

ART & MUSEUM



Autumn Issue 2021



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2021

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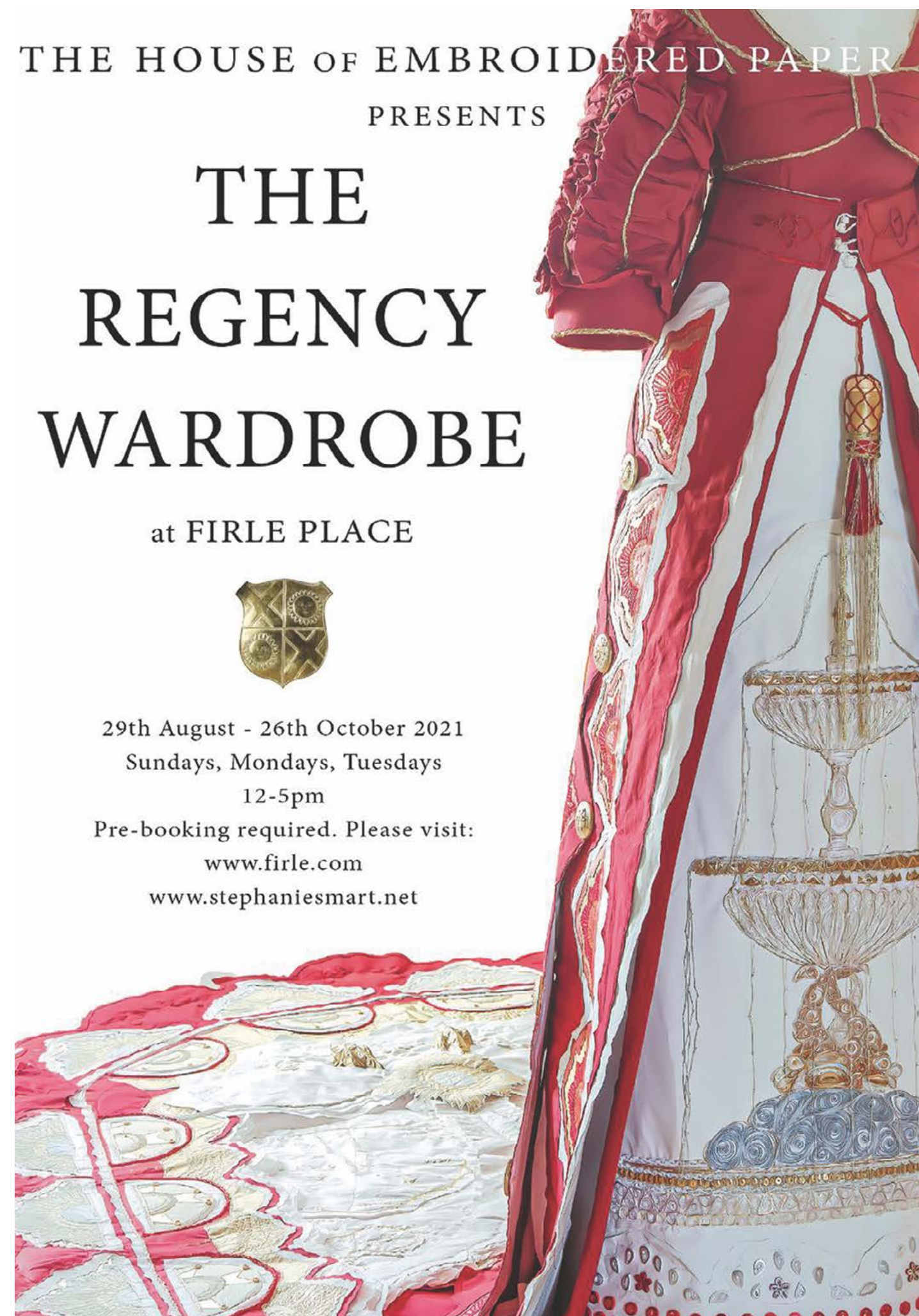
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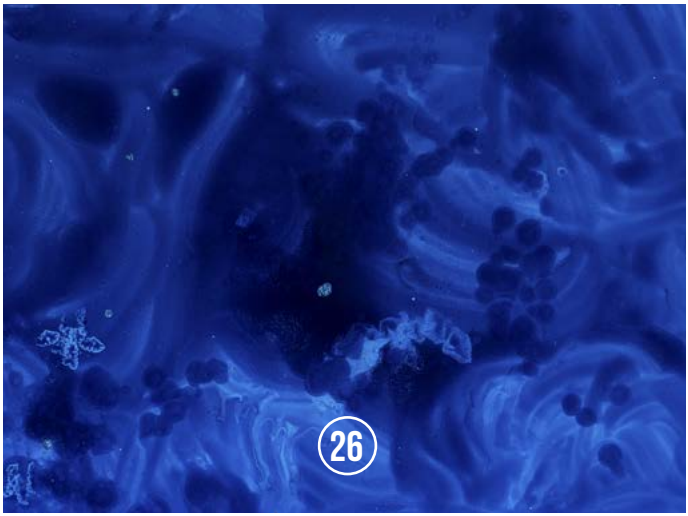




North Macedonia



NFTs



DEEP DIVE
Peter Alexander



Arthur Roberts



PHILANTHROPY



WELCOME

ART & MUSEUM
MAGAZINE

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

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

Art & Museum is distributed with Family Office Magazine and will also appear at many of the largest finance, banking and Family Office Events around the World.

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

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

www.familyofficemag.com



THE PARIS OF
BRASSAÏ



Goodwood
Bringing Art to Light



Stephanie Smart
The House of Embroidered Paper



TAZZE NFT mask by Gabriel Gelsi

NFTs Explained For Beginners

by Derek Culley

Tazze NFT Art Limited is a blockchain technology company established in 2016, specialising in blockchain solutions. During 2017 they began researching the environmental impact of cryptocurrency mining and started researching alternative solutions.

What is an NFT?

"Non-fungible" means it is unique and cannot be replaced with something else. For example, bitcoin is fungible - trade one for another, and you still have the same thing. However, a football sticker isn't, and you cannot swap Ronaldo for Kane.

How do NFTs work?

Our NFTs are part of the Ethereum blockchain. Ethereum is a cryptocurrency, similar to bitcoin, but the Ethereum blockchain can store more information and thus supports NFTs. Some other blockchains can also store NFTs.

What can be stored as an NFT?

We only use NFTs to store art, but they can be used to store anything digital. Other uses include; music, brain scans, tweets, web pages, code and video.

Can you protect the artwork?

The artwork may be copied, but an NFT allows proof of ownership and helps to protect artists copyright and reproduction rights.

Do people believe in NFT collecting?

The simple answer is yes. One person has already paid nearly \$390k for a fifty-second video by Grimes. Another paid almost \$3m for the first Tweet on Twitter. Christie's has begun auctioning NFTs.

How do NFT artists compare to the Masters?

Many said Beeple wasn't a real artist, but his latest Christie's auction sale contradicts that statement. His artwork "First 5000 days" achieved \$69m, which is \$15m more than Monet's painting Nymphéas in 2014.

Can I buy physical items as an NFT?

Other projects have linked physical items to NFTs; these include; Diamonds, luxury watches and, of course, shoes.

Will purchasing my NFT cause a climate disaster?

We believe the answer to be no, not on Ethereum.

Ethereum miners will continue to mine Ethereum by solving puzzles to win blocks. Blocks contain Ethereum, which miners sell to cover their costs and make a profit. Regardless of NFT art being added to the network, the financial rewards for miners make it very attractive. NFT art transactions make up a tiny proportion of the total Ethereum transactions. There is an artist-led initiative to improve things further. Governments are also pushing for greener energy production to hit carbon-neutral goals.

What is NFT Crypto?

NFT crypto is a method of representing anything as a unique asset on blockchain technology. The Ethereum blockchain is the most popular blockchain used for NFTs, but others are also available, including; Cardano and Polkadot. NFTs offer creators new and exciting methods to confirm ownership while protecting their identity. NFTs use "smart contracts".

How do I get NFT Crypto?

To purchase an NFT from Tazze NFT Art, you will need to buy some Ethereum. You can buy Ethereum from Coinbase by clicking [here](#). Once you have purchased Ethereum, you can easily buy an NFT. Christie's recently sold an NFT by artist Beeple for just over \$69million in Ethereum.

What is a non-fungible asset?

Non-fungible tokens or non-fungible assets are unique items traded via cryptocurrency. The most common used blockchain technology for NFTs is Ethereum. Each token is unique, and its sale/transfer is a public record.

Why are NFTs so expensive?

NFTs could be considered expensive, but they are unique and can easily prove their provenance as a traditional art masterpiece. Others believe NFTs are in their infancy and currently represent good value for money. With the meteoric rise in cryptocurrency values, this view is gaining support.

Are NFTs a cryptocurrency?

In short, No NFTs (non-fungible tokens) are not a cryptocurrency. Currencies (both traditional and crypto) work on a recognisable item. I.e., every £20 note looks identical and has the same characteristics as the previous one.

A currency is also divisible, e.g., 2 x £10 is treated the same in society as 1 x £20. Every NFT is unique and not dividable, thus making it an asset and not a currency.

Why are people buying NFTs?

People are buying NFTs for multiple reasons, the most common being; A chance to own an original asset that is by design secure and provable. Others buy them to connect with the artist as this is the most personal exchange possible for a creator/collector. The final group is speculating on future price rises and the anticipated financial gains.

What happens when you buy an NFT?

When you purchase an NFT artwork, it's not the image file you are buying but instead the record of ownership. This immutable record, stored on the blockchain, often Ethereum, is what you own, and this token demonstrates ownership of the unique asset.

How do NFTs prove ownership?

NFTs (non-fungible tokens) prove ownership of a digital asset. E.g., a piece of art, image. NFTs, are kept in digital wallets, similar to cryptocurrencies like Bitcoin and Ethereum. Unlike Bitcoin and Ethereum, which are identical and have the same value, NFTs are unique.

How do I market my NFT?

Here are a few suggestions to help you raise interest and the value of your NFT artwork;

1. Use Twitter to help you build a following and quickly interact with collectors and other artists. It will also allow using hyperlinks (Instagram requiring 10k+ followers).
2. Use Instagram to showcase your digital art; building an Instagram following is still considered very important.
3. Use relevant hashtags to help your NFT become found. In a digital world of millions of images, these five hashtags will help you become seen.

They are;

#nft #nftart #nftartist #nfts #nftcollector

4. Twitter fools, sadly, many people are claiming to be NFT collectors with large sums of crypto to spend on NFTs. These are often time wasters and are unlikely to bear fruit. It's a better plan to concentrate on people who have bought previous works or bid on them.

Why are NFTs so popular?

NFTs are becoming popular because they can securely value, buy and exchange digital assets using blockchain technology. NFTs began in online gaming (crypto kitties), then Nike used the technology to patent CryptoKicks. Finally, Christie's auction house embracing NFTs - selling an NFT by the artist Beeple for just over \$69m.

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North Macedonia

Pays tribute to the 100th birth of Denis Bowen

by Marija Korobar

This year marks the 100th anniversary of the birth of Denis Bowen, a great man, artist and friend of Macedonia.

In May 2021, the National Gallery of North Macedonia has organized an exhibition from the private collection of Denis's close friend Mr Klime Korobar. Works that Denis has created over the years in Macedonia.

The anniversary celebration is an occasion to remember our friend and his work, which has lasting artistic values. The respect of the work should be emphasized and multiplied to the next generations highlighting the imprint that Denis left behind.

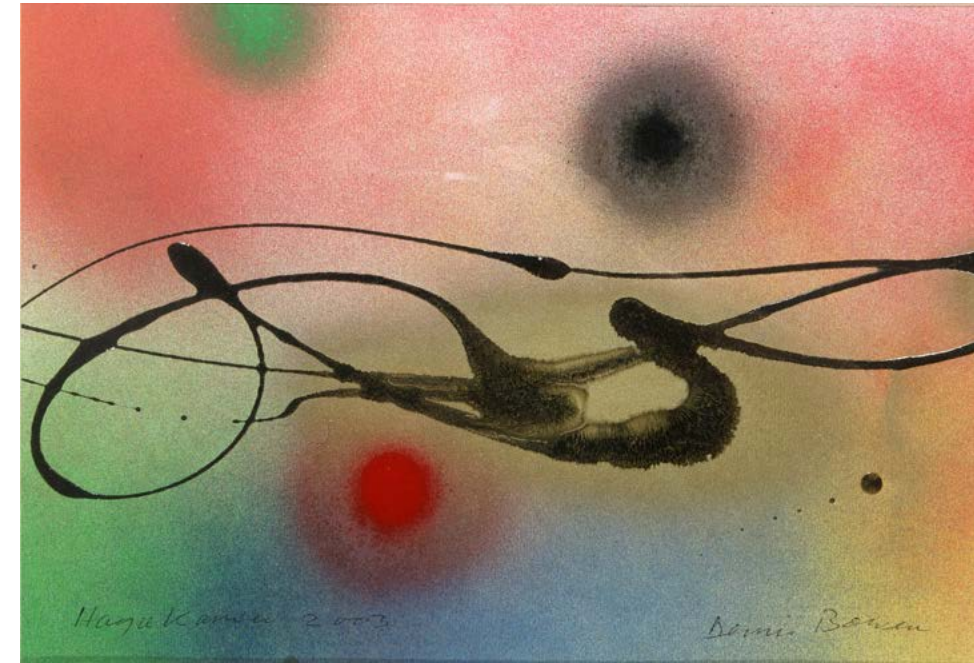
"Friendship cannot be broken up by physical separation because there is a kind of spiritual energy that connects people. My friendship with Denis evolved from London to Skopje, Strumica, Ohrid. This kind of friendship was solid since it was based on two strong foundations: philanthropy and Macedonia. He could communicate and establish friendships and the desire to do something about this mythical country. That enormous spiritual energy felt by Denis Bowen indicated him to make this small piece of land his open art studio. Here he felt a magical Celtic wizard that unselfishly gave himself up to art, underlined by hundreds of creations he made in Macedonia" Klime Korobar.

Mr Korobar's Art has a significant art collection that he believes plays a significant role in preserving and protecting art. He owns around 2.000 pieces he passionately collected over the years. Over 100 works within the collection represent Denis Bowen's works.

Professor Boris Petkovski introduced Denis to Macedonia at the Venice Biennale in 1965. As a result of their friendship, the Museum of Contemporary Art in Skopje acquired a considerable number of works of art by renowned British authors for its collection in the '70s. He was a participant/co-organizer of the first



Denis Bowen 'Planets' 1998, mixed media on paper 50x70.



Denis Bowen 'Haya Kawa', 2003, mixed media on paper 35x24

performance-happening in Macedonian art, performed at Petar Mazev's studio in 1973.

After a long break, Denis's friend, artist Derek Culley, recommended the Art colony in Galichnik, bringing Denis back to Macedonia. The return remains permanent. Denis continued to attend the Macedonian art colonies practically every year.

"Denis' presence was felt throughout Macedonia's art scene. He has had a profound impact on Macedonian artists for generations.

We are honoured by this great man's presence in our country. His life's work includes many works that will remain in our collections, making us an essential component in his work's legacy." Klime Korobar

Denis Bowen -the Artist. (5 April 1921 - 23 March 2006) was a South African artist, gallery director and promoter of abstract and avant-garde art in Britain. He was the founder of the New Vision Group and the New Vision Centre Gallery, which played an essential role in the post-World War II British art scene.

Denis Bowen was born on 5 April 1921 in Kimberley, South Africa. His father was Welsh, and his mother English. After being orphaned at a young age, Bowen moved to England, where his aunt in Huddersfield raised him. He enrolled at

the Huddersfield School of Art in 1936. After serving in the Navy in World War 2, Bowen resumed his art studies at the Royal College of Art in London in 1946.

Between 1940 and 1986, Bowen taught art at numerous institutions, including the Kingston Institute of Art, Hammersmith College of Art, Birmingham School of Art, the Central School of Art and Design, the Royal College of Art and the University of British Columbia in Vancouver.

In 1951 Bowen founded the New Vision Group, which initially emerged from meetings and displays that he organized with his students in 1951. In 1955, Bowen worked alongside Frank Avery Wilson and Halima Nalecz to open a permanent exhibition space for the New Vision Group and associated artists. Bowen, Wilson and Nalecz were all members of the New Vision Group and the Free Painters Group (later Free Painters and Sculptors), founded a few years earlier.

Their new exhibition space was called the New Vision Centre Gallery (NVCG) and was located on Seymour Place in the Marble Arch area of London. While the importance of the NVCG was often overlooked while it was active, its significant role in shaping British art in the postwar period and in promoting international artists and abstract art, in particular, has been recognized in subsequent years. Artists who exhibited at the NVCG included Aubrey Williams, Judy Cassab, Ron Russell, and Rotraut. Bowen served as

director of the gallery from the time of its opening to its closure in 1966.

Working alongside British artist Kenneth Coutts-Smith, Bowen launched the Commonwealth Biennale of Abstract Art at the NVGC in 1963. In the early years of his artistic career, from the early 1950s to the mid-1960s, Bowen formed part of a small group of UK-based artists associated with Tachisme and Art Informel. Between 1969 and 1980, he produced a series of "psychedelic" works" that incorporated lighting effects (including the use of UV Lights) music and live music performances. From the 1980s onward, Bowen's work developed cosmological and planetary themes. <http://www.tate.org.uk/art/artists/denis-bowen-4381>

In the early '80s, due to a chance meeting in the Windsor Arts Centre, Bowen with John Bellamy, Derek Culley founded 'Celtic Vision', which resulted in a significant tour of contemporary Celtic artists. Non-political, 'Celtic Vision' was a catalyst for bringing contemporary artists together across the 7 Celtic regions.

Notable venues, significant artists, emerging artists, renowned scholars all made 'Celtic Vision' a success. An example of the respect other artists held in Denis was that Francis Bacon accepted Denis's invitation to exhibit as an Irish artist with 'Celtic Vision'. provides an in-depth report on the phenomenon that was 'Celtic Vision'.

"Proud of his Celtic origins, Denis founded the Celtic Vision group in 1985 with painters John Bellamy and Derek Culley. Art was the emotional heart and the intellectual rationale of the life of Denis Bowen, who has died aged 84. A protagonist in avant-garde European art for more than 50 years, he painted consistently, prolifically and experimentally, taught extensively, founded the ground-breaking, internationalist New Vision Group Gallery (NVGG) and was an unwavering champion of non-figurative art. Denis was endlessly interested in ideas about art, history, anthropology, science and anything else that caught his attention. There was very little about which he did not have a singular opinion. Charming and charismatic, he had virtually no small talk.

He recently developed close and affectionate links with Macedonian artists, was also part of the Celtic community and was honoured with the freedom of Skopje. " Marlowe Russell - obituary The Guardian 2006.

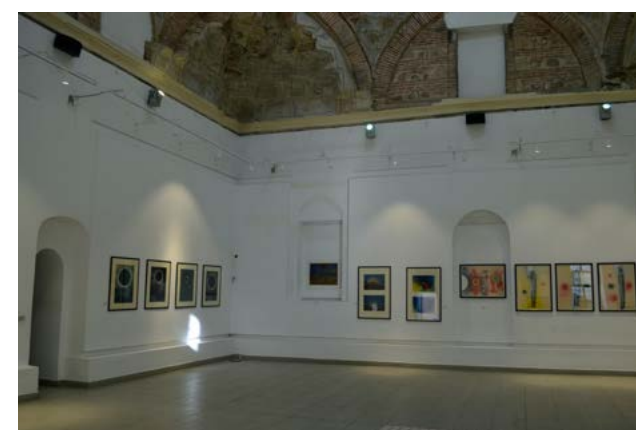
<http://www.tate.org.uk/art/artists/denis-bowen>
<https://www.derekculley.com/celticvision4381>



Denis Bowen 'Phenomenon' 2003, mixed media on paper 49x35



Denis Bowen 'Ohrid' 2004, tryptih mixed media on canvas 90x180



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Paulin, Paulin, Paulin

A project driven by intuition

By Inès de Giuli

Behind this surname, echoing three times, as if to demonstrate the longevity and posterity of work that outlives its creator, is a collective family business created by Maïa Paulin, joined later by Alice and Benjamin Paulin.

The family-run business strives to nurture the visibility of a body of work that was long limited to catalogues from the 1960s. Yet the designer saw himself more as the comet's tail of functionalism than as a Pop designer. He was primarily concerned with using new technologies to modernise and improve furniture essentials for everyday living.

In the early 1950s, the man who was destined to be a sculptor started to develop furniture lines for different manufacturers. Scandinavian influences were patent in the pieces commissioned in those early years, yet Pierre Paulin rapidly expressed a more personal approach through his discovery and use of extensible fabrics. Tubular structures formed the framework of the furniture; foam was moulded around it for comfort; and extensible fabric covering hid all the technical parts, resulting in perfect, organic shapes that could be viewed from all angles, like veritable sculptures.

From 1968, Pierre Paulin focused on modular sets of furniture and interior design: seats formed the basis for an immersive, vegetal-inspired decor unfurling throughout the space. While the commission from the Louvre in 1968 bore witness to this period, it was the pieces commissioned by Pompidou, who hired Paulin to redesign the Élysée Palace, that was undoubtedly the most emblematic.

In 2009, Pierre Paulin passed away, leaving numerous unfinished projects behind him, guardians of a potent creative intuition whose full scope we might never have known.

Paulin Paulin Paulin took an unexpected direction during a dinner at the home of their friend Azzedine Alaïa. That evening, Benjamin confided in the fashion designer that he regretted no longer having the Déclive he grew up with. The prototype for this lounge chair had gone straight from his childhood living room to the Pompidou Museum. While the design had been approved, producers had always deemed this model too complex to industrialise. As a huge fan of Paulin's designs, Alaïa asked Benjamin if he could make one for him. This conversation led the family business



Paulin Paulin Paulin's showroom, Paris
On the picture: two Alpha clubs, Rosace table, Pierre Paulin © Les ArchivesPaulin



Villa Lemoine, France, 2020
© Marco Cappelletti



Paulin Paulin Paulin's showroom, Paris
On the picture: Alpha club and sofa, Élysée table, Groovy chair and Élysée lamps, Pierre Paulin © Adrien Diran

to study a Déclive and set about having it produced, in total conformity with the technical specifications in Pierre Paulin's plans, held in the family archives.

Paulin Paulin Paulin delved into an amazing project: the family-run business would be able to carry on Paulin's work by producing pieces that had remained concepts on paper for won't of manufacturing deals. In 2014, Paulin Paulin Paulin, with the help of Louis Vuitton, orchestrated the production of 10 prototypes forming a modular living set: designed in 1972 for a major American furniture firm they had never materialised. The exhibition was presented at Art Basel Miami in 2014, and every piece found a buyer.

This new direction adds to the overarching goal to keep Pierre Paulin's work alive. Since the commission for Azzedine Alaïa, the family business, which sometimes defines itself as an éditeur de rêves, a "maker of dreams", has also been bringing literally extraordinary projects to life. Producing furniture that had never gone beyond the prototype stage, enabling "oversize" proposals to exist, launching the first commercial editions of furniture designed for French palaces and bringing industrial utopia to life at long last: these are the aspirations that chart its course. Its actions open up little-known gateways into the workings of Pierre Paulin's mind, previously hidden in archive boxes and now brought to life.

Paulin Paulin Paulin's intentions always follow a carefully chosen framework. All the projects developed fulfil certain criteria: they are culturally pertinent and, above all, spark enthusiasm among these "enablers of ideas". This was the Paulin Paulin Paulin trio's driving force when they organised the Pierre Paulin Programme, which the designers sadly never got to see during his lifetime. This modular living concept was exhibited in 2020 at the Villa Lemoine, designed by Rem Koolhaas in Bordeaux, echoing the dialogue the two men struck up in 1998. Asked by Paulin Paulin Paulin to display the elements inside the villa, Koolhaas' architecture firm, OMA, managed to bring out all the intelligence of this programme that suggests new ways of inhabiting living space.

The previously unreleased pieces brought to life by each Paulin Paulin Paulin intuition appeal to design aficionados and art lovers alike. They strike up a dialogue with the exhibitions held in the world's most prestigious galleries and the private collections of leading contemporary creators, including Nicolas Ghesquière, Frank Ocean, Kanye West or Travis Scott. They prove that Pierre Paulin's work—spanning clean designs and outsize forms that remain forever modern—resonates with the most vibrant sensitivities of our day.

www.paulinpaulinpaulin.com

PHILANTHROPY IS THE SAVIOUR OF OUR CULTURAL HERITAGE, AND WE NEED IT NOW MORE THAN EVER



Édouard Manet, *Portrait of Monsieur Jules Dejoux*, 1879, oil on canvas, 81 by 66 cm (31 7/8 by 26 in.) © Amgueddfa Cymru - National Museum Wales

One of the many tragedies of the Covid-19 pandemic has been the impact on the museum sector. Starved of public funding over the years, it relied on visitor revenue only to see that evaporate overnight as the world went into lockdown. Whilst offices were mothballed, museums required collections to be maintained at optimum temperatures and humidity, adding to their financial woes.

With visitor numbers still considerably lower than before the pandemic, the role of benefactor must fall to the philanthropists, those who recognise their debt to society and who use their good fortune to leave a positive legacy. The European Fine Art Foundation - TEFAF - is one such donor. Comprising a group of the world's preeminent art dealers, it organises the renowned fairs TEFAF Maastricht and TEFAF New York.

TEFAF has long supported the museum community through its Museum Restoration Fund, founded in 2012 to give back to the museums and institutions who regularly visit TEFAF fairs.

The fund is endowed annually with up to €50,000 to support and promote the professional restoration,



Édouard Manet, *Portrait of Monsieur Jules Dejoux*, detail, 1879, oil on canvas, 81 by 66 cm (31 7/8 by 26 in.) © Amgueddfa Cymru - National Museum Wales

conservation, and related scholarly research of significant museum artworks. Institutions are invited to apply annually for consideration by an esteemed panel of art experts that includes Rachel Kaminsky, former head of Old Master Paintings at Christie's; Dr. Kenson Kwok, founder of the Asian Civilisations Museum and the Peranakan Museum in Singapore; Carol Pottasch, restorer/conservator from the Mauritshuis, The Hague; Dr. Ashok Roy, museum scientist and leading expert on the materials and techniques of European Old Master Paintings; and Sir Nicholas Penny, art historian, author, curator and former Director of the National Gallery, London.

Since the creation of the fund, close to 20 museum projects have been funded. This year the beneficiaries are the British Museum with the Archaeological Museum at the American University of Beirut (AUB), and Amgueddfa Cymru – the National Museum of Wales.

The British Museum will restore eight ancient glass vessels which were severely damaged in the Beirut port explosion in Lebanon on 4 August 2020. The vessels, from the Roman and Islamic periods, were on display in the Archaeological Museum at the American University of



Completing "puzzle-work" of a smashed glass beaker at the Archaeological Museum, AUB. Courtesy of the AUB Office of Communications and Archaeological Museum

Beirut (AUB) when the explosion took place. The blast shattered the glass objects, and this collaboration will see hundreds of fragments painstakingly pieced back together and restored at the conservation laboratories of the British Museum, London.

The damaged case originally contained 74 Roman, Byzantine and Islamic period glass vessels. Most vessels were shattered beyond repair and only eight are safe to travel to the British Museum, which has the facilities and expertise to restore and conserve them.

After the blast, Claire Cuyaubère, a conservator from the French Institut National du Patrimoine oversaw the initial work by archaeological museum staff to collect and categorize the shards of ancient glass from the mixed debris, which included glass from the display case and surrounding windows.

Once the vessels are fully restored, they will be temporarily displayed at the British Museum before returning to Beirut. The fund's second beneficiary is Amgueddfa Cymru – National Museum Wales which will restore Édouard Manet's (1832 – 1883) 'Portrait de Monsieur Jules Dejoux', 1879. The work was acquired by the museum in 2019 after more than 90 years in a private family collection.

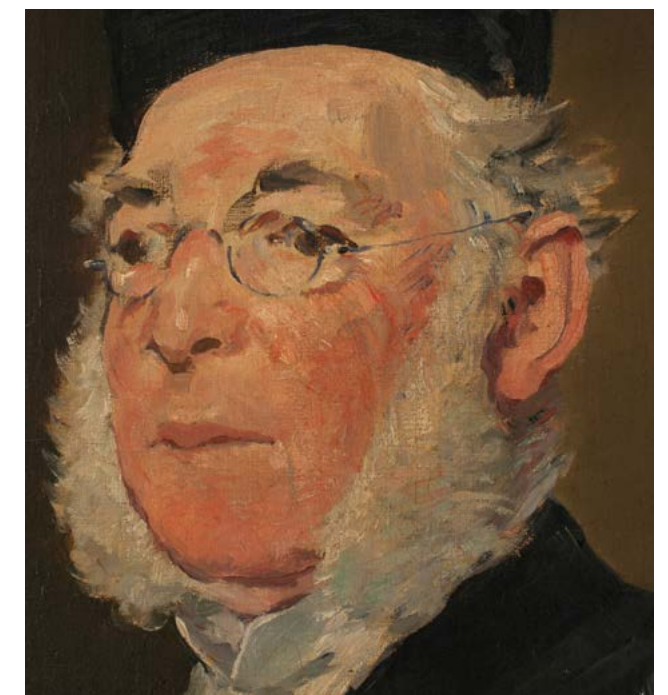


The Museum team, conservator and student volunteers retrieve fragments of broken glass vessels from amongst the shattered glass from the display case and nearby windows, at the Archaeological Museum, AUB. Courtesy of the AUB Office of Communications and Archaeological Museum

Jules Dejoux (1815-1894) was Manet's older cousin and an important figure in the artist's life. He was a successful lawyer, appointed to the Imperial Court in France in 1849. After the death of the artist's father in 1862, Dejoux was appointed as chief counsellor and guide to Manet and his brothers. During the Siege of Paris in 1870 the artist sent valuables to his cousin for safekeeping. Dejoux was appointed by Manet as his executor and was part of the committee that organized the 1884 exhibition following Manet's death, alongside Emile Zola, Fantin-Latour, Durand-Ruel and Georges Petit. This portrait was included in that exhibition.

This oil on canvas work, originally owned by Dejoux, has remained in a relatively untouched condition, which is rare for a work of this period. The project will involve technical examination and conservation, leading to improved understanding of the portrait. Funding will also support historical research conducted by the museum to place the painting into its proper art historical context, particularly as it relates to three other Manet works in the museum's collection: 'Effect of Snow at Petit Montrouge' (1870-71); 'Argenteuil, Boat' (1874); and 'The Rabbit' (1881).

Speaking about the Museum Restoration Fund, TEFAF chairman Hidde van Seggelen comments: "Through our contribution to the restoration of important works we hope to inspire a new generation of philanthropists, sending a message to our patrons and members that their support is vital to the preservation of our global cultural heritage."



Édouard Manet, *Portrait of Monsieur Jules Dejoux*, detail, 1879, oil on canvas, 81 by 66 cm (31 7/8 by 26 in.) © Amgueddfa Cymru - National Museum Wales

Goodwood: Bringing Art to Light



Bringing Art to Light - JJW Goodwood Front Hall Daylight Lights On Full

When they were originally built, stately homes were an exhibition of wealth, where the rich and titled exhibited the best art, the most luxurious interiors and the latest in technological advances. It was Cragston, now owned by the National Trust, where the architect Norman Shaw first introduced an electric lamp in 1880. The Victorian era was the dawn of an electric age and Cragston's owner, William Armstrong, was at the cutting edge. The self-made industrialist, scientist and inventor exhibited a hydroelectric powered sawmill, a water-powered laundry, early versions of a dishwasher and dumb waiter, and a hydraulic lift at his Northumberland country mansion.

The Goodwood Estate in West Sussex applies this modernising approach to all aspects of its existence today. At the estate's core is its crowning jewel, Goodwood House. The 17th century stately home

has been the seat of the Dukes of Richmond for over 300 years, currently home to Charles Gordon-Lennox, the former Lord March and now 11th Duke of Richmond since 2017. The grandeur of Goodwood House's architecture is matched by the splendour of the Goodwood Collection contained within. Porcelain, antique furniture and tapestries form parts of this expansive collection, but the key elements are the paintings, collected or commissioned by the eleven dukes and their wider families who have resided in the house since 1697. The public parts of the house function as event spaces too, so it was due to the dual public and private requirements for the house that required it to modernise its art lighting system.

The first English works commissioned from famed Venetian artist Canaletto can be found at Goodwood House, as can works by equine artist George Stubbs,

who spent time at Goodwood House painting hunts and horseracing taking place on the estate. The history of the family is depicted in portraiture in the collection too, from the illegitimate son of Charles II who was ennobled as the first Duke of Richmond, all the way through to the portrait of the present Duke. Such a rich collection deserves the right lighting in order to be seen, enjoyed and appreciated. Goodwood House has therefore worked with the UK's leading specialists in LED art lighting, TM Lighting, to illuminate its magnificent historic paintings collection with pioneering technology – blending history and modernity in the most successful way.

In 2012, Andrew Molyneux and Harry Triggs spotted a market need for effective LED art lighting. They identified that the classical picture light was sorely in need of innovation so founded TM Lighting to bring it into the 21st century, having received little improvement since the birth of the electric picture light a century previously. They identified myriad benefits that LED lighting technology could have for historic house owners and custodians. Standard practice was previously to light art collections with a lamp that used an incandescent bulb. This was inefficient, high-maintenance and damaging for the artworks. Goodwood House was rare in that its art collection was already lit; most stately homes in which the company now works do not have every artwork lit. The S15 incandescent bulb-equipped picture lights in place throughout the house were completely outdated, casting an orange light onto the canvases that gave the paintings the wrong hue. These lights emitted heat, Infrared and a small amount of ultraviolet, thus proving a conservation concern as well.

TM Lighting's commission at Goodwood House was awarded by James Peill, who was aware that Molyneux and Triggs had identified a demand in the art world for more effective lighting and were working on a solution. Peill's first commission for TM Lighting was for Livinius de Vogelaere's Earl of Darnley (1568) depicting the deceased Earl lying in state while his family (the Earl and Countess of Lennox) grieve. It is particularly significant as the Duke of Richmond is also the Duke of Lennox and a direct descendent of the figures depicted, while his own portrait is displayed above this work. The painting is one of the Collection's highlights but, situated in the Red Hall, in the House's core, it receives little natural light and thus it was crucial for the work to be lit properly.

TM Lighting's approach was to redesign the picture light

'from the ground up'. It developed a picture light that employed high Colour Rendering Index (CRI) LED lighting and sculpted the light to ensure that artworks, even as tall as three metres, could be viewed with an even spread of light, now seen as gamechanger for the industry at the time and recognised by the broader industry at the Lighting Design Awards. The prototype brought the colour of the Earl of Darnley to life more than ever before, and its success led to the broader commission to light all of the paintings in the Goodwood Collection.

The brief was to update every picture with a light source that was conservation friendly, while maintaining the colour accuracy of the art on display and reducing the energy and maintenance costs. TM Lighting worked with James Peill and the Duke of Richmond (then Earl of March) to create a light that achieved this. For the design brief, TM Lighting created a customised hood to coincide with the existing hood that contained the S15 bulbs. This enabled the old and new generation fittings to blend seamlessly as the latter were phased in.

TM Lighting's LED-equipped lights emit no ultraviolet or infrared lighting and no 'heat throw', strongly decreasing the risk of damage to artworks, in comparison to incandescent bulbs which release all three of these harmful elements. Use of LED was crucial for the continued conservation of the Collection, which includes not only oil paintings but also encompasses highly delicate works on paper too.

TM Lighting enabled significant energy and maintenance savings for Goodwood too, vital for ensuring the business efficiencies of a modern estate. The LED-equipped lights are as much as ten times more energy efficient than the old incandescent bulb lights. TM Lighting's LED lights have also enabled a saving of more than £5,000 a year in energy reductions, maintenance labour and new bulb costs. The vastly reduced energy output has had the added benefit of making the house's operation more sustainable. The Goodwood Estate is taking great strides to be more energy efficient to tackle climate change, and their updated light provision supplied by TM Lighting does exactly this.

Over a nine-year period, TM Lighting has installed new picture lights for more than 250 works in the Goodwood Collection, in rooms throughout the house. Because every artwork in the Collection is unique, a meticulous process was used to ensure that the lighting was perfectly

focussed for each one. In the Ballroom, used for grand occasions by the Duke and public alike, the pre-set lighting provision has been equipped with dimming capability to set different moods. This was specifically requested by the Duke, who remembered enjoying seeing the warm and dimly lit paintings as a youth so wanted to keep an option to make this happen. Each light can be dimmed on demand via an app on the phone, which not only can create a different mood, but will also make it easier for tour guides to literally highlight certain paintings when showing visitors to the collection.

Since the commencement of the Goodwood House commission, TM Lighting has brought museum-grade lighting to historic homes across the country. This technology has since been developed further to create a range of lighting products to light collections in galleries, museums, hotels, restaurants, commercial spaces and private residences. However, no other undertaking to date has been of this scale.

Now the project is complete, both the Duke of Richmond and James Peill are thrilled with the difference that TM Lighting's work has achieved for the Goodwood Collection.

James Peill says, "we gave them a very specific brief and they worked with us to create something that was both traditional in appearance and top class in its capabilities".

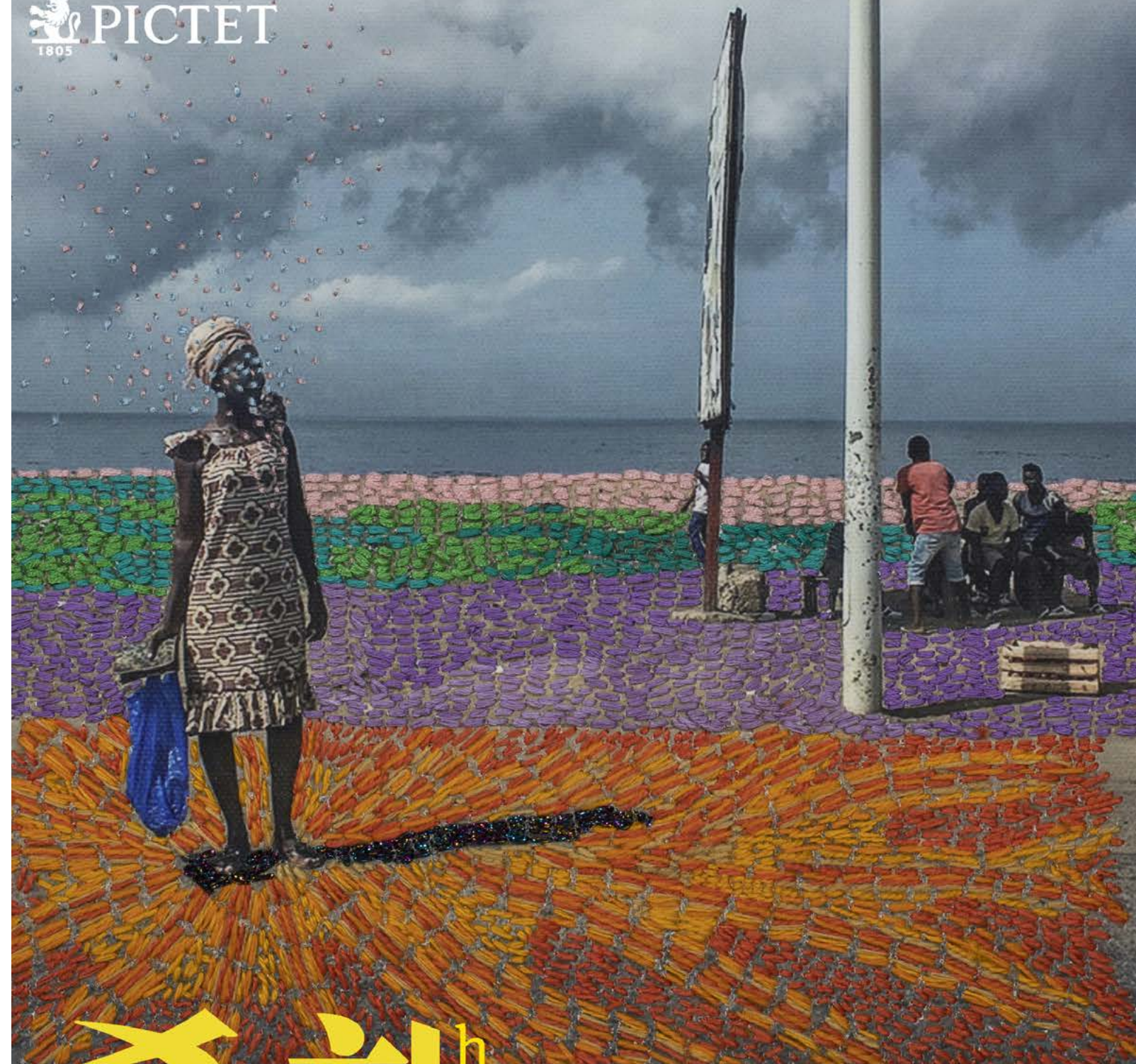
Goodwood House has always championed celebrating heritage in the modern era. George Stubbs painted racehorses at Goodwood in the 18th century and now Glorious Goodwood is one of the most celebrated horseracing events in the world. Goodwood's annual motor racing events, the Festival of Speed and the Revival, celebrate the latest advances in car technology and the heritage of British motor racing, respectively. It can now be said that a similar combining of past and present are seen with the way the paintings of the Goodwood Collection are presented with state-of-the-art LED lighting. TM Lighting believes that when art is lit to its best advantage it has the power to transform, helping the observer to fall in love with the object or subject. The business helps its clients to understand the impact that great lighting can have on an individual work or an entire collection and achieved this at Goodwood. One of the highest calibre collections in any English country house is now illuminated with the most advanced art lighting available today, to be enjoyed in their true light.

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Emperor Maximilian I's Theuerdank: Constructing a Legacy

by Charlotte Haley

Like most people, Emperor Maximilian I (1459-1519) of the Hapsburg Empire wished to be remembered for good deeds and achievements in his lifetime. He thus ordered the Theuerdank (1517), an epic poem figuring Maximilian himself as the titular hero, to be composed. The luxurious copy at Dr Jörn Günther Rare Books combines the highest quality of early printing with a story of chivalry and adventure.

One might expect a book created for the preservation of the Emperor's legacy to be widely printed and distributed, but only 40 copies of the first edition were printed on vellum and 300 printed on paper. Moreover, few of these parchment copies were decorated with dazzling colour, as the one at Dr. Jörn Günther Rare Books is.

In fact, the Emperor never intended the edition for sale, and these vellum copies are referred to as 'Princes' editions', given to sovereigns of the German realm. With the fairy-tale setting and Germanic, rolling hills as a background, the Theuerdank became a monument of Maximilian's dominance in the kingdom, creating the impression of a 'Golden Age' having begun with his reign. As the Holy Roman Emperor from 1508, Maximilian was greatly concerned with his image and renown, wishing for the fame of his reign to continue long after his death.

The story of the Theuerdank adapts the journey of eighteen-year-old Maximilian on his way to Burgundy to meet his bride, Mary, daughter of Duke Charles the Bold. Though in reality it was only a three-month excursion, it clearly had a profound impact on the young man, as thirty years later Maximilian used the journey as his literary inspiration.

He created the allegorical figure of Theuerdank in his own place - a noble, quick-witted knight before whom obstacles of courtly corruption and malevolence arise. His opponents, powerful vassals of the recently deceased King Romreich (for whom we read Charles of Burgundy), are threatened by Theuerdank's imminent inheritance of the kingdom, and serve as tests to his physical and spiritual strength. Over these three vicious Burgundians, the meddlesome Fürwittig, Unfalo, and Niederhard, Theuerdank painstakingly triumphs, and the story ends with Theuerdank preparing for his crusade against Ottoman forces. This ending avoids a conclusion to the knight's exploits, and suggests that Maximilian's life had been one of constant adventure.

Though Theuerdank's success in these ventures is almost guaranteed by Maximilian's oversight of the narrative composition, his chivalric qualities receive the highest praise. He has great skill, endurance, and practical knowledge, all of which highlight the



Theuerdank with Ehrenhold on horseback meeting Fürwittig



Theuerdank before Lion with Unfalo and Ehrenhold



Tournament knights and horses with coloured caparisons lie in tangle on the ground

honourable way in which he acts. Maximilian, a leader keen to encourage humanist learning and promote national vernacular literature and Latin poetry equally, drew from classical models and took advantage of the assets of book printing for this large-scale work.

Thus, it is not only the poetry itself, printed in a specially-designed fraktur called 'Theuerdankschrift', but also the illuminated woodcuts which emphasise these qualities. Noted to be the finest series of German Renaissance book illustration, seven of the best-known woodcut artists of the time contributed to the designs, which were amended to the Emperor's liking. Hans Burgkmair, Hans Schäufolein, Leonhard Beck, and others collaborated to create lively images full of action, often changing the designs of their fellow artists to adhere to the Emperor's whims.

Due to the eminence of these artists from the circle of Albrecht Dürer, the high-quality visual narrative was as important as the poetry, and the woodcuts allowed readers to understand and admire the art as a compliment to the text. In the coloured version of the Theuerdank, highlighted with liquid gold and silver, main characters wear bright colours to make them recognisable to the reader, and Theuerdank himself, when not clad in the shining armour of a knight, wears dark violet.

Maximilian ordered two other narratives to be composed, the Freydal and the Weisskunig, to document his heroic journey through life, attempting to emulate further the knighthood and chivalric standard of Arthurian legend. However, it is in Theuerdank's constant triumphs over tests of his physical and spiritual strength - the poisoning attempts, bad weather, and dangerous combat - that the Emperor presents his carefully-selected audience with proof that he embodies the qualities of a truly noble knight.

A vellum first edition of the Theuerdank, an epic poem celebrating the heroic deeds of Emperor Maximilian I (1459-1519). With luxury colouring, a xylographic title and 118 woodcuts, this copy features contemporary hand-colouring, highlighted with gold and silver.

Theuerdank, Maximilian I, edited by Melchior Pfitzing. printed by Johann Schönsperger, Augsburg, 1 March 1517 c. 362 x 247 mm, 289 vellum leaves.

www.guenther-rarebooks.com

Agi Katz 1938 - 2021

Gallerist - Curator & Art Dealer

by Derek Culley

Gallerist, curator and art dealer Agi Katz was born to a Jewish family in Hungary in 1938 and was educated in Budapest. In 1956, aged 18 and a medical student, she was part of the initial uprising against the Soviet-imposed regime during the Hungarian Revolution and survived a tank shell that tore through the window of the block of flats where she lived with her parents and brother. She recalled, 'There was complete chaos after the students I was with toppled Stalin's statue in front of the Houses of Parliament.

Three days later, the Russian tanks moved in. Everything was turned upside down- more than 2,500 Hungarians and 700 Russian troops died, and she was one of some 200,000 refugees who fled Budapest.

After finding refuge in the UK, an experience about which she reflected, 'I was very lucky and made welcome when I arrived in London' (Agi Katz, 'When Art is Not Where the Home Is, Camden New Journal, 2017), she was initially supported by funding for political asylum seekers; a further grant enabled her to study at the London School of Economics, where she met her future husband, Peter. After marrying Peter in 1962, the couple

moved to Highgate, north London. Nevertheless, she moved 14 times within London in three years, washed dishes in restaurants, and shared a YWCA room with five other girls until her studies in international relations and sociology, combined with her gift for languages, won her two appointments as an economic assistant with chemical companies. Always passionately interested in art, following the birth of her first child, she took an art course at the Camden Arts Centre, then, in 1973, gained a scholarship to the Chelsea School of Art, where she 'finally found somewhat I wanted to do more than anything else – and that was wonderful' ('When Art is Not Where the Home Is').



In 1976, upon graduating from Chelsea, she began working part-time at Lauderdale House arts and education centre in Highgate, before being appointed curator at Ben Uri Gallery in 1979, where she exhibited the work of Jewish artists, especially refugee artists, and included their work in touring shows at major international venues including New York's Metropolitan Museum of Art and Jerusalem's Israel Museum. Important exhibitions included: Epstein: Centenary Exhibition (1980), David Bomberg and Family (1981), Mark Gertler: The Early and the Late Years (1982) and David Bomberg in the Holy Land (1984). In 1986, after leaving Ben Uri, she founded the Boundary Gallery at 116 Boundary Road, St. John's Wood, London mounting exhibitions including The Anglo-French Art School and Ten Polish Artists in Postwar Britain, as well as Jacob Epstein: In Praise of Humanity (1989), and retrospectives of the work of David Bomberg, Josef Herman and Eva Frankfurter, one of many notable exhibitions on women artists. She developed close relationships with many artists and estates that she worked with, including Josef Herman and Lilian Bomberg. In her own words, 'the Boundary Gallery [...] always concentrated on quality: good draughtsmanship, wonderful colours, great composition and, of course [...] representational art' (Boundary Gallery website).

The annual Boundary Gallery Figurative Art Prize, which ran from 2005-08, aimed to restore the status of figurative art and was open to final year and postgraduate art students based in the UK, leading to the discovery of new, young artists,

who subsequently became part of the Boundary Gallery stable. Despite closing the Boundary Gallery premises in 2011, she continued trading at art fairs and online and organised exhibitions at Highgate's Contemporary Gallery, always a highly popular and knowledgeable figure. Reflecting on her career of more than forty years in the arts, she once stated, 'I believed that as a gallery owner one has a role towards the public. My contribution, to my mind, was to impart my knowledge [...] I learned how to look at and how to select pictures that would survive the test of time, [or] in other words, would stay interesting for years to come. This has not been a matter of taste, but educating one's eyes is a wonderful thing to share with the people who visited the Boundary Gallery over 25 years' (Boundary Gallery website).

Elsewhere, she attributed her 'unforgettable experience in Hungary in 1956' as the reason she 'tended to gravitate towards artists who were also immigrants and [Eva] Frankfurter is a prime example of that' ('When Art is Not Where the Home Is').

She was always generous with her knowledge. She contributed to many exhibition catalogues, also loaning works for exhibitions and donating others to museum collections, including the Ben Uri Collection and the British Museum. Agi Katz died on 12 August 2021 after a long battle with cancer and is survived by her husband and three children.

www.buru.org.uk/record.php?id=1480

'DEEP DIVE'

works by Peter Alexander

Brian Gross Fine Art is pleased to announce the opening of Peter Alexander: DEEP DIVE on Thursday, September 9. On view will be nine paintings made of oil, acrylic, and resin on aluminium, exploring light's luminous properties as seen through water. A quintessentially California artist, Peter Alexander (1939–2020) was associated throughout his career with the Light and Space movement in Los Angeles, beginning in the 1960s, and garnered international acclaim for his sculptures, paintings, and installations investigating the properties of light and colour. The exhibition will be on view through November 6, 2021.

Sumptuous in their rich tonalities, Peter Alexander's paintings on metal deliver an immersive experience of colour. In waterscapes like Pozo (2005, 40 x 60 inches), Espita (2006, 24 x 24 inches) and the monumental Claire (2006, 96 x 96 inches), Alexander employed colour to create the sublime refractions of sunlight seen through depths of water. Various made by building up layers of oil, acrylic, metal flake, and resin on aluminium panels, Alexander modulated the densities of tone and gesture to evoke the sensation of arrested fluid movement.

Peter Alexander was born in Los Angeles in 1939 and received his BFA and MFA from the University of California, Los Angeles. In 2011, he was included in the Pacific Standard Time exhibitions, Phenomenal: California Light and Space at the Museum of Contemporary Art, San Diego, and Pacific Standard Time: Crosscurrents in L.A. Paintings and Sculpture 1945–1970 at the J. Paul Getty Museum, Los Angeles.

In 2018, his work was included in the exhibition Endless Summer at the Chicago Museum of Contemporary Art. Peter Alexander died in 2020.

This is Brian Gross Fine Art's ninth exhibition of the works of Peter Alexander.

Peter Alexander (1939–2020)

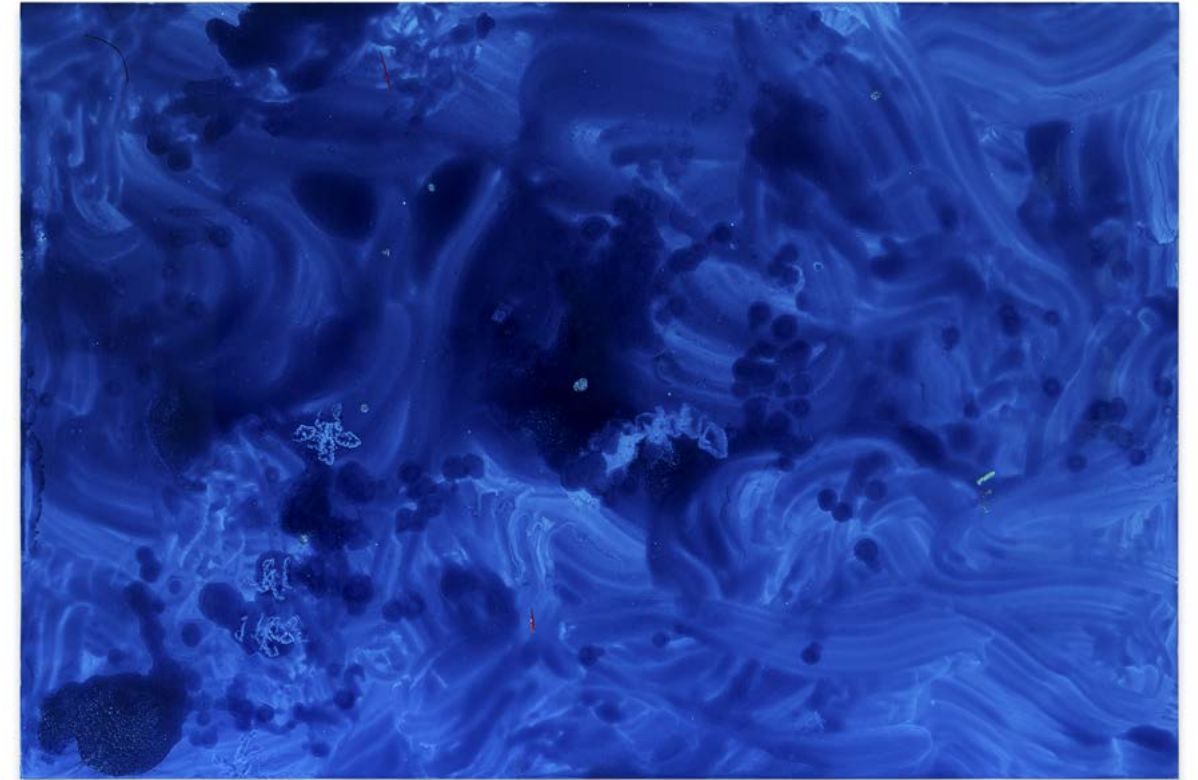
Alexander was born in Los Angeles on February 27, 1939, and was raised in Newport Beach.

After initially working as an architect, Alexander rose to prominence in the 1960s with translucent resin sculptures. He is credited as one of the key figures who galvanized the Light and Space movement onto the world stage, alongside Robert Irwin, Doug Wheeler, and Larry Bell. However, he did not receive the same recognition partly because of the "varied nature" of his artistic endeavours. He was commissioned to paint a large mural for the Walt Disney Concert Hall in Los Angeles. He also produced paintings, including a series that depicts luminous aerial views of the city lights stretching across the Los Angeles basin.

Alexander's art appears in the films Erin Brockovich, Terminator 3 and Shopgirl.

He was a long-time friend of Christopher Isherwood. A portrait of Alexander by Isherwood's long-time lover Don Bachardy has been displayed at the Laguna Art Museum.

In October 2011, the Craig Krull Gallery exhibited a



Peter Alexander Pozo, 2005 oil, metal flake, and resin on aluminum 40 x 60 inches

survey of Alexander's work, including paintings and sculptures from 1970 to 2009 in conjunction with Pacific Standard Time. Alexander was exhibited in Pacific Standard Time Museum shows as well, including "Civic Virtue: The Impact of the Los Angeles Municipal Art Gallery and the Watts Towers Arts Center", organized by the Los Angeles Department of Cultural Affairs, "Phenomenal: California Light and Space" at the Museum of Contemporary Art San Diego and "Pacific Standard Time: Crosscurrents in L.A. Paintings and Sculpture 1945–1970" at the J. Paul Getty Museum.

Light and Space Movement

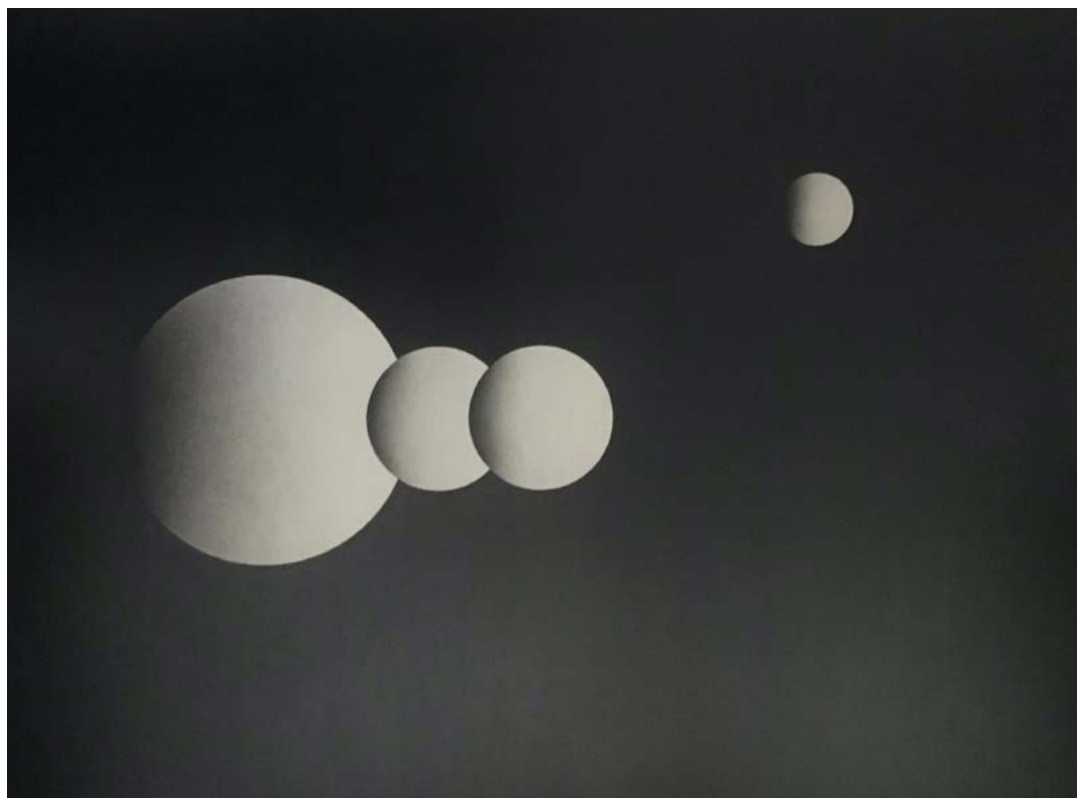
Alexander was a crucial and key figure in the Light and Space Movement, with his sculptures tied to Minimalism. The two essential elements of his art were colour and light. He was described as "one of the most extraordinary colourists" by curator Robin Clark, who also noted how his application of colour was "sumptuous". His art also expressed the "intersection of natural and artificial light" typical of the late-20th century, regardless of the medium he used. It featured only an illuminated atmosphere

and never the Sun; this was characteristic of Light and Space. Although he utilized resin extensively in his early works, Alexander stopped working with the material around 1972 after it caused him to be hospitalized. He subsequently turned to paint during the next three decades, doing so on canvas, paper and velvet. The theme of these works was inspired by the landscape, light and other natural phenomena around his hometown.

Alexander only returned to producing sculptures after 2006, when one of his resin sculptures at the Centre Pompidou was destroyed before an exhibition. The museum not only compensated him for the sculpture but also funded him to make a replacement. He was able to employ urethane, a less toxic material that was more effective at displaying pigment. He also began using acrylic around the turn of the millennium.

In 1980 he was awarded a fellowship from the National Endowment for the Arts. (Wikipedia)

<https://www.briangrossfineart.com>



AR Spring 19 Drawing 546x76cm Graphite on Paper

Arthur Roberts 'Wizardry of Space - The Merseyside Line'

by Derek Culley

Arthur was born into a Liverpool working-class family in 1966. He studied Fine Art at Liverpool Polytechnic (Liverpool School of Art), where he continued developing ideas surrounding geometric abstraction. This subject has been a source of endless fascination, and he investigates these concepts to this day. His chosen medium is paint alongside graphite artworks that explore a contemporary interpretation of nature's mathematics and the digital world.

Question Art & Museum (A&M)

Geometry is not a word used much by artists these days. Why and how did you become interested in this subject?

Answer AR

At the age of 16, when I was studying Life Drawing, I started to question the need to imitate the visual world around us. I began to realise that shapes could be art in themselves. In fact, they could be used to express deep

emotional feelings. I came to this realisation from a vacuum. I had never been to an art gallery or read any art history books up to this point. Once I started reading art books, I discovered that Kandinsky and Malevich had got there before me, nearly one hundred years earlier! I was genuinely amazed and immersed myself in the concepts of my comrades who had already travelled this pioneering path. I could easily relate to their use of geometric style as I was already bringing these notions into my work.

Question. A&M

After completing your Fine Arts degree, how did you develop your career as an artist?

Answer AR

I continued making abstract art; paintings, drawings, 3d work, always searching for ways to convey my ideas through colour, shape, form and composition. My art education had helped me gain the confidence I needed

to exhibit my work. I became independent enough to actually organise and curate many exhibitions of my own work and group shows that included other abstract artists. For example, I have exhibited in the Jerwood Drawing Prize exhibition and have had numerous solo shows such as "Space and Time" at Liverpool Hope University. In 2004 I created an independent art gallery, Loop Gallery, culminating in nationally recognised exhibitions involving fellow abstract painters such as John Hoyland, Maurice Cockrill, and John McLean.

Question A&M

Which artists do you feel have had the most significant influence on your work?

Answer AR

The list of influential artists is extensive, from those early pattern making cavemen, Russian Constructivists, Dutch De Stijl, German Bauhaus, British abstraction and American modernists. From El Lissitzky to Ellsworth Kelly, each artist who inspires me has their own particular insight into geometry, their unique approach, ideas and theory. I feel that my practice today is informed by their revolutionary concepts.

Question A&M

How is your work relevant in this digital world?

Answer AR

In some ways, the appearance of my work mimics the digital world, yet the processes I use are the polar opposite of computerised production methods. For example, my drawings are broken down to the most basic and accessible of artist materials, graphite on paper. They take months to execute, progress is slow,

and time is a crucial ingredient, in stark contrast to digital processes. They mimic the computer but have as much in common with an ancient time. My paintings are built like architecture; preliminary sketching, then draft drawings which in turn transform into paintings. The paint edges are sharp and precise, imitating the digital. The colour is flat and pure.

More than ever, painting and drawing are relevant today within our high-speed society. We crave a need for stillness, to wonder, to dream and drift in our universe of imagination.

Question A&M

Your latest work seems to engender feelings of objects floating in space. What inspired this series?

Answer AR

For me, there is a magical element when drawing and painting within a geometric dimension. Space and shapes within a given picture plane play with alignment and grids. Gravity and weight become suggested illusions that can translate to dynamic compositions. Our tiny speck of light, which we live on, is surrounded by unimaginable space, and my paintings naturally respond to this.

There was a gradual progression in my work towards geometric shapes floating in an indeterminate space. In my mind, they became suggestive of the fall of Icarus or Cassini's "death dive" into Saturn. I feel that this idea of falling has universal connections in that we are all subject to this fundamental law of nature- gravity.

arthurrobertsart.com



AR August 19 Fall Red Green Line
75x75cm Acrylic on Canvas



AR March 21 Circles 40cm diameter
Acrylic on Wood



AR July Fall Swing 30x20cm Acrylic
on Paper



Adam's Auctioneers building
26 St. Stephens Green, Dublin



Portrait of Homan Potterton in his office at the
National Gallery of Ireland, 1986 by Andrew Festing

Adam's Auctioneers Dublin, Ireland

by Weronika Kocurkiewicz

Adam's Auctioneers at 26 St. Stephens Green is regarded as the most important auction house in Dublin as it was the first to introduce Irish art salerooms in the 1970s. Its purpose, to demonstrate that Irish painting is worth collecting. At that time, most Irish collectors were interested in buying Dutch and Italian painting and "Irish art was seen as parochial", says James O'Halloran, Managing Director at Adam's Auctioneers. His career at Adam's spans over four decades of significant developments which contribute to the major changes in the Irish art market.

The company was established by James Adam in July 1887 and initially focused on real estate, period furniture, books, and porcelain. It was in the early 1970s when the auctioneering firm launched its first Irish art sales which was quite an intrepid move for an independent auction house in Ireland. Previously, paintings by Irish artists were included in regular

sales but were little regarded. Irish collectors were mostly interested in buying Old Masters, 18th and 19th-century paintings, especially from Dutch and Italian schools. At that time, people did not see much value in Irish painting, but this has slowly changed in the 1970s when Irish art started to be appreciated by Irish collectors particularly 20th-century art which includes the most popular names like Paul Henry, Jack B Yeats, and Frank McKelvey. In the 1980s, galleries and museums such as the Hugh Lane and the National Gallery of Ireland focused on exhibiting Irish artists and along with Adam's promotion of Irish art, had an enormous impact on the public interest and stimulated collectors into buying more Irish works. The 1990s and 2000s saw a fundamental shift towards contemporary and modern work. People began looking at art differently and developed an appreciation for contemporary Irish art. Artists such as Patrick Scott, John Shinnors, Camille Souter, George

Campbell began to make a name for themselves in the Irish art market.

Nowadays, Adam's has reached a point where the traditional work is not that sought after and there has been a rise in sales of contemporary works. "Our job is to try and encourage people to look beyond what they think they like and try and develop a broad interest in developing a collection and educating. That's why our catalogues now have so much more information in them," adds James. What is most important to them is that their client gets the picture that they love and want in their collection. Collectors in America, Britain, and the rest of Europe who would have an Irish connection would more likely consider buying Irish art.

What is unique about Adam's is that they don't consider themselves as typical art dealers per se, but rather primarily as auctioneers and valuers which is a nod to the early practices of the firm. James notes, "nothing that is sold by Adams, is owned by Adams, nor their staff. It was important for us to get across the message to the public that we don't deal so that they can trust us."

Over the course of recent years, Adams has anticipated an increase in online offerings elsewhere and they started investing in online sales platforms. Before the pandemic, they had been participating in online sales on platforms such as Saleroom.com and Invaluable.com and invested in 360-degree cameras for easier navigation around the saleroom for online viewing. With the infrastructure ready in place, they managed to conduct with success, online auctions. During the pandemic, they made slight improvements such as providing comprehensive condition reports, additional photographs, and facetime calls with interested parties. They did live and timed online auctions interchangeably which gave the staff fresh perspectives on their working environment as well as the opportunity to engage with their clients another way. It was important for them to maintain contact with their clients, and to keep them informed of exciting pieces coming up in future sales.

Brexit has mostly impacted the company's relationship with England, Wales and Scotland since there are fewer inquiries coming from the UK.

However, there have been no issues with Northern Ireland because there is no border and they still receive consignments. The increase in paperwork for shipment and custom declarations has become very time consuming and if the item is not highly valued, then clients would most likely lose interest in buying. On the plus side, people in Ireland who might have thought of selling items in England, are now considering selling in Ireland. Conversely, people who would buy in London, are saying it is becoming too expensive because of the 13.5% import tax imposed on goods coming into Ireland. In the long run, this could make the Irish art market very localised.

A special online auction, "Homan Potterton A Lifetime of Collecting" that will take place on the 7th of September, featuring almost 250 lots of the late Homan Potterton's collection from his homes in Dublin and France. This unique collection includes Italian old masters, modern Irish painting, marble busts, and engravings. His career began as Assistant Keeper in the National Gallery of London in 1973 where he curated exhibitions and published catalogues on 17th and 18th-century Italian painting. Homan was a significant figure in the modern history of Irish art and culture as in 1980 he was appointed the youngest-ever director of the National Gallery of Ireland.

Although his tenure was short, he published concise catalogues of the collections and acquired the most important paintings in the Gallery's collection such as the bequest of Sir Alfred and Clementine Beit including works by Vermeer, Velazquez, and Goya which are the foundation of the collection today. O'Halloran reminisces about the times when Homan was a frequent guest at Adam's auctions. Having been raised by an auctioneering family in Co. Meath, he was familiar with the auction world and developed friendships with the staff members, regardless of their position. Therefore, it was fitting that Adam's should take on the responsibility to host the sale of Homan's collection and honour their long-time friendship.

For more information on upcoming sales visit: <https://www.adams.ie/>

Interview with James O'Halloran by Weronika Kocurkiewicz

HOPE

SCoP debuts Prix Pictet in mainland China

by Derek Culley

SCoP is delighted to present the debut of the Prix Pictet in the Chinese mainland. The theme of this iteration is, as the exhibition title suggests, "Hope". "Hope" features the work of twelve leading photographers hailing from eight nations who were shortlisted for the eighth cycle of the Prix Pictet. "Hope" comes to Shanghai after first showing at the V&A Museum, London, and a tour at major museums worldwide.

Through the works of these twelve fine international photographers, visitors can experience a global view on environmental issues, gaining insight into the diverse achievements and humanistic concepts in the field of sustainable development around the world.

For the duration of "Hope", SCoP will host a series of public programs to further expand on the themes explored in the exhibition.

Focusing On Environmental Issues and Attracting the World's Attention. The Prix Pictet is the world's leading prize for photography and sustainability. It was founded in 2008 to harness the power of photography to draw global attention to issues facing humanity and, in particular, the environment. Photographers nominated for the award are chosen for their use of various photographic languages that interpret specific themes in the field of sustainable development. Past themes include "Water", "Earth", "Growth", "Power", "Consumption", "Disorder",



SCoP Ça va aller(1) 019 ©Joana Choumali

and "Space". The Prix Pictet takes a global view of the topics of our time and attracts an extremely high level of participation. Photographers previously shortlisted for the award include Edward Burtynsky, Rineke Dijkstra, Andreas Gursky, Taryn Simon, Thomas Ruff, among other renowned contemporary photographers.

Their works come at the various issues of our age from the point of deep personal reflection. To date, with the contributions of an international jury of respected professionals in the field, the Prix Pictet has consistently maintained a high quality in the selection of shortlisted works both in terms of content and the innovative photographic language used. After 13 years of development, the Prix Pictet casts influence beyond the field of photography, conveying the importance of environmental protection to the broader world of art and culture.

Looking At Sustainability and Seeking Hope in Adversity
The exhibition at SCoP presents the works of the twelve shortlisted artists of "Hope", offering a wide range of creative possibilities and a robust set of connections to Prix Pictet's overriding theme of sustainability. Recycling, reforestation, rewilding, science – advances in medicine, and technological solutions for global environmental problems are just some of the issues explored through an artistic lens. The shortlisted artists examine positive actions on sustainability that are beginning to emerge,

in contrast to the alarming analysis in the global media that constantly assails us: hope in the face of adversity.

The laureate of this cycle is Joana Choumali from the Côte d'Ivoire. Her winning series "Ça va aller" ("It will be okay") was taken three weeks after the terrorist attacks in Grand Bassam in March 2016. She chose to complete the scenes she captured by embroidering directly onto the images with colourful stitching. A slow and meditative gesture that reflects upon a tragic loss of life while simultaneously drawing out time as the healer of wounds and carrier of hope.

"This will be the first time that Shanghai, China's most global city, and its public will be able to see the results of the Prix Pictet first hand. At a time of ongoing global uncertainties, there is no timelier subject to explore than "Hope", which serves as the theme uniting the works of photographers who made it into this cycle's selection. SCoP is honoured to be the Prix Pictet's partner in hosting "Hope", marking the debut of the Prix Pictet in Shanghai. I know I speak on behalf of all our staff in expressing what is our enormous pleasure to be presenting the works of so many first-rate photographers from around the world here in Shanghai, and to bring "Hope" to a wide range of photography lovers." Liu Heung Shing, Founding Director, Shanghai Center of Photography

Liu Heung Shing

SCoP was founded by Liu Heung Shing, an accomplished photojournalist and Pulitzer-prize winning photographer.

Born in Hong Kong in 1951, in the 1970s while studying in New York, Liu apprenticed at Life magazine, where he was inspired and influenced by the legendary team of Life photographers, including Gjon Mili, who became his mentor. In 1977, Liu moved to Beijing, where he became the chief photographer for Time magazine and the AP. In 1992, he shared the Pulitzer Prize for Spot News for the coverage of the collapse of the Soviet Union.

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The Artist's Well Book 1



AW Margo Banks Luminous 80x100cm Oil on Canvas

by Derek Culley

The Artist's Well celebrates the 54 episodes from series one.

A hardback book designed and printed in Ireland measuring 255 x 255mm (10" square format) 120pp on 170gsm silk with Foreword by the Minister for Arts & Culture, Catherine Martin TD. The book contains the work and resumes of over fifty artists with QR links to their full interviews on The Artist's Well YouTube channel.

"Knowing that I was going to be interviewed with The Artist's Well made me think a lot about my work and take the time to examine the motivation behind my work and the way that I work. This made me slow down and look at the line, colour in my work."

Margo Banks, Artist (Episode 31)

The Artist's Well - The story

For Irish Portrait Artist and tutor Alan Keane, the restrictions of Lockdown may have kept him behind closed doors, but they also were the keys to open up

an exciting new adventure into the world of media and presentation.

"Just when it seemed the world was closing in especially on older citizens like myself," says Alan, "the lockdown handed me an opportunity which evolved out of necessity, to connect people, painters, actors, poets, musicians, writers, art lovers and hobbyists of all kinds and from all over the world."

Following an instinct, Alan came up with bringing his contacts on virtual tours, visiting the studios of other artists at home and abroad, learning about them, their practice, techniques, and inspirations. "I wanted to see how other artists could add to the store of learning I'd already shared with my students and followers." He says.

In line with the understanding that when people are passionate about something, they seek knowledge, inspiration, and connection with others, The Artist's Well - the gathering place - was born. Its name is reflecting the

raison d'être of the series. "It was like a natural evolution, and everything began to fall into place and to be honest, at the beginning of 2020, I never in my wildest dreams thought that I would be learning how to set up Facebook' lives', Zoom calls, email lists, YouTube channels, cold calling renowned artists, gallerists and performers," Alan says it was a roller-coaster of learning all were falling into place like building bricks as though The Artist's Well was an idea with a life of its own determined to take form.

That the viewers could interact with the guest artists was of significant importance. So, in the summer of 2020, he moved from Facebook Live to Zoom to facilitate face to face questions. According to one viewer, more than 54 episodes later, The Artist's Well has become "a weekly source of artistic inspiration, encouragement and contact-making".

"I was conscious that whilst the predominant focus would be on visual artists, its remit should embrace anyone in or connected with The Arts." Says Alan. "So, then it seemed like the right next step to include features of poets, actors, gallerists, photographers - even an Opera singer - in addition to the list of a large number of artists of all ages and genders."

For Alan, the thing that shone out more than anything else was people wanted to know more about the human element of the making of an artist. "We want to know

the things we have in common, our taste in music, our interests etc., much more than what our differences are." He says and feeling that what's possible for one is possible for all. My focus is on what has moulded the artist's life, as much as it is their work, and I find that Artists are generous in sharing the things they've learned, tips, solutions to problems etc. along the way - even down to what music they listen to while engaging in their art!"

The overall message is that what's possible for one is possible for all, Alan says. "And I'm the living example of that. This time last year, I thought I'd have to content myself with a bit of gardening and a good box set on the telly." He says. "But you have to keep doing what you love and look outside of yourself. Be prepared to share what you have and what you know because that's when opportunities and new ideas present themselves. Who knows what adventure will come out of that."

Viewers of The Artist's Well Saturday live programme have grown from a few dozen to the maximum of 100 allowed on Zoom, so it has people logging in from America, Canada, Europe, India and Australia a half an hour beforehand to ensure a place. All episodes are archived on The Artist's Well YouTube Channel (see link below), getting significantly more views after the event.

<https://www.youtube.com/c/TheArtistsWell/videos>
alan@aka.ie www.aka.ie



AW Margo Banks Walking with The Wolf 70x100cm Mixed Media on Paper



AW Alan Keane Portrait of Roan LaScola

THE PARIS OF BRASSAÏ

**PHOTOGRAPHS OF THE CITY PICASSO
LOVED 19 October 2021 – 3 April 2022**

This Autumn, Museo Picasso Málaga will be presenting The Paris of Brassai. Photographs of the City Picasso Loved. The exhibition will display the work of one of the most famous photographers of the first half of the 20th century, whose work helped create the universal public image of Paris, the Eternal City.

Brassai's photographs invite the observer to wander through Paris, with the Seine, Notre Dame, the brothels and the markets. He brilliantly captured the artistic and social scene in his many shots of the politically engaged Parisian intellectual circles of the 30s and 40s, from Sartre to Beckett.

Brassai's Paris. Photographs of the City Picasso Loved sheds light on the professional relationship and friendship between Brassai and Picasso, who considered Brassai, the best photographer of his work. Estate Brassai Succession has cooperated with the exhibition, and Fundación Unicaja has provided sponsorship and unique collaboration.

Brassai arrived in Paris from Hungary in 1924. He gradually discovered the powerful urban drive and social idiosyncrasies of the great metropolis. While he initially explored the city's nightlife, he created

a precise X-ray of its architecture and its people over time. He joined the fascinating intellectual and artistic avant-garde community of which Picasso was a member, becoming one of its finest photographic eyewitnesses. Of the many relationships he established in Paris with writers, essayists, dramatists, and visual artists, the exhibition at MPM will focus on his close and productive professional and personal relationship with Pablo Picasso.

The Paris of Brassai. Photographs of the City Picasso Loved brings together more than 240 photographs, drawings and sculptures, mainly from the archives of the Brassai family (Estate Brassai Succession), along with around 30 works by Pablo Picasso, five works by other artists and over 40 publications, films, and a large amount of documentary material. As a photographer, Brassai constructed a visual topography of the City of Light (and shade) in the 1930s and 40s, but the exhibition also aims to show him as a prolific writer who could draw, write, and sculpt.

Estate Brassai Succession has offered its special collaboration on this exhibition, and Fundación Unicaja has provided special collaboration and sponsorship. Structured in four sections, the

Sourced by Derek Culley



Brassai Self Portrait

exhibition relates the work of one of the most famous European photographers of the first half of the 20th century with film, the visual arts, literature, and music. Meanwhile, MPM's educational and cultural programme will look at the evolution of the image during the 20th century: from photography to analogical and then digital film.

Brassai (Gyula Halász)
Brassai is a pseudonym of Gyula Halász; 9 September 1899 – 8 July 1984) was a Hungarian-French photographer, sculptor, writer, and filmmaker who rose to international fame in France in the 20th century. He was one of

the numerous Hungarian artists who flourished in Paris, beginning between World War one and two.

Gyula (Julius) Halász, Brassai (pseudonym) was born on 9 September 1899 in Brassó, Kingdom of Hungary (today Brasov, Romania) to an Armenian mother and a Hungarian father. He grew up speaking Hungarian and Romanian. When he was three, his family lived in Paris for a year, while his father, a professor of French literature, taught at the Sorbonne. As a young man, Halász studied painting and sculpture at the Hungarian Academy of Fine Art (Magyar Képzőművészeti Egyetem) in Budapest.

He joined a cavalry regiment of the Austro-Hungarian army, where he served until the end of the First World War.

He cited Henri de Toulouse-Lautrec as an artistic influence. After immigrating to Paris in 1924, he changed his name to Brassai and began working as a journalist. He took up photography in 1929 and became one of France's most famous photographers within a few years. In the twenties and thirties, a unique chronicler of Paris, he was dubbed the "eye of Paris" by Henry Miller.

Except for an interlude during World War II, Brassai worked as a freelance magazine photographer and writer for publications including Minotaure, Verve, Coronet, Picture Post, and Harper's Bazaar. Through the late 1960s, he continued working with Harper's Bazaar, travelling extensively on assignment. Many of his photographs, made in England, Spain, the United States, and Brazil, were published in magazine articles during his lifetime but are virtually unknown today.

The artist was awarded the first Grand Prix National de la Photographie in Paris (1978), the Chevalier des Arts et des Lettres (1974), and the Chevalier de l'Ordre de la Legion d'Honneur (1976). At the time of his death in 1984, Brassai had published 17 books and hundreds of articles and held numerous exhibitions of his photographs, sculpture, and drawings. His film, "Tant qu'il aura des betes", 1955 won the prize for Most Original Film at the 1956 Cannes Film Festival." Howard Greenberg Gallery

www.museopicassomalaga.org/en

Faith Bebbington

Queen of the Liverpool Plinth

"I studied sculpture at Winchester College of Art, set up my Liverpool studio in 1993. I now work nationally, creating public artworks and exhibiting my sculpture. I also devise themed and issue-based art projects in partnership with local schools, communities and cultural organisations such as Culture Liverpool, Dadafest and Dot-Art.

My artistic practice initially stemmed from having cerebral palsy, a disability that has made me curious about how people and animals move. I explore this through figurative sculptures playing with balance, the process of falling, and capturing sequences of movement, whether human or animal.

In 2014 my artistic perspective shifted radically after surviving 'terminal' cancer! I stopped working with fibreglass resin as my primary medium and focused on more sustainable, environmentally friendly ways of working, particularly re-using plastics by breaking the individual parts down to reconstruct them. I'm developing new lines of enquiry such as 3D recycled street art like the Super Rat made with 100's of plastic milk bottles, alongside re-using waste items such as bottle lids and crisp packets to explore patterns in natural geometry, cellular structures and mandalas."

I am currently working on two commissions - one for a waste management company and the other for a national museum. We can't go public with those until after completion in late September, though. I have just completed "Seeds of Change", a community recycling project in Liverpool 8 led by Tmesis Theatre company, creating a tree with waste plastics.

The Liverpool Plinth sculpture 'Jimmy' by Faith Bebbington, as discussed by Lucy Byrne of DOT-ART. 'A stunning sculpture celebrating the horsepower behind Liverpool's and England's historic waterways is the latest to adorn The Liverpool Plinth after unveiling it on Thursday, 15 July.

Liverpool based artist Faith Bebbington is the latest to have her work installed on The Liverpool Plinth, which is the North's answer to London's Fourth Plinth in Trafalgar Square, celebrating and platforming sculptors working in the North of England. Standing on Liverpool Parish Church, the Liverpool Plinth is supported by Liverpool BID Company and dot-art and overlooks the city's famous Pier Head and River Mersey and has hosted a new sculpture, each for 12 months, since 2018.

The winning 2021 sculpture, entitled Jimmy – named after a working horse the artist rode as a child – depicts a horse, once a common sight along Liverpool's waterways and canal sides. He overlooks the Leeds to Liverpool Canal at the Pier Head, which opened to boats in April 2009 after a £22m extension that took the canal past the city's historic waterfront.

Working horses would tow narrowboats along Britain's canals, and from 1740 were one of the primary forms of transportation for goods across the country. In Liverpool, they would help transport produce and goods arriving at the city's docks and up the canal to Manchester and the North of England. 'Jimmy' has a coat made of recycled plastic milk bottles and a steel, willow and wire inner framework. A previous commission inspires the sculpture by Faith Bebbington from the Canal and River Trust for Ellesmere Port National Waterways Museum.



Faith Bebbington The Liverpool Plinth - Liverpool Bid Company

The sculpture was selected after an open call to artists based in the North of England. It is the fourth sculpture to be installed on the Liverpool Plinth and will remain for 12 months.

The Liverpool Plinth is commissioned by Liverpool BID Company, Liverpool Parish Church and dot-art. The winning artist receives £1,000. The site aims to celebrate up and coming sculptors in the North, profile public art and animate a historic corner of Liverpool and its waterfront with contemporary art.

Bill Addy, CEO of Liverpool BID Company, says: "Public art makes us think about place differently, reflecting on the city around us. It is accessible to everyone and brings our streets to life. Culture is at the heart of our city, celebrating the role creativity plays in our everyday lives.

The Revd Canon Dr Crispin Pailing, Rector of Liverpool, says:

"The Liverpool Plinth not only animates Chapel Street, but it has also provoked conversation and thought. The Church has a long history promoting the visual arts, and Liverpool Parish Church continues to do that in the 21st Century."

Lucy Byrne, managing director of dot-art and principal event organiser, says:

Liverpool's art and artists play a vital role in the city's creative and cultural life. Being able to display work publicly, overlooking the famous River Mersey, allows us to put art front and centre of daily city life' Dot-Art Press

Disability and DaDaFest

Faith is aware of the support and non-support afforded persons with a disability. The First World War was a historical pinnacle moment when disability became more visible in society and, therefore, a social issue. Over 2 million people returned to society as disabled/Deaf people at the end of World War One. Their experiences were varied, but they returned amidst a prevailing eugenics culture leaving many shunned, misunderstood and depreciated.

We must all remember that a disability can be both visible and non-visible. In addressing this lack of awareness and respect towards persons with a disability, Faith has worked with DaDaFest and Royal British Legion to produce a series of wreaths to commemorate service members who returned home disabled from World War One and conflicts ever since then. These wreaths are to be seen on Faith's website.

www.faithbebbington.co.uk/dadafest-remembering-disability

Still Life Paintings of Blaise Smith

18th September – 14th November, 2021

by Derek Culley

Butler Gallery is pleased to present an overview of the still life paintings of Kilkenny-based artist Blaise Smith R.H.A. This exhibition of works painted from 1997 to the present is drawn from private and state collections nationwide and is curated by Butler Gallery Director Anna O'Sullivan.

The genre of still life painting has steadily grown in importance over the centuries, from the very first acknowledged still life – Caravaggio's painting 'The Basket of Fruit', c. 1596 to Cezanne's Apples in the nineteenth-century, to present day hyperrealism and photographic still life all the way to the formal abstractions of our own William Scott in the 1950s.

This fundamental artistic genre has remained a staple of Smith's practice since the start of his career providing an area of quiet reflection in his practice where the artist teases out the effects and techniques of oil painting.

More, this genre has inspired some of his most personal and speculative work, in which he tests the boundaries of his whole approach to picture-making. He sees his still life's as 'much more abstract, in a sense, than the landscapes or portraits'. Aidan Dunne, from Irish Arts Review, Spring 2021



BS Shona's Flowers, 2017, Oil on canvas, 101 x 70cm The Artist. Private Collection; courtesy Butler Gallery Photo by Blaise Smith

The works on view are carefully structured and encompass myriad of subjects from crusty breads, fruits, vegetables and flowers to humble domestic utensils and kitchen crockery. These paintings act as records of our everyday world with an often idiosyncratic beauty, which is why they reward a closer examination. Smith's still life's reveal his technical prowess and his fundamental ability to play with light and composition.

This exhibition offers a unique opportunity to review over twenty years of Blaise Smith's still life paintings, to engage with the progression of his artistic skills and way of seeing, and to spend time appreciating one of Ireland's foremost contemporary painters.

A Special Edition Print will be available during the run of this exhibition; see below.

Blaise Smith R.H.A (born 1967) is a multi-talented representational painter who has exhibited widely in Ireland and abroad and has won many awards. He has been commissioned to paint many notable portraits, including a group portrait of eight 'Scientists for the Women on Walls Campaign', winning the 2017 U.S. Council/Irish Arts

Review Portraiture Award. He attended N.C.A.D., and his work is held in many public and private collections. His artistic practice documents Irish life in the 21st century with painterly realist works observed from life through Landscape, portraiture and still life. He was elected a full Royal Hibernian Academy member in 2017.

About the Artist

Blaise is one of Ireland's leading Figurative painters. He is adept at realist Landscapes, Portraits and still-lives.

In 2019 his landscape work was exhibited in Shaping Ireland in the National Gallery of Ireland - a survey show of Irish Landscape since the 1700s.

In 2017 his portrait "My Parents" was runner up in the National Gallery's Zurich Portrait Prize, and the previous year he won the Irish Arts Review Portrait Prize at the R.H.A. with his much-celebrated group portrait "8 Scientists", a portrait of leading Irish female Scientists for the Royal Irish Academy and Accenture's "Women on Walls" Campaign. His most recent public portraits are of Dean William Morton for St. Patrick's Cathedral, Dean Mary McCarron for T.C.D. and

the playwright Bernard Farrell for the Abbey Theatre. He has also completed several large-scale State commissions during his career: most recently a 5-metre panorama of Waterford City in 2016 and - SCHOOLWORK - twenty paintings portraying life in a Carlow School in 2011. He has had numerous solo shows, and his work is held in many Public and Private Collections.

Blaise Smith has painted in every genre in a wide-ranging career, documenting the world around him, moving from one type of subject to another with ease: the haphazard reality of rural farmyard construction alongside the lyrical beauty of a simple cooking pot.

He has completed several large-scale Commissions and, as one of Ireland's most sought-after portrait painters, received prestigious commissions for many state bodies, corporate and private clients.

Elected as a full member of the Royal Hibernian Academy in 2015, he teaches advanced oil painting techniques and drawing and composition at the R.H.A. Drawing School. He has given talks to accompany his exhibitions in the Crawford, The R.H.A., Visual in Carlow and (naturally) the Electric Picnic.

www.blaisesmith.com

CHILA BURMAN TO TRANSFORM COVENT GARDEN'S HISTORIC MARKET BUILDING INTO A NEON WONDERLAND

By Derek Culley



Today, Covent Garden, London's home of culture, announces that artist Chila Burman will take over the historic Market Building with a new immersive large scale art installation. Launching on 26 August, Burman will bring her vast neon sculptures into the building's South Hall, transforming the space into a giant neon wonderland filled with uplifting messages for visitors.

Visitors will be welcomed by the message "do you see words in rainbows" emblazoned in neon purple across the iconic entrance of the South Hall, and Burman's signature rich colours will transform the inside of the Market Building into a bright spectacle. The installation features a distinctive floating neon octagon suspended from the centre of the Hall, sculptures of

peacocks, tigers and snakes and bulls illuminating the space, plus uplifting words and collages throughout in incredible kaleidoscopic colours, all inspired by Burman's Hindu Punjabi heritage and her bold vision.

Sustainability, waste reduction, and environmental impact are themes that run through Chila's art and are paramount to the Covent Garden estate. Chila has incorporated iconic pieces from her previous installations as part of her commitment to sustainability, including her signature neon tiger on the North Piazza. She has also repurposed vinyl and sculptures from her Tate Britain winter installation, which sit alongside the newly commissioned elements - to reduce the environmental impact of the art world.

The collaboration with Burman further cements Covent Garden as a pioneer of culture within London, with contemporary public realm art from British artist Lakwena on display and previous large scale commissions from artists Damien Hirst, Charles Pétillon, Alex Chinneck, Jeff Koons, Jean-Charles de Castelbajac and Anthony Burrill amongst others.

Ensuring the Chila Burman Covent Garden experience is available to all, digital visitors can go online to discover an exact replica of the installation allowing e-visitors across the globe to digitally visit the immersive experience, exploring the space exactly as it sits in central London via 3D platform Matterport.

Alongside the installation, Covent Garden will launch a new campaign in September, running for two months. "The Colour of Creativity" sees Covent Garden celebrate individual brand stories across the entire estate. Drawing inspiration from Chila's Market Building neon wonderland, workshops, installations, and immersive pop-ups will creatively convey tales of craftsmanship and culture to visitors throughout the estate.

For visitors to the Covent Garden estate, the area offers an abundance of alfresco and indoor dining options. Global and independent restaurants, including newly opened Ave Mario, join favoured dining destinations Sushisamba, Darjeeling Express, La Goccia, Balthazar, Frenchie and more. Covent Garden offers open-air shopping in a historical setting with several

exciting new fashion and lifestyle openings, including Ganni, Arc'teryx and Vashi, which join Tiffany & Co. Charlotte Tilbury, Paul Smith, A.P.C, Free People, Sandro, Polo Ralph Lauren, Mulberry and many more. The widespread pedestrianised streets and historical pockets of the Covent Garden estate make for a joyful day of exploring, with nearby museums, the Royal Opera House and its iconic Piazza making it London's number one destination.

Catherine Riccomini, Director of Marketing & Communications, Capco, said: "Covent Garden has long been a patron of art and culture in London, and we are thrilled to have commissioned Chila Burman to showcase her vision and positivity with a landmark new installation. This collaboration creates a one-of-a-kind experience for all visitors to Covent Garden, and we can't wait to welcome visitors to discover it, alongside a fantastic programme of accompanying events."

Chila Burman commented: "I am so delighted to have been invited for this commission. Since moving to London, I've been drawn to Covent Garden to attend the Slade School of Fine Arts in 1981. It is this exciting energy and sense of magic that I'm capturing. Do you see words in rainbows will be a celebration of my Hindu Punjabi culture? Bright, exuberant, colourful and kaleidoscopic – the commission is designed to bring joy, positivity and a sense of magic to the public."

www.coventgarden.london

'A Song for Deirdre'

From the Beara Peninsula

Bill Griffin

By Derek Culley

"Billy Griffin's story is unique. Cork-born in 1947, Bill left school at 14 to re-line brake pads and clutches; he then went on to work at the Ford assembly plant that was once the central employer in his native Cork City. A thirst for adventure drove him to sign on as a roustabout, first on the North Sea and then on the Marathon Kinsale gas field closer to home. Griffin invested in an oil rig and branched out with drilling contract projects in Malaysia, Indonesia, Singapore, and North Africa.

As a young man, he moved to London in the mid-sixties to pursue his passion and path by becoming an artist. In 1971, however, drawn by the opportunity to travel and the challenge of a new career, Bill went to work in the oil fields. Rising quickly through the ranks, his natural business acumen and engineering abilities meant that Bill served as a board member and oil concession negotiator for some of the world's major oil companies by the eighties. Working in such diverse fields as Africa, Australia, Russia, and the Middle East allowed Griffin to experience the lifestyle and imagery of these places.

Bill has learned to bypass the traditional academic system and instead uses symbolism to expose us to the purest of imagery that will take us to the inner space of his mind. Although his style is not representational in the traditional sense, these are subverted images of traditional subjects.

Griffin is entirely in the present moment when he paints; his point of departure is the act of painting itself. Colour is his voice, and symbolism is his language. Bill's oil merchant roots allow him to comfortably work in tandem with his fingers, alluding to his "ten brushes are better the one" mindset." The Heritage Centre Bere Island September 2019 - Fintan Burke August 30th 2019 (West Cork Islands)

Art&Museum (A&M)

Bill, you are a self-taught artist who moved to London and began painting in the mid-1960s. Art in London proved to be a short-lived venture, and you spent the following 25 years plus working away from art. At 50 years of age, you pursued your desire to paint full-time. Living on the Beara Peninsula*, West Cork, with your partner Deirdre, the freedom embedded in your surroundings allows you to produce fantastical and wholly original paintings. This freedom of spirit and ability to paint directly from your subconscious through your earthy fingertips has resulted in over 40 solo exhibitions in the last 15 years. Your work has become highly collectable. Interestingly you do not list your exhibition venues but let your videos and works on your website represent your artistic achievements. Is there a reason for this?

Bill Griffin (BG)

I have had close to 40 odd solo exhibitions in Ireland and abroad. I didn't keep count. I exhibit to extend exposure as much as to attract sales. I delight in seeing my work displayed anywhere.

A&M

You walked away from financial security at 50 years of age and a successful career to become a full-time artist. Would you please discuss your philosophy and how you set your new mindset and approach?

BG

In 1999 I retired from the oil industry in which I had spent over 25 years. In truth, I had grown to detest it in its entirety. I had looked on in despair as over one million Iraqis died from U N sanctions inflicted on a helpless population. I was involved in the Oil For Food Agreement, and I hated it, so I quit. I tried along with Denis Halliday to expose the injustice of it all too little effect. And to his credit, so did Denis.

(A&M)

What is your purpose and methodology of working?

(BG)

My images have evolved through what I believe to be a deeper subconscious. I know that I am still role-playing, and indeed in the painting "A Song for Deirdre", I have assumed the role of God (a position for which I feel I am eminently qualified)! In reality, of course, I am but betraying a desire to find answers to the same old myriad of questions: what are we? Why are we? And what will become of us? By assuming guises, I can reflect my desire to create beauty. By utilising the most basic of ingredients, i. e., my hands, oil and pigment, I have endeavoured to place the utmost demand on the process of creating an order of thought.

The works have no counterpart in reality. Figures in moonlit landscapes are there only to balance the piece or cast shadows to create a mood. They are generally added to the work after it has succeeded for me as a stand-alone landscape. This addition helps the painting reach a bigger audience and one that is often intimidated. I continue to try to fathom how the mind can create order. All beauty and, therefore, art comes from the mind trying to create order. By making the work accessible, I have not simplified this process. If I have succeeded, only time will tell whether these works will appeal to unborn generations. In the end, all a painter can do is keep on painting.

A&M

A natural storyteller with titles of works heavily influenced by classical Christian / Judaic biblical tales and stories, you are a professed non-believer. A product of Christian Brothers primitive and physically abusive teaching methods, your works of religious content are admired by senior Church leaders, i.e., Archbishop Michael Jackson. Does this represent a contradiction?

Answer BM

I do not think so. I admire Michael for his qualities as a humanitarian. His religious beliefs are his affair. I will happily listen to his views and never question them. There is a unique history of genuinely great religious art. We need to be careful in discussing our appreciation of it. I saw fine work in a church in the south of France

hanging in the most terrible condition. Some were torn or had mould with water leaking through the roof on them or damaged frames. We could be in danger of throwing the baby out with the bathwater if these works aren't rescued.

A&M

Please discuss your soon to be released documentary on your work by Brian Cronin.

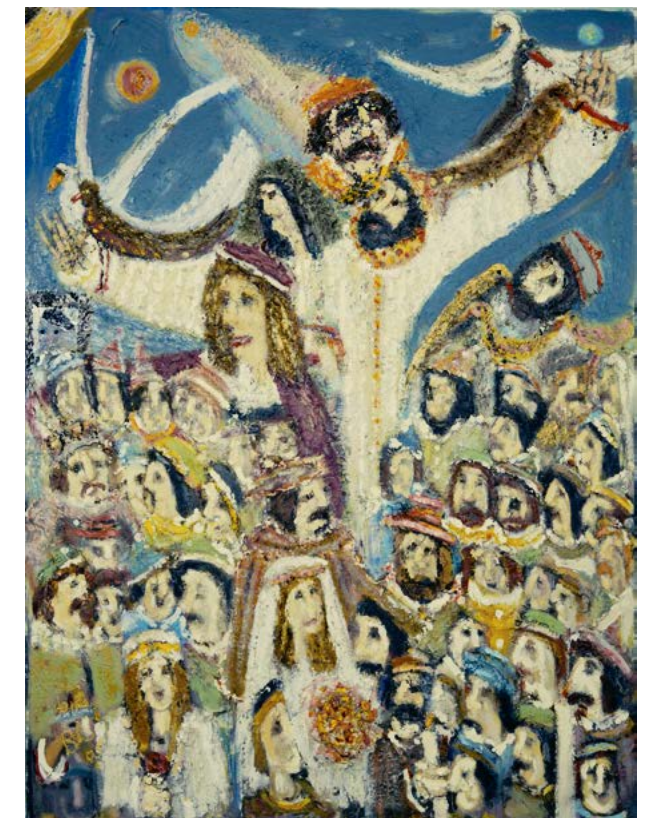
BG

I have known Brian Cronin for quite some time now, both as a friend and a filmmaker. He is a true artist. As to the film he's making, I can only look forward to it. It's entirely his project. My role is simply the subject matter of his work.

The Beara Peninsula is also home to many other artists, including John Kingerlee, Sarah Walker, Cormac Boydell, Rachel Perry, Tim Goulding, Danny Osbourne, John Bulger and Norman McClosely.

www.westcorkislands.com/bill-griffin-exhibition/

www.billgriffinart.com



Stephanie Smart

The House of Embroidered Paper



by Derek Culley

In 2017 Stephanie formally established The House of Embroidered Paper, a unique fashion house - fine art studio. Each garment produced is a work of paper textiles, created using only paper and thread, inspired by period and place, history and story. Stephanie began producing items of clothing from paper after seeing a paper kaftan, made for a Sultan in Istanbul, decorated with illustrations and scripture. One commentator wrote that such a vestment would have been worn "...not to get magical effects but...as a form of worship to put the mind in a particular mode of devotion." The simplicity of the shape of that paper Kaftan appeared to Stephanie reminiscent of a hospital gown; it seemed to allow for the representation of the fragility of both the human emotional-spiritual psyche and of the physical form.

Art & Museum (A&M)

A gifted Glass artist, how would you best describe your broader ambition as an artist?

Stephanie Smart (SS)

"Were I to try to describe the broader ambition I have for my work as an artist, as well as the general potential of Art as I understand it, I would have to shape my answer by referring to the following thinkers, philosophies and spiritual practices: i) Marcel Proust (20th-century French novelist): described the "true" artist as a "visual philosopher." ii) Plato (Ancient Greek philosopher): disapproved of the type of creative endeavour that merely produces third-hand impressions of our imperfