal gears and surfaces moving with or against each other. This creates friction and wear. The smoother the surfaces the less friction and the less wear! Modern methods for component manufacture have resulted in reasonably finished parts being produced straight from the cutting machine. The time consuming and skilled labour intensive need for traditional finishing has been somewhat removed from the production process for large production mechanical watches.

Greubel Forsey's approach to finishing addresses both of these issues. Firstly, their timepieces contain the very best traditional hand finishing in the industry. The biggest department within the firm is dedicated to true hand finishing where over 20 artisans work on the hand polishing and finishing of components for just 100 timepieces each year. Secondly, there is equally a wish to preserve and accumulate knowledge on hand finished mechanical watches. Greubel Forsey's knowledge and dexterity in finishing is paramount in the watch industry.

But rather than keep this knowledge to themselves, Greubel Forsey, along with others in artisan Swiss watch industry (notable luminaries such as Philippe Dufour and Vianney Halter) have set up TimeAeon; a foundation whose stated aim is to preserve traditional finishing and

watchmaking skills. Their work is not only to educate the younger generation on finishing skills that are no longer an in-depth part of a watchmaker's apprenticeship, but also to push forward and develop watches using practices and tools from the past two centuries. The initial watch from this work: Naissance d'une Montres recently sold at Christie's in Hong Kong for approximately 1.46 million US dollars. The value in hand manufacture and finishing is still appreciated by watch collectors.

The future of watchmaking Greubel Forsey watches are both a throwback to the past: in their mission and in their finishing; but with a very focused view on the future for the mechanical watch. Their approach has improved a number of complications: the optimal form and angle for tourbillon escapements; the use of multiple tourbillon escapements within the same watch (using a differential); the minute repeater and grand sonnerie; the perpetual calendar (solving the problem of setting forwards and backwards through time allowing for leap years and travel over the date line), and now, with the "Différentiel d'Égalité", the provision of constant power to the escapement. Equally, their approach and the foundation: TimeAeon, in which they are prominent partners, seeks to help preserve the traditional watchmaking skills that are being lost with precise machine led manufacturing methods. No small wonder that their watches are first among equals when awards are handed out. Greubel Forsey are creating their own history!

Andrew H

EXPERIENCE THE EXTRAORDINARY

by Derek Culley



MACK *Mysteries of The Unknown* -48x72inches-2013

Barry Mack is an artist whose contemporary vision expresses the impulse to connect, create value and contribute, using the energy of colour and the structure of form in a way the viewer can feel.

Mack's artwork is a representation of an internal world we all share as participants in our global culture. The work delivers to the viewer an experience of visual language that speaks directly to non-verbal perception. Painting for him is a documentation of his own journey, exploring the edge of painting history to discover and celebrate.

Mack's critically acclaimed work hangs in private collections in New York, Los Angeles, San Francisco, Chicago, Boston, Miami, Dallas, Santa Fe, Portland, Duluth, Canada, Italy, Uruguay, Australia and Nepal. Corporate collections include the Beverly Hall Corporation, Meriweather Group and Schnitzer Steel in New York. The work has been exhibited throughout the US, in Europe and Australia. Mack was born in San Francisco and studied art at Portland State University. He lives and works in East Hampton and New York, NY

Derek Culley (AM)

"Art for me is an inquiry into the experience of the sublime at the eye of the universe." (Barry Mack). Is

this statement from a philosophical or spiritual stance?

(Mack)

The understanding of our work changes over time and we express our ideas differently as we arrive at more in-depth, clearer perspectives. That statement was experiential and articulated a feeling that has since become more grounded. Now I would say art is my way of communicating with the viewer to create a mutual experience and dialogue. The nature of non-verbal language provokes interpretation with an attempt to understand or contextualise.

This process and dialogue with an audience often reveal new ideas, feelings and perspectives the artist didn't intend and couldn't have foreseen. So I prefer to listen and appreciate what the work evokes in the viewer. This allows more freedom to participate in the work. This is especially true of abstract art. Political art or work created as social commentary is different. There's an idea or specific meaning the artist is expressing. Abstraction is more about the experience or feeling evoked. If someone asked how to see my work or what it means, I would suggest it's an individual experience. I've heard a complete spectrum of feedback and comments. My interpretation is just one of many. A recent series of mine evokes the idea of



MACK-*Electric Garden*" 48x72inches 2012

duality of light or colour on form. The backgrounds are complex and detailed in the tradition of 'colour field'... with a splash on top. Wave and particle. Energy and form. However, this again is my interpretation and is an intellectual approach to work intended to evoke a feeling.

Question: AM

"The art of Barry Mack goes beyond the traditional sensory perception of form and penetrates deep enough to touch the soul." JD Messinger, Author, Speaker, former Naval Commander & CEO for Ernst & Young. Do you agree with this observation? Is your art a conscious journey or an accident? Discuss.

Answer: Mack

The statement by JD Messinger is an amazing perspective I appreciate and respect. I also realise it isn't true for everyone who views my art. My work is definitely a conscious journey. Several years ago I did a series titled "Natural Forces" because I began to explore how to work with the materials of painting, so it became a dialogue and collaboration. Paint is capable of swirling, blending, changing colour and drying in ways I could never control, so my practice became about working with it and allowing what could be called "accidents" to happen. While the painting is lying flat, I sometimes tilt the canvas to guide a pool of paint, or I might mist it with water for a different effect. Over the years I've developed techniques for working with the paint materials, so it appears natural and uncontrolled.

Question: AM

"Mack's work opens our doors of perception to realms we may have glimpsed only briefly, in dreams or nightmares, trances or trips, and in doing so, they imply something radical about the relationship of outer space to inner: that the two may, in fact, be one and the same. Richard Speer: Art Critic & Author." In our age of science and Technology does your work represent a Contemporary response akin to the Middle Ages Renaissance, the forerunner to the Modern Age; in the Arts and Sciences? Are we in a new age?

Answer: Mack

That's a fascinating question and I could understand how my work could be seen that way.

We are in a new age. As we evolve at an exponential rate and AI emerges on the scene, it's impossible to imagine the implications for art and science.

In the great book "Art & Physics" by Dr. Leonard Shlain, the author draws parallels to the corresponding developments in science and painting over the past few decades. That relationship between science and painting could only be seen from the perspective of history. What I find extraordinary is how the zeitgeist runs through all contemporary endeavours from the arts to science.

www.barrymackart.com

Hugh Hefner's Charity Auction in Beverly Hills

For more than four years I was working with Hugh Hefner's wife, Crystal Hefner, to design and create bespoke and unique gifts for Hef. Crystal got in touch because she had a problem in that Hef had collected a lot of items and had been given many more which left Crystal with limited options when it came to finding him interesting and relevant birthday and Christmas gifts.

The creations of Bespoke Impact became a bit of fixture at the Playboy Mansion in Los Angeles and on one of Hef's birthdays I found myself at his dining table fine-tuning and repairing his mermaid automata which had suffered a little with extensive use at mansion parties. I did not realise at the time, but thanks to the auction catalogue I now know that the table was a McGuire Chinese Chippendale style table and chairs, which fetched \$ 4,480 at the auction.

The latest bespoke gift from Crystal was usually found on the table in the Great Hall along with family photos, a bunny statue and Hef's full-size Frankenstein sculpture. Some of our creations also featured in Crystal's playful video tours of the Playboy Mansion.

As Hef's toymaker, I found myself invited to the Private Preview and VIP Reception for the charity auction of his collection by Julien's Auctions in Beverly Hills on 28 November 2018.

Hef passed away on 27 September 2017 at the age of 91 and property from his huge collection was to be sold at auction with all proceeds benefitting The Hugh M. Hefner Foundation, which Hef had founded in 1964 to support organisations that advocate for and defend civil rights and civil liberties.

The Standard Oil Building in Beverly Hills had

been transformed for the auction into a display of many highlights from Hef's possessions ranging from Hef's American Express card to his collection of pinball machines from the games room at the Playboy Mansion.

Most of the items seemed to have exceeded their estimates many times over.

One of the star lots was Hef's vintage Underwood Standard Portable typewriter that he used both at college and to write the first edition of Playboy magazine, which went to Mark Pepitone for \$ 162,500. While at college Hef edited his first publication, a campus magazine.

Hef's personal copy of the first edition of the Playboy Magazine from 1953 that he financed with \$ 8,000 borrowed from family and friends including \$ 1,000 from his mother, sold for \$ 31,250. This very first issue featured Marilyn Monroe on the cover and sold more than 50,000 copies.

Hef's personal copy of his Hollywood Walk of Fame star which was mounted in the garden at the Playboy Mansion fetched \$ 57,600. The other star remains firmly set in the pavement at 7000 Hollywood Boulevard in Hollywood.

Bunnies were very prominent at the auction with a white Easter bunny costume fetching \$ 1,024 and the famous "Playmates at Play" road sign which I used to drive past on the approach road to the Playboy Mansion, sold for \$ 10,240. At Christmas, this sign would be flanked by numerous giant candy canes lining the drive. Another, more regular bunny, was a brass and amber glass bunny lamp which fetched \$ 2,812.

The Great Hall at the Playboy Mansion must have been one of the most recognisable rooms in the world with its distinctive double staircases, large



hall table and Frankenstein statue. Items from the Great Hall in the auction included Hef's actual size and extremely impressive statue of Frankenstein, representing Boris Karloff in the title role of the iconic 1931 movie. The movies were Hef's greatest passion and he hosted the famous mansion movie nights every Thursday to which a select gathering of friends and family would be invited, with the guests voting on which film to watch. Hef's absolute favourite was the 1942 classic *Casablanca* starring Humphrey Bogart and Ingrid Bergman which was the theme for a traditional globe we created for him. Another movie night favourite was King Kong inspired a unique bespoke painting as a birthday gift and was the subject of a model and a photo signed by Fay Wray, in the sale.

Other items from the Great Hall in the auction included the hall table and two works of art, a portrait of Hef posing with a lion statue sold for \$ 19,200 and another portrait of Hef painted on metal from the 'H' from the original Hollywood sign that reached \$ 30,720, more than seven times its estimate. Hef stepped in to save the iconic Hollywood sign on two notable occasions. One of the original light bulbs from the original Hollywood sign which was presented to Hef in recognition of his philanthropy also did well, realising \$ 4,480.

As my professional life is spent creating unique items, I was heartened to see the significant number of bespoke items in the sale. One of the most interesting was Hef's Monopoly game with counters representing a pipe smoking Hef, a Playboy Bunny and mansion regulars on a playing board. I wonder if there was any jostling as to which friends and family were included as a counter? Hef loved games in general, but backgammon was a personal favourite. He was often photographed with a set in front of him even when he was not playing. Hef also had a whole games room in the grounds which was home to his Playboy pinball machines, a pool table and artwork including the tv set graphic from his time as a guest of the Dean Martin Celebrity Roast.

All proceeds from this sale benefit the Hugh M. Hefner Foundation and if you missed out on this one, Julien's Auctions are hosting another online sale of items from Hef's collection on the 17 and 18 December 2018.

By Ian Stevens, founder of Bespoke Impact
www.bespoke-impact.com





British Art Fair



The British Art Fair took place from 3rd - 6th October at the Saatchi Gallery. The slightly later date, which coincided with Frieze week, allowed the best of British art to be shown to the largest possible audience of both home collectors and now importantly international visitors, who appreciated the wide range of British art exhibited by 50 galleries and dealers.

The strong attendance and sales at the 2018 fair, including the highest ever recorded sale of £2.5 million at BAF for a Hepworth sculpture by Belgrave St. Ives, show its move to the Saatchi gallery was a great success. Participating gallerists expressed positive sentiments about the new location and direction with strong sales reported.

Stephen Paisnel of The Nine British Art said, "The venue is perfect. Good location, good space, good lighting. The fair is on a path for much greater recognition in the future. We sold from all price points within our usual range of £2,000 to £75,000 and met new clients with future potential."

"The capacious and beautiful galleries formed a perfect frame for the British art shown at the 2018 fair", said director Robert Sandelson. "Early indications are that the fair will be again heavily oversubscribed which guarantees the highest possible quality will be on show".

www.britishartfair.co.uk



by Ross Giles,

WHO TO CALL FOR THE MOST DISCERNING CLIENT'S NEEDS

How the Art Transport Sector and the Family Office Sector can work closer together

Professionalism. Efficiency. Discretion. People choose family offices in the knowledge that movement and safekeeping of their family wealth is in safe hands. This can extend to an array of family affairs, including removals, high-spec interiors projects, as well as shipping, installing and storing your Picassos and Warhols, and other every-day belongings.

The best of the best

High-end art transport companies are the *crème de la crème* when it comes to removals. Although companies like mine, Gander & White, fall under the umbrella of 'art shipping', in reality, we also excel at carrying out high-end household removals anywhere in the world. We have been responsible for moving the households of royalty, celebrities and UHNWIs, all with the utmost discretion and professionalism. We want you to know that when a family office requires the best handlers in the world, they can look no further than the art shipping sector to fulfil their needs.

Founded 85 years ago, we have built a significant network of facilities around the globe, as have a

number of other leading art transport operators. One reason family office clients can fully trust art shippers is the existence of a body known as ICEFAT, an exclusive international organisation of which we are a founding member. It represents 75 of the finest independent art transportation firms from 35 countries – many of whom also have a household division. This close body of operators gives any potential client immediate local knowledge wherever they are. From Finland to South Africa, Taiwan to Argentina, we and our ICEFAT colleagues offer the highest standards of shipping to family office clients.

Art shipping companies with a household division can be invaluable to HNWIs. When an art technician has been hanging art at an internationally-renowned gallery in the morning and then arrives at your client's house in the afternoon, you can trust that they'll hang their artwork right!

The Interior Installation Experts

In support of using art shippers, you need to look no further than the most respected interior designers



Ross Giles,
Private Client Manager at Gander & White

for testimony. Gander & White and many of our fellow art shipping companies work closely with interior designers around the world knowing that we have the right skills to carry out operations for discerning private clients. From the most physically demanding of tasks to the most precise, art shippers have been used for decades to ensure that interior design projects go to plan. Whether it be a ski chalet in southern France, a pied-à-terre in New York or a villa in Abu Dhabi, reputable art shippers have been trusted by interior designers to conduct the most complex installations for the top clients. If they trust us, you can too.

The Modern Vault

Full-service art shippers such as ourselves are not only adept at moving a client's belongings from point A to point B and impeccably installing them but can also store belongings in the most secure way. Storage facilities such as our newly completed third state-of-the-art London location are equipped with the highest museum-grade storage rooms - from small private rooms to large storage spaces. Our facilities can offer you far more than those of the standard self-storage operators and our numerous museum clients around the world can testify to this. Top institutions in London, Miami and New York regularly depend on our storage facilities to collate international exhibition collections. Your clients can count on the art shipping sector to ensure that any items anywhere in the world requiring storage are kept in the best possible condition in secure, modern facilities. Gone are the days when HNW families depended on drafty attics or cellars prone to flooding; these days there can be no alternative but the modern vaults of the art shippers.



Your Perfect Partners

Art shippers are thus a family office's perfect partners when a family have any household logistical needs. The art shipping sector contains the top art handlers, the leading household movers and unrivalled storage capabilities, and when your clients are the most discerning in the world, we know they'll want the best relocation services out there.

With constant initiatives to ensure the art transport sector is the best, and ICEFAT promoting the highest standards, art transporters are certainly the way to go for all your clients' needs. We want your clients to have the best and we know we can help them get it.



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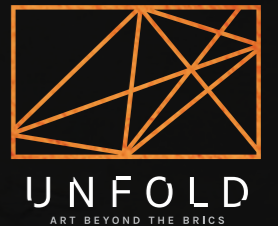
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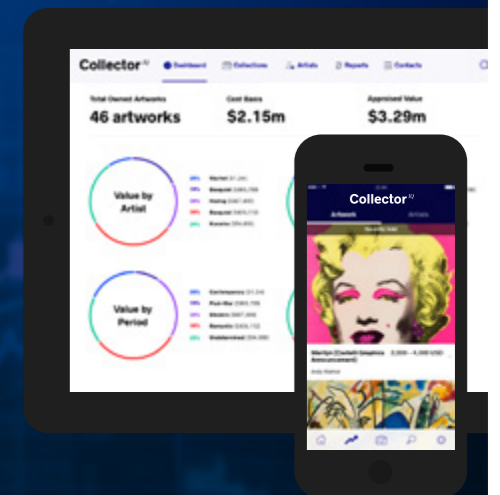
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Mind The Gap

Artist Jason Jones

by Derek Culley

Following an eight-year painting hiatus, Jason decided in August 2018 that to 'get back' his skills; he had to teach himself to paint all over again. Jason chose to revisit some of his old painterly themes. Jason chose to paint over or adapt some old canvases and just thrashed it out until he felt he was achieving something he was happy with. Graduating with a Fine Art and Psychology Degree in 1998 Jason originally spent a seven-year period developing a

romantic, gestural, atmospheric and introspective investigation of paint as a medium. Jason produced a vigorous and rapid succession of themed portfolios of work, all underpinned by sub-contexts of the chaotic, harmony and contrast. In 2004 Jason then applied his developed knowledge and technique of applying paint to the contemporary naked male figure culminating in the inclusion of an international publication, titled '100 Artists of the Male Figure' in 2010



Genesis, 2018, 122x90cm, acrylic on canvas



Emerging, 2018, 122x90cm, acrylic on canvas



Struggle, 2018, 170,5x114,6cm, acrylic on canvas



Surge, 2018, 122x90cm, acrylic on canvas

Jason originally envisaged his return to painting as a slow process recapturing previous techniques before building a new body of work. The reworking of old themes was intended to re-educate himself before re-approaching the naked male figure again. What quickly emerged was a rapid execution of new work with a direct influence of earlier painterly techniques and newly developed aspirations that had been circling in his mind during the last eight years. Previous key themes and elements of his earlier work have evidently stayed with Jason and these include the expansive and colourful compositions of the 'Holding the Moment' theme as well as '...influenced by 36 Crazyfists', a small series of work inspired by the hard rock/metal band of the same name. The emotional, atmospheric and bold mark making established within these two themes has matured and integrated itself into Jason's thoughts and ideas over the last eight years.

In addition to this, the epic biblical paintings of John Martin and in particular "The Great Day Of His Wrath", has been a constant interest for Jason and in particular, the role that painting played within the society of the 1850's; when it was first exhibited. Today we are so used to the regular film blockbusters that appear on our cinema and TV screens and the ease of accessibility that we experience. In the 1800s the latest grand paintings of established artists were one of the "go to" blockbusters of its time and painting was held in awe as grand narratives were explored in the then technicolour of its day – paint. The 'epic' impact of John Martin's work, as well as other Masters of his day, and the appeal it once held is something that has always interested Jason. A painting can contain emotion, drama, tragedy, romanticism as well as aesthetically pleasing. Consistent themes with Jason's work have always been conflicting and the chaotic. Maybe this explains his fascination with the work of John Martin.

Jason had always used film and music as a source of inspiration for discovering new ideas, both visually, emotionally and introspectively in processing his personal reactions as well the ideas and concepts explored in what he experienced. Over time his love of film and music was intentionally sidelined as his immediate family grew. His professional commitments developed and his capacity to experience a wide range of stimuli shrunk. Jason's childhood love of science fiction film and rock music starting are the two things that have retained his interest.

The development of Science fiction film (Arrival and Blade Runner) and the use of atmospheric sci-fi film noir cinematography have always resonated throughout Jason's compositions and it has now inexplicably entwined itself within his new recently completed compositions. Combine this with the emotional and musically layered contemporary heavy rock and metal music that Jason listens to, audio landscapes in their own right, you had a refreshed and invigorated exploration of meta-painting that has been the driving force behind Jason's non-figurative art practice. However, what of the naked male figure that caught the attention for the international anthology book's author? Jason's renewed interest for the non-figurative will continue as he develops his technique again. Eight years is a long time to think on what it is you would like to do with a medium like paint.

The first new work completed ('Emerging') was executed in a matter of hours and Jason reflects on how it felt - "...all these pent-up ideas, emotions and thoughts, just exploded and I couldn't get it on to the canvas quick enough". While working on his refreshed non-figurative work, Jason is still continuing to develop his ideas and thoughts for new works concerning the naked male figure. He has numerous compositions in mind but he is confident that his current compositions currently dominating his visual spectrum, and how he is applying paint to canvas, will have a direct influence on how he executes new work on the male figure when he is ready.

The Corke Gallery – recent exhibition:
www.corkeartgallery.co.uk/artists/jason-jones

ART DUBAI ANNOUNCES GALLERY LINE-UP AND NEW STRUCTURE FOR ITS 2019 EDITION



Art Dubai is a leading international art fair as well as the world's leading platform for Contemporary and Modern art from the MENASA region.

Mirroring Dubai's position as a center of trade and junction between different cultures, Art Dubai further acts as a place of discovery for art from centers that are usually omitted from the Western mainstream dialogue on art; in geographical terms referring to a region, which has recently become known as the 'Global South'.

Art Dubai is the world's most internationally diverse art fair and recently announced a full list of participating galleries, as well as details on the new gallery hall layout and programme for its 2019 edition. Showcasing over 90 galleries from 41 countries, the fair will reconfirm Dubai's position as a global meeting point for the arts.

Art Dubai's new structure includes four main sections complementing each other, which will offer visitors greater access and deeper engagement with artists and galleries from non-Western geographies. The new format positions the Contemporary section as the core section of the fair, with Modern presented alongside the Contemporary galleries, enabling an elevated understanding of the region's art history. The inaugural

Bawwaba gallery section, taking its title from the Arabic word for 'gateway', focuses on different geographies and viewpoints from new markets and features solo presentations of works produced specifically for the fair. The programme-cum-gallery section Residents, a project inviting international artists for a 6-8 week residency in the UAE to produce new work and immerse themselves in the local art scene, will see its second edition in 2019 and will specifically focus on Latin America.

Continuing the fair's commitment to supporting the development of the local art scene, Art Dubai will dedicate a new section in the fair to showcase young, local projects from the fields of art, culture and creativity in the UAE, as well as produce an exhibition by the artists participating in Campus Art Dubai 7.0 programme.

Art Dubai's Artistic Director Pablo del Val commented: *"We aim to provide visitors to the 2019 fair a new experience by changing the gallery hall structure to allow for a more curated presentation with larger booths, enable a more cohesive reading of the different works on show, and highlight one of Art Dubai's key focal points – art from and focused on the Global South. With this new format, we received a record number of gallery applications and we are delighted to welcome both long-time returning galleries as*

well as newcomers, including first-time exhibitors from Cameroon and Colombia."

The fair is sponsored by Julius Baer and Piaget, with Madinat Jumeirah as the home of the event. The Dubai Culture & Arts Authority (Dubai Culture) is a strategic partner of Art Dubai and supports the fair's year-round education programme. BMW is the exclusive car partner of Art Dubai.

CONTEMPORARY & MODERN

Reflecting the new structure of the fair, the participating 69 Contemporary and Modern galleries will be presented alongside one another in one of the two main gallery halls, with Modern taking place in a specific designated area, allowing for a better reading of the art history and contextualization of Contemporary art from the region.

The 2019 Contemporary section will see a strong contingent of returning galleries from Europe and Asia, including Victoria Miro (London, Venice), Galleria Continua (San Gimignano, Beijing, Les Moulins, La Habana), Experimenter (Kolkata), Ota Fine Arts (Tokyo), Galerie Templon (Brussels, Paris), Galleria Franco Noero (Turin), In Situ – Fabienne Leclerc (Paris) and Galerie Krinzinger (Vienna).

Art Dubai Contemporary will also welcome back several prominent galleries from the region, including Sfeir-Semler Gallery (Hamburg, Beirut), ATHR Gallery (Jeddah), Dastan's Basement (Tehran) as well as 10 Dubai-based galleries, including Gallery Isabelle van den Eynde, The Third Line and Green Art.

In addition, the fair will feature a prominent line-up of first-time exhibitors from the region and beyond, including Sprüth Magers (Berlin, London, Los Angeles), Andersen's (Copenhagen), Galerie MAM (Douala) and Akar Prakar (Kolkata, New Delhi, Jaipur).

The new gallery hall structure will also allow the Modern galleries to create exhibitions in a larger booth space, allowing for more curated presentations. Highlights among the Modern Galleries include DAG (New York, Delhi, Mumbai), Gallery One (Ramallah), Dhoomimal Gallery (New Delhi) and Grosvenor Gallery (London).

BAWWABA

Launching at the upcoming edition of Art Dubai, Bawwaba is a unique gallery section, located within the main gallery halls. The section will feature projects by individual artists or galleries, located in or focused on the Middle East, Africa, Central and South Asia as well as Latin America.

The inaugural edition of Bawwaba will be curated by French-Cameroonian curator Élise Atangana, and focus on highly conceptual works including videos, installations and murals. The section aims to give visitors a curated reading of the Global South, acting, as its name suggests, as a gateway to current artistic developments from these regions.

Exhibiting galleries in the first edition of Bawwaba will include Guzo Art Projects (Addis Ababa) exhibiting Kenyan artist Wanja Kimani, Canvas Gallery (Karachi) with works by Kuwaiti artist Hamra Abbas as well as a show of works by Turkish artist Gözde Ilkin by Gypsum Gallery (Cairo).

RESIDENTS

Following the success of its inaugural edition, Residents will return for its second iteration in 2019, with 12 exhibiting galleries. The section will move from its initial location between the two main gallery halls to Mina A'Salam and focuses solely on Latin America in 2019. Acting as the Curators for the 2019 edition, Fernanda Brenner (Brazil) and Munira Al Sayegh (UAE) selected 12 galleries who in turn nominated specific artists to spend 6-8 weeks in the UAE, who will be able to immerse themselves in the local art scene, producing art to populate their booths at the fair.

The geographic focus for Residents results in further streamlining the visitors experience across all sections. It will, crucially, allow dialogue to take place between practices in the UAE and Latin America.

Exhibiting galleries in the 2019 edition of Residents will include Galeria Revolver (Buenos Aires, Lima) exhibiting Jerry B. Martin, Mendes Wood DM (São Paulo, Brussels, New York), with works by Luiz Roque to Dubai, as well as Luisa Strina (São Paulo), showing Brazilian artist Alexandre da Cunha.

Residents is held in partnership with the Office of Public and Cultural Diplomacy (OPCD).

Art Dubai promotes regional art and artists by featuring a unique mix of programming and commissioned works, often in partnership with other regional institutions. Redefining the role an art fair should play, Art Dubai cultivates an ecosystem for art, education and thought leadership beyond the commercial aspects of the fair. Two examples of this are the fair's critically acclaimed Global Art Forum, the largest arts conference in the Middle East and Asia, and Campus Art Dubai a one-of-a-kind educational programme in the UAE.

www.artdubai.ae

Una Sealy RHA

by Derek Culley

Una Sealy is a graduate of Dun Laoghaire College of Art and Design - Ireland, (now IADT), in Fine Art, Painting, 1980, and UCD (Higher Diploma in Arts Administration, 1989). She was elected an Associate of the Royal Hibernian Academy (RHA) – Dublin in 2010, and a full member in 2016.

An Internationally exhibited and collected artist, Una was the winner of the Adam's Award for the Artist with the most potential for Future Appreciation at the RHA Annual Exhibition 2015, and she was one of 12 finalists shortlisted for the Hennessy Portrait Award in 2014. At the RHA in 2011 she was awarded the Ireland-U.S. Council/Irish Arts Review Award for Outstanding Portraiture. She has been awarded several Arts Council bursaries including a Travel and Training award for a period of study in France in 2013.

Una had a major mid-career review exhibition at Draiocht, Dublin in 2012/2013, and recent solo exhibitions include The Edge at the RHA Ashford Gallery in July/August 2016, and Here, Now at Lavit Gallery Cork, September 2018.

Una's work has been selected for curated group shows in San Francisco, New York and Britain as well as many in Ireland, exhibiting regularly at the RHA annual exhibition since 1991.

More recently; Una was a judge on the first two series of RTE's Painting the Nation in 2016 and 2017. (RTE is Ireland's National Television and Radio Broadcaster). Una is currently Secretary of the Royal Hibernian Academy – Dublin Ireland.

Question: Derek Culley (AM)

On viewing your work an immediate response/ observation is that your work is – on the surface - both traditionally representational and figurative. Please discuss.

Answer: Una Sealy (US)

I would describe my work as both representational and figurative, but I consider my concerns to more contemporary than traditional. My main aim is to present the times we are living in, whether it is people, interiors, urban streetscape or rural landscape. I am firmly rooted in the here and now, with a view to observing how people and their surroundings affect each other.

I live and work in a small coastal town on the edge of a capital city, and have the benefit of access to the environs of both urban and rural locations. I am always deeply influenced by what I see, what I feel about it, and motivated to record the moment in paint.

Question: AM

Do you feel your work/palette is evolving with time? Is this a conscious development? Please discuss this development in respect of two of your portraits; Venus of Diamond and 24th 1996 and Hibiscus Blues 2014

Answer: US

Although my themes and subject matter have changed very little over the last couple of decades, my style has slowly evolved. My earlier work had a more neo-expressionist use of colour, with a generally heightened palette, and a more gestural use of brushstroke. In my 1996 painting Venus of Diamond and 24th, I have broken up the skin tones into separate hues, and have given the same emphasis on the background, as on the figure in the foreground. I was living in San Francisco at the time and wanted to describe and preserve in the memory as much detail as I could. The Californian sun also affected my palette, and hues tended to be brighter during that period.

Eighteen years later, Hibiscus Blues, while a similar composition in many ways, has a more pared-down



Hibiscus Blues 2014
Oil on Canvas 120 cm x 100 cm



Venus of Diamond and 24th 1996
oil on canvas 120x100cm

background, directing the main focus to the figure. There is a more subtle palette used in the skin tones, but the painting strays from the naturalistic with the exaggerated length of the legs intending to represent the gangliness and slight awkwardness of youth.

With every new work I make, I take on the challenges of the previous one and learn from issues that have arisen, so although development might seem subtle, the changes are more apparent when viewed over a long period of time.

Question: AM

Portraits / Landscape / Still Life & Life Room- what is it that inspires you with this area of subject matter? Please discuss.

Answer: US

People have had an enduring appeal to me as subject matter. I often would have an image in my head of a mood or an implied narrative, and then would ask family and friends to sit for me. Once the sittings begin, the initial idea might evolve, and the composition may change. This is one of the reasons I prefer to work directly from life, as the human interaction provides a certain energy that feeds into the work. Still, Life objects can often tell a story themselves, and frequently I will include them in a larger figurative painting. With landscape, I am usually looking for the effect people have on it, whether it is buildings, roads, Structures, or even the presence of a figure itself. I am a regular attendee at life-drawing sessions, as it keeps the eye tuned, and is an incredibly good discipline for figurative artists.

Question: AM

Moving forward will you continue with your established subject matter - material? Please discuss.

Answer: US

While I envisage my current themes continuing, I have ambitions of working on an even larger scale and including more multi-figure compositions. I plan on developing a process whereby larger works could be produced from drawings made from life, which would free up my process to make more complex arrangements. In addition to my regular practice, I am also currently undertaking a Masters in Anatomy for Artists in which I am researching the information that greatly informs artists working in a figurative tradition, and I also see this contributing to the development of my own work.

www.unasealy.com

A very Expensive Painting

We were all on the edges of our seats on the excitement of the moment: David Hockney's "Portrait of an artist (Pool with two Figures)" sold at Christies, New York, for \$90.3M (£70.2M) smashing all previous auction records. This was not only the highest price that a David Hockney work had ever sold for at auction but also the highest price ever achieved by a living artist. The previous record by a living artist was held by the American Jeff Koons who sold one of his "Balloon Sculptures" for \$58.4M in 2013.

The Christies painting was sold, in 1972, for just \$18,000 by Hockney's dealer, Andre Emmerich, and the artist was rather pleased with the result. A few months later, however, it was resold for \$50,000 - something of a shock to all parties. This final version of the picture was made in a rush for a New York show. Now, to have sold for some 5000 times the original price, one can only imagine how the artist feels about it all. One supposes that although he has taken no benefit from the sale he has to think that the recognition he deserves has certainly been afforded to him. Money talks!

The artist has not always known wealth and success. As a youngster at the Royal College of Art, he was often short of cash and had to sell works off cheaply. Famously he sold an early painting "Adhesiveness" to the photographer Cecil Beaton for £40. Throughout his career, he has always been generous with his art and given away many works to friends and admirers even knowing they were rather valuable items.

What I like about Hockney's work is the variety and inventiveness which has been a feature of his oeuvre from the very beginning. He has never taken a small corner of ideas and continuously developed it but always taken on new subjects, new mediums, new ideas and new concepts. His inventiveness has been legendary. In recent years his identification with technology has set him apart from many other modern artists. His use of "Photocopy-Art", "Fax Art" and the "Ipad Drawing", examples of this, have been revolutionary in their own right. In a recent commission, he used an iPad to design the Glass Windows at Westminster Abbey, a commission celebrating the reign of The Queen. Hockney featured in BBC 4's list of "The New Elizabethans" to mark The diamond jubilee of Queen Elizabeth II. A panel of seven academics, journalists and historians named Hockney among the group of people in the UK "whose actions during the reign of Elizabeth II have had a significant impact on lives in these islands and given the age its character".

In the course of a long career, Fairhead Fine Art has bought and sold numerous works by Hockney. There have been several small pen and ink drawings and, mainly, etchings, Lithographs and iPad drawings. A recent transaction is of some amusement and interest:

The American client wanted a print of a swimming Pool - an important subject from Hockney's printmaking works. He could have a large and impressive work but



the desire was for a small work and the preferred piece was "Paper Pools" a Bijoux Lithograph with brilliant blue colours, made and hand signed in 1980. This has an orange springboard hovering over rich blue waters. The gentle ripples portray water in dramatic form - a very desirable and colourful piece.

Finding this work was something of a nightmare. It should have been easy because it was initially made in a large edition of 1000 but, due to the great popularity and demand for the piece they don't come on the marketplace so often and, when they do, are at a large price. We searched high and low to find one. Finally, to our amazement, we spotted one coming up for sale on Ebay - of all places! There are, as you might be aware, dangers in buying expensive items from people you have never met or heard of who live in a distant land for comparatively large sums of money.

There is the protection of "Paypal" which is much vaunted by many Ebayers but I have heard of many "horror stories" of fraudsters, dodgy goings on, mishaps and various thrills and spills from this sort of business. Undaunted we "bit the bullet" and have now acquired the piece which arrived last week in excellent condition. It is now "under offer" to

the rich American who, in all likelihood, will want it shipped off to Los Angeles. Some might say: It would be going home.

The job of an Art Dealer is often a very satisfying one. The difficulty in finding a Work of Art for a discerning client can be difficult or even impossible. When, however, efforts are crowned with success the satisfaction of bringing great joy to a discerning client can be quite considerable - not to mention financially rewarding. Our marketplace hovers over works by Modern Masters - a wide field stretching from The School of Paris to living artists such as David Hockney. We have a particular penchant for works by Pablo Picasso many of which have passed through our hands over the years.

by Niall Fairhead

Niall and Christina Fairhead are Private Dealers based in London and have been involved in the Fine Art business for over 30 years. Fairhead Fine Art buys and sells Secondary Market Modern works by famous name artists.

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Family Art Collecting

“Wisdom in a few good words”

by Dr. Sara M. Adami-Johnson

There seem to be a gap between the initial enthusiasm with which wealthy families approach art collecting and “how to” systematically and logically maintain an art collection longitudinally. The aim of this paper is to help families develop, preserve and understand the value of their collections, how to sustaining the passion across multiple generations.

The starting point is intra-generational collaboration as different generations have shown to be characterized by unique value systems traits and mantras: Traditionalists 1925-1945 are probably the last generation to have lived under “gender segregated roles”; and they are normally more “digitally alienated” than their followers: “Your experience is respected”. Baby Boomers 1945-1965 numerous wealthiest cohort, workaholic with “super human” aspirations: “You are valued and needed”. Gen X 1966-1980 married later, academic, desiring work-life balance; digital adapter and value empowerment: “Do it your own way-create your own”. Gen Y 1980-1995 Millennials, they are “peer-to-peer”, value peers connectivity, social

media networks, and influencers: “You are bright and creative”. Gen Z 1995-2015 born from older parents; internet-technology savvy; globally interconnected, their jobs not yet invented: “You are independent, curious, you will change the world”.

Find links between each generation and utilize them in a collaborative adding unique perspectives to the family Art Collection.

A Family’s “governance framework” serves as compass to art collecting by following a few simple recommendations.

Acknowledge the Family Art collection: do we own Valuable collectible items that go beyond personal effects?

Make an Inventory (or ask for one): must be fully comprehensive inventory of all items in the collection; up-to date itemized Record of: purchase price, when/from whom was the piece acquired? Its provenance (historical tracking); Artists bio/life events. There are some specific web-based tools that

the family (or their curator) can use and keep updated. A fun project for the family: indicate who is in charge of the Inventory creation and upkeep. This Register will also form part of the Family art collection Curatorium (Art Collection Master Plan). Property is bought and sold or transferred (gifted) at fair market value (FMV). Art items need yearly updates by professional Qualified Appraisers for valuation of the intrinsic single piece and as part of a bigger collection.

Goal setting: A Family cannot make informed decisions about their Art collection without the previous three steps and will play a significant role in determining how the Collection will survive through generations. Look at formulating a Master Art Plan based on the question: What is the family collection’s cultural legacy?

- Is the Collection for the sole personal enjoyment of the Family members as a symbol of the family heirlooms? (name names; map the key interested parties on the family tree map?)
- If the Collection were to be disposed or liquidated, how would the Family go about it? Auction (in person/on-line?), “garage sale”? What is the ultimate exit strategy?
- Who will be ultimately remaining in control of the decision making of the collection?
- Is the collection “sufficient” to be the object of a private Foundation?
- Is there any item/or the entirety to be gifted to Charity or dedicated to Philanthropic purposes (e.g. the Family Foundation)?
- Are there any restrictions imposed by any Museums for the lease/use of the Collection long term?

Then consider what is the general liquidity of the estate/Family wealth: taxes (especially if cross-border issues for pieces held in foreign countries), transfers, potential litigation on provenance, and authenticity of any items. Note: wealthy families are “global citizens” with at times multiple residences/ domiciles and with assets scattered around the world.

Advocate and promote the sharing of information regarding the “history” of the Collection. There should be time spent grooming the next CFO/CEO of the Family collection.

Round up a team of collaborators and art experts: art lawyers/proficient and reputable art appraisers/ art insurance specialists/ An ad hoc family Collection Art curator/manager or Advisors.

Concluding: it is never too early to plan, (the first few pieces will set the stage of the bigger Collection and the Curatorium; structure the ownership of the Art Collection properly; keep and update documentation on provenance, value, location and potential insurance needs (this might be a legal requirement for certain Museum/ Auction); review the Master Plan at least yearly with the family and as a part of the overall wealth plan - make it a “special occasion”- with anecdotes, information about new pieces added or sold.



DNA Origami tags and their use in art backed lending

A tantalising business opportunity comes to your client's desk, one that requires an imminent move. But, they lack liquidity. Rather than be forced to sell, at what could be unfavourable terms, you look to their collection of fine art. Instead of selling one of their cherished family heirlooms, you decide to advise your client to lend against the work of art at your firm.

Your client agrees to your firm's terms, but there is a catch. They want to keep the work at their home, and you do not want to offend a long-term client's sentiments. An agreement is reached, the Prænoto DNA tag will be attached to the work, satisfying your firm's risk requirements and bringing convenience to your client with a discreet non-invasive tag.

What makes the Prænoto discreet and non-invasive? Simple. The Prænoto is a colourless, odourless, and nanoscale tag. This tag contains DNA strands where encrypted information is stored. The tag remains attached and unnoticed to the work of art for as long as the artwork exists.

The lending process begins as normal, an expert authenticates both the work of art and its provenance, achieving the certification necessary for the due diligence of the loan. At this moment, the unique technology of the Prænoto comes into the scene. Providing unbridled convenience, the provenance of the work, certificate of authenticity and all other information relevant to the artwork, is encrypted into the strands of DNA within the Prænoto.

Thereafter, the artwork stored in possession of its owner can be re-authenticated using the Prænoto at any moment. This process is time and cost saving, now and in the future, for both your client and you. The work of art can be loaned against, easily, without

requiring to be authenticated by anyone other than yourself, with just a quick scan of the Prænoto DNA tag. A future of comfortable art-backed lending is on the horizon. Knowing that the Prænoto will become an integral part of the provenance of the artwork, the logo or seal of both the lending firm and owner of the work, can be folded into the Prænoto DNA tag using a cutting-edge technique called "DNA origami". This iconic feature contributes to the security and legacy of ownership.

After the information has been encrypted onto the Prænoto, it is time for the tag to be attached to the work of art. The process of attaching the Prænoto is quick and easy. The Prænoto is in a liquid carrier and is dispersed through an atomiser onto the work of art. The Prænoto can be placed anywhere on the work that the client desires, and works with a large variety of materials, including canvas.

In the case that the work of art has to be authenticated, the Prænoto can be easily read by a small, pocket-sized device, which is akin to a USB stick. The device reads the DNA tag and the authenticity of the work is validated promptly through a web app on the cloud. Indeed, as the certificate of authenticity is continuously attached to the work, stringent requirements for storage during the duration of a loan may be relaxed, reducing the costs of the loan for both parties, including logistical expenses.

The Prænoto DNA tag provides a new standard for convenience in authenticity tags within the art market, delivering a unique combination of mobility and security. The Prænoto is the intellectual property of Aevum Technologies LTD, an Anglo-Luxembourgish company currently located at the Luxembourg House of Financial Technology (LHoFT).

aevumtec.com

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The Masters Art Students League

By Bennett Marcus

Robert Cenedella & Norman Rockwell

The Art Students League of New York (ASL) has mounted an exhibition of works by league teachers and students, celebrating the school's storied 140-year history. "The Masters: Art Students League Teachers and their Students," installed at Hirschl & Adler, 511 Projects, and at the ASL's in-house gallery, includes paintings, sculptures, drawings and prints by major 20th-century artists. Among the artists who have studied and taught at the League are Norman Rockwell, Mark Rothko, Ai Weiwei, Robert Cenedella, Lee Krasner, Arshile Gorky, James Rosenquist and Robert Rauschenberg. Cenedella's piece in the show is a tribute to the late German painter George Grosz, under whom he studied at the ASL in the 1950s.

"George Grosz in America"

Cenedella's 1973 portrait, titled "George Grosz in America," is the only painting he did from 1965 to 1975, a period when he had given up painting for other endeavours. "It's also a self-portrait, even though it's a portrait of him," Cenedella says. "You never know quite why you do certain things, but now with this show, it becomes an important link."

Grosz was his mentor – Cenedella came to the ASL after being expelled from the High School of Music and Art because of a satirical article he'd written about the atom bomb drills of the period. "I wasn't going to get into a college without a high school diploma, so I went to the Art Students League," he says. Grosz was teaching there after being expelled from Berlin by the Nazis. In 1988, Cenedella returned to teach at the ASL and is the George Grosz Chair at the school.

Pop Art and Andy Warhol

Cenedella's colourful career included a successful poster company and commissioned works for companies like Bacardi, Absolut Vodka and the famous mural in the restaurant Le Cirque. Known primarily as a satirical artist, Cenedella works in a range of genres, including still life, landscape, sculpture, and experimental pieces that he does in Maine where he spends his summers. "I don't pigeonhole myself. I think as an artist you push limits in all directions." Cenedella's life and work was the subject of the award-winning documentary, "Art Bastard." His 1965 show "Yes Art," in which he threw freshly-boiled spaghetti onto a canvas, sold art by the pound, and gave out S&H green stamps, was a satirical comment on Pop Art and Andy Warhol. "It went viral. Except it wasn't viral in those days, it was in the newspapers, TV and the radio." Rcenedellagallery.com

Saatchi & Saatchi

In 1988, Saatchi & Saatchi removed Cenedella's controversial painting "Presence of Man," depicting a crucified Santa Claus, from a show at the company's headquarters. That was the same day the ASL called and invited him to come and teach. Later, the ASL displayed the Santa Claus painting for a month in its 57th Street window, despite threats. "Censorship is something the League would not involve themselves in, and that's also unique, especially today. The League is just a very special place. No one tells a teacher how to teach, and it's very democratically run." theartstudentsleague.org

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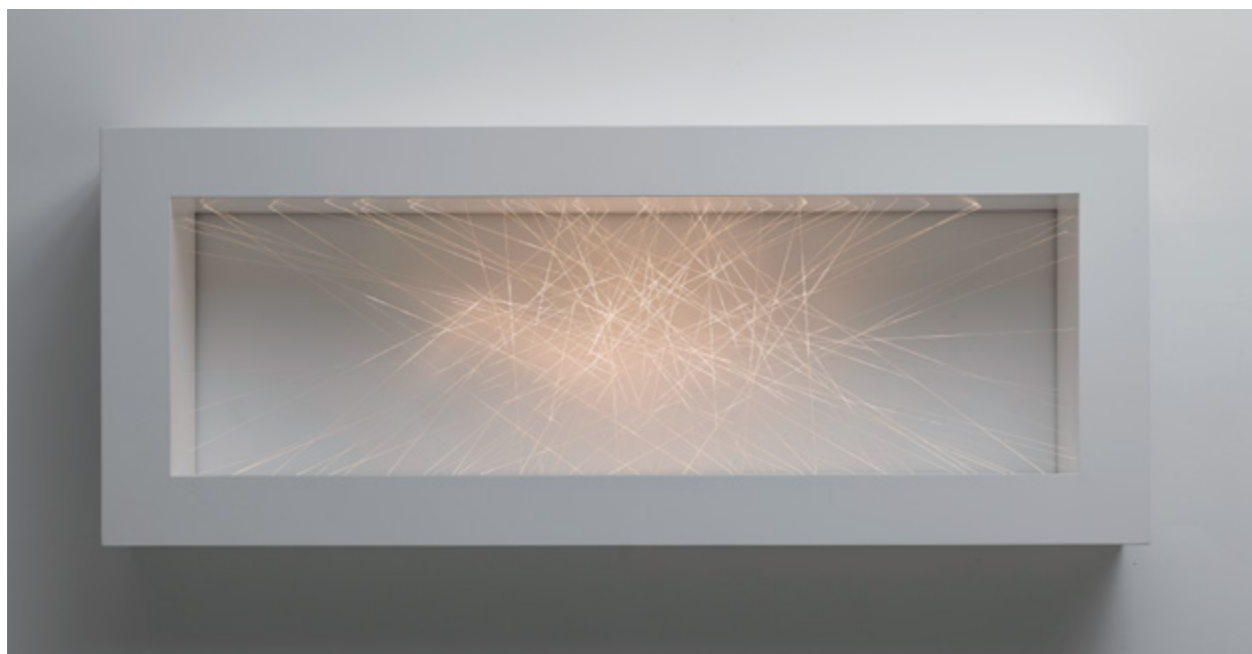
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Pablo Armesto

“The Art of shaping light”

By Federica Montali, Maison d'Art Monaco

I remember the first time the Pablo Armesto's "Estelar", 2018 sculpture entered the Gallery. It was a bright sunny day in the Principality of Monaco; the office ambience was the same, the team at the Maison d'Art Monaco was proceeding with all the daily tasks and working on new projects.

It was the afternoon when the delivery service showed up at the Gallery with quite a big wooden box; "fragile" was written all over it. We all paused and looked at each other wondering what could be inside it; I remember I felt like each one of us couldn't stop the tempting feeling of just wanting to open it up! We immediately started unpacking the box to find yet another box inside it, white this time. Inside the box, we found lots of lines, wires, twits, intersections and angles — a very polyhedric three-dimensional shape. However, what really captured our attention was what the masterpiece could do. As we connected the switch, a sudden flash of light irradiated the centre of the wires creating a beautiful luminous light game. The question was where the light source was actually coming from since we could not see any micro-bulb, LED or digital application.

Something that made visible the invisible. Something that should have had a logically sound explanation had none whatsoever, and yet perfectly managed to amaze in its inexplicable right.

This was the sensation felt as the light flashed through the wires. It was a big phenomenon. It was sculpture, but also drawing and also painting. Pablo Armesto finds the right form of expression, using the strength of the painting and the rigour of the sculpture.

In his works, Armesto tries to give and communicate his interpretation of the relationship between the aesthetic and the functional meanings of his masterpieces. By doing so, he fulfils the desire to converge biology, history, technology, tradition and contemporaneity, but also the link of a memory to a place. Each light Armesto uses aims to give an answer to the philosophical and symbolic concept of purity and nature we live into.

Pablo Armesto explains how the optical fibre is the element that intensely motivates his works since is the maximum representation of the XX and XXI centuries. "It relates and communicates to all human beings and not only transmits data but also has a transmission energy component that interests me and my way of expressing my creativity", this is how Armesto describes his sensations about the power of the light to express and show his feelings, thoughts and impressions. Pablo Armesto has found a way of capturing our thoughts and emotions by developing an innovative approach to the process of observation; he creates sculptural drawings of lights.



by Pandora Mather-Lees

Isaac Kariuki

The Artist Breaking New Ground in London

Exploring Concepts of Identity in Digital Art

The African continent gives rise to a rich source of cultural art and artefacts ranging from traditional crafts through to a burgeoning contemporary art scene.

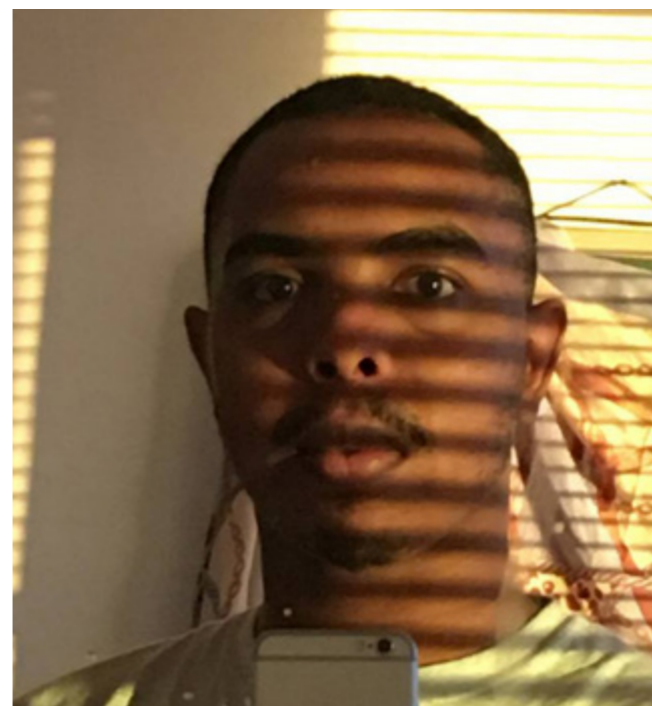
The 1-54 Contemporary African Art Fair is dedicated to Africa and its diaspora, with galleries in London and New York. The Art Fair now enjoys a footfall of 18,000 visitors, supporting over 130 artists. Similarly, Sulger-Buel Lovell Gallery represents and promotes African art in London and Cape Town. The gallery broadens the reach of contemporary artists through gallery spaces, exhibitions, publications, attendance at art fairs and artists' studios. It also engages with curators and art critics.

London has some of the world's best art schools, shows and auctions; as such, it is an ideal place for artists to congregate and develop their practice, not to mention finding important collectors and sponsors to support their careers. However, gaining access to the art world as a native African artist can be a struggle if not impossible.

Isaac Kariuki is the only Kenyan artist to have broken through the barrier – he has been offered an Exceptional Talent visa through the Arts Council England to live and work in London.

The progressive digital artist embraces new media and the internet as his medium, drawing on its idiosyncrasies as the inspiration for his observations on the world.

Believing that it is not the democratised environment it is purported to be, the somewhat reclusive founder of a 'zine' known as "Diaspora Diaspora" comments on how 'people of colour' present themselves in cyberspace. His work reflects notions of identity, selfie theory and body-gender issues. An entire corpus of work, for instance, was devoted to the cell phone boom in Kenya. Another area of interest is what he describes as the 'hyper-masculinity' of some men of colour, aspects of misogyny and how some men have attempted to marginalise others through human interaction or through the media. Many of his observations involve the Muslim world, but whilst



a Muslim himself, Isaac does not feel his religion unduly influences his practice and he does not want any religion to dominate the dialogue surrounding him.

With a string of commissioned work, articles and exhibitions behind him, Isaac hopes that his new-found sustained residence in London will enable him to develop his oeuvre, drawing on the energy and quirkiness of the city and all it has to offer.

Obtaining a visa to live and work in London has been critical to Kariuki's career.

Loretta Pang, a solicitor at Taylor Hampton Solicitors Limited who acted for Isaac in his Exceptional Talent visa said:

"We were delighted to be able to assist Isaac in achieving this successful application through the Exceptional Talent route. When he first approached us, Isaac was considering an Exceptional Promise visa. However, after reviewing his case, his work and his wide exposure, we proposed that Isaac should be eligible for a Tier 1 Exceptional Talent visa, which requires the applicant to be established as a world leader or internationally recognised in their field. I was able to work with The Arts Council, enabling them to endorse Isaac by demonstrating that he had the credentials to meet the stringent criteria. London has welcomed a very talented and important conceptual artist, creating new ground and yet with a repertoire that deals with media and images very familiar to us all in the internet age."

For those looking for leave to remain in the UK, they should seek out professional advice from an experienced solicitor in



a law firm to avoid a plethora of potential pitfalls. Unfortunately, getting it wrong can mean that future applications may be refused at a later date.

There are only 2,000 places available under this visa category between 6 April to 5 April in any year, and the process can take about eight weeks from start to finish, so it requires some tenacity, knowledge of the immigration rules and adherence to the correct procedure.

Isaac Kariuki said that the journey for him could have been one of anxiety. However, the assistance given by his solicitor was a "delightful uncomplicated operation" with a comprehensive and clear articulation of the lengthy process. He comments, "Loretta cleverly handled the big issues I had going in, such as: how my artist name differs from my birth name, or how my art doesn't neatly fall into the category of 'just photography'. She managed to incorporate a last-minute piece of evidence where the Tate Modern was asking me to participate in a future exhibition. We both knew this was crucial, as it was an example of the future work I could do in the UK."

Taylor Hampton also assists clients with Tier 1 Entrepreneur and Tier 1 Investor applications, as well as the Exceptional Talent visa application. The firm works with talented individuals, such as Isaac, from all over the world.

For further information on Isaac's work, his work is available at <https://isaackariuki.com/> WorkFor further information on Taylor Hampton Solicitors' immigration work see: <https://www.taylorhampton.co.uk/immigration-visa-services/>

Vincent Van Gogh

"The Red Vineyard"

by Stuart George

Although his Portrait of Dr Gachet sold at auction for \$75,000,000 in 1990, during his lifetime Vincent Van Gogh (1853-1890) endured a spectacularly unsuccessful career. In eleven years of painting, he managed to sell just one picture: The Red Vineyard, a depiction of harvesters at work near the Provence town of Arles, where he lived for 15 months. Wine was undoubtedly an important part of Vincent's life, fuelling his prodigious work rate, as suggested in a letter that he wrote in April 1889: "Everyday I take the remedy that the incomparable Dickens prescribes against suicide. It consists of a glass of wine, a piece of bread with cheese and a pipe of tobacco".

Having left Paris abruptly, Vincent arrived in Arles, 700 miles from the capital, by train on 20th February 1888. The weather was unexpectedly harsh; instead of the sunshine that he had come to Provence for he was instead greeted by snow. In April, Vincent met the American painter Dodge MacKnight (1860-1950), who was living in the nearby village of Fontvieille. Two months later MacKnight introduced Vincent to the Belgian writer and painter Eugène Boch (1855-1941). It was Boch's sister Anne – also a painter – who bought The Red Vineyard in Brussels, for 400 francs, in February 1890, following a show of six Van Gogh works at the Les XX exhibition, which also included paintings by Cézanne, Renoir and Toulouse-Lautrec, amongst others.

Vincent's brother Theo worked in Paris for the art dealers Boussod and Valadon, where he organised exhibitions of up-and-coming artists like Paul Gauguin. Vincent suggested in a May 1888 letter to Gauguin that he should join him in Arles: "...are you willing to share with me here? If we combine, there may be enough for both of us, I am sure of it, in fact..."

On 23rd October 1888 Gauguin, after repeated requests, finally arrived in Arles to live with Vincent in the famed Yellow House. Throughout November 1888 the two painters lived and worked together. When the weather was bad – Gauguin had seemingly brought the rain with him from the north – they painted from memory. After a stroll one Sunday evening, when they had been living together for 13 days, Vincent painted The Red Vineyard.

Evidence in the two painters' letters points towards the picture being completed indoors. Gauguin wrote a letter to Theo dated 16th November 1888, claiming "...I have done a painting from memory of a really bewitched poor wretch in the middle of a red vineyard, and your brother who is very generous thinks it's good".

Vincent also wrote to Theo in November and referred to Gauguin having done a painting of women in a vineyard "from memory", also mentioning that he was himself working on



"The Red Vineyard" By Vincent van Gogh - Pushkin Museum of Fine Arts in Moscow

his own vineyard painting, "a red vineyard, all red like red wine. In the distance, it turned to yellow, and then a green sky with the sun, the earth after the rain violet, sparkling here and there where it caught the reflection of the setting sun". The two painters were evidently working together closely, even sharing the same coarse sackcloth canvas that Gauguin had brought with him.

The Tarascon road north of Arles was Vincent's preferred route out of the town into the surrounding countryside and probably where he found the vineyard. Today Arles' vineyards form part of the Vin de Pays de Bouches du Rhône, created in 1973, and covering rustic red, sometimes rosé, and very rarely dry white wine styles. Grenache and Carignan are probably the grape varieties painted by Vincent.

The relationship between Vincent and Gauguin was always volatile and declined badly after the grape harvest. On 23rd December 1888, Vincent came at Gauguin with a razor. Gauguin, fearing for his safety, left the house to spend the night in a hotel. That evening Vincent cut off his ear. The next day Gauguin departed hastily. After a rapid deterioration of his health and well-being Vincent, on the advice of his brother, went to Auvers-sur-Oise, near Paris, where Dr Gachet (of that portrait) tended him. Vincent shot himself on 29th July 1890, just 20 months after painting The Red Vineyard and only five months after it was sold. Theo Van Gogh died the following year and Gauguin left France for Tahiti. For the vigneron of The Red Vineyard, though, unaware of the artistic turmoil in their midst, life went on as normal.

Depicting the Invisible

Susan J. Barron

By Bennett Marcus

Aqua Art Miami

This year, Aqua Art Miami will feature the highly anticipated debut of photographer and artist Susan Barron's show titled "Depicting the Invisible" from the HG Contemporary Gallery. The show is a moving series of portraits and stories from Veterans suffering from PTSD.

The gallery brought the pieces to Miami and will be at the Army Navy Club in February in Washington DC.

Veterans & PTSD

Barron was shocked to learn that every day, 22 U.S. veterans commit suicide, mainly due to PTSD. "That is the official United States government number," she says, adding that many veterans believe the rate is underreported.

That heartbreaking statistic inspired her project; Barron spent nearly two years travelling around the country listening to the veterans stories and photographing them.

"They leave children and wives behind, and families are destroyed," she says. "And to see them survive the hell of war to come back and die on the streets of their own hometown was a story that I needed to tell."

Often, she was allotted 15 minutes to speak with a veteran, and two hours later they'd still be telling her their story. "I felt like they feel silenced; they want to be heard, they want there to be awareness around this. They have entrusted me with their stories, and I'm very grateful to them."

The Portraits

The 6x6-foot portraits are mixed media works consisting of photographic imagery, paint, and text. Each veteran makes direct eye contact with the viewer, and the text tells his story in his own words.

"I wanted to project that the invisible wounds of war are just as devastating if not more so than the physical wounds of war. The physical wounds of war, we see it, we get it, we have doctors that can fix that. You can see that they're wounded, and you understand that they require support. But with the invisible wounds of war, with PTSD, people come back and they look perfectly fine, but they are not getting the support they need."

Part of the mission is to try to bring some support, so Barron has created a coffee table book of the works, with proceeds going to veterans' groups.

The Pencil Promise

Barron, who previously had successful careers in branding and advertising at BBDO and Saatchi & Saatchi, and later as the creator of Realsite at Cushman & Wakefield, came to the PTSD project through a series of life-changing experiences. After a trip to Cambodia in 2009, she founded The Pencil Promise that helped give children in third world countries access to education. Later, she expanded that project to military bases in the U.S. after learning that many military families live below the poverty line and can't afford school supplies for their children. It was working with those military families that she learned about the problem of PTSD-related suicide.

HG Contemporary Gallery

Her gallery, HG Contemporary in NYC, embraced her project and will open a show in time for Veterans Day when they will host a reception for the veterans who participated in the project.

During the exhibit, there was a performance piece called "Table of the Fallen" in which anybody who wants to honour one of the fallen may sit at a table and say the name of the person while being videotaped for use in the exhibition.

susanjbarron.com

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The Moment is Eternity
 Works from the Olbricht Collection, 2018 © me Collectors Room Berlin, Photo Bernd Borchardt

The Moment is Eternity

Works from the Olbricht Collection" on show at me Collectors Room Berlin / Olbricht Foundation until 01.04.2019.

With some 300 works by approximately 60 artists on display the exhibition 'The Moment is Eternity' shines the spotlight on the photographic works in the Olbricht Collection, showing them in dialogue with other artworks from the collection, as well as artefacts from the Wunderkammer Olbricht. Transience is one of the key themes of the Olbricht Collection.

Moreover, what artistic medium other than photography could be better suited to addressing the questions of time and history that this theme throws up? Lending duration to the moment is inscribed into the very medium itself. In this property, art and philosophy come together. Ever since Antiquity, eternity has been described as timeless, and it is in this sense that Goethe equates the moment with eternity in his poem 'Vermächtnis' (Legacy, 1830). For humanity,

the moment is the only perceptible slice of eternity. Goethe's 'legacy' is to shape the world through sensuous and reasoned perception: Jumping ahead through the epochs, this fits together with Henri Cartier-Bresson's dictum of the 'decisive moment' to describe an art that is able to simultaneously capture the essence of an event and the form that corresponds to that essence. Just as the photographic grasp on reality intensifies the signs and symbols of an era, the interplay of other art forms also reflects diverse aspects such as duration and transience.

The expansive range of the Olbricht Collection explores such themes as beauty and sensuousness, becoming and disappearing, and the body and society, as manifested in various epochs and media. Photography's replication of reality is only apparent. From documentation to self-reflection, it provides information about the human condition and about society through the ages. With his epochal study on 20th-century humanity, August Sander provides an example of how a belief in the factual force of the photographic image combined with the comparative

faculty of sight can generate a binding social typology. Collecting and preserving is not just the business of scientists, or that which is revealed in the sedimentary deposits of cells (as in the shell of a turtle), it also describes the practice of a contemporary artist like Nicholas Nixon, with his visualization of time passing like sand through an hourglass in his *Brown Sisters*.

Images and reflections, projections and interrogations of self, play a major part here. It is not just the reflective surface of the gelatin silver photograph which Otto Steinert emphasizes in his negative double-headed portrait of a woman that holds up an image of its age to the viewer, but also the cultural history of roles and rituals that Cindy Sherman dramatizes, or that Lee Friedlander captures in the form of a laconic self-portrait.

The immediacy of a direct interlocutor is another aspect that we find in a number of these works, for example in the monumental Photo Realism of a Franz Gertsch, the Expressionist, evocative art of Emil Nolde, or in André Gelpke's confrontation with the red light district. Contemporary painting has found powerful instruments in its engagement with the procedures of photography and the appropriation of historically charged images from the media, as is evidenced in the nudes of Gerhard Richter or Marlene Dumas.

These are juxtaposed with depictions of bodies by artists such as Otto Steinert or Helmut Newton, which reflect the aesthetics of their age in distilled form. The motif of the *Ecce Homo* also recurs through the centuries in numerous, fragmentary variants – from Dürer's Sebastian through to the exposed body of the model Kristen McMenamy – inspiring photographers from Helmut Newton to Juergen Teller.



Works from the Olbricht Collection, 2018 © me Collectors Room Berlin, Photo Bernd Borchardt

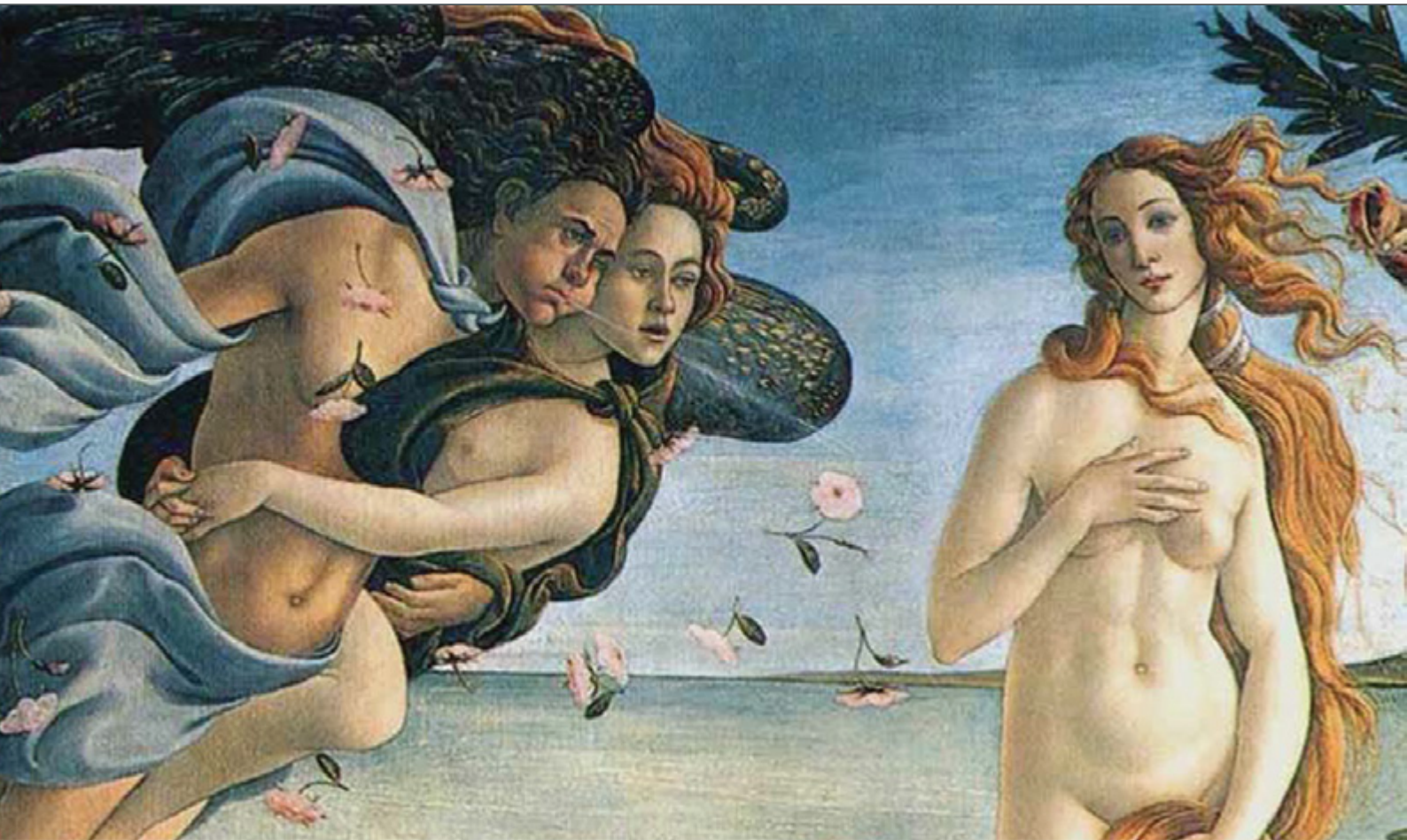


The Moment is Eternity - Works from the Olbricht Collection, 2018 © me Collectors Room Berlin, Photo Bernd Borchardt



The Moment is Eternity - Works from the Olbricht Collection, 2018 © me Collectors Room Berlin, Photo Bernd Borchardt

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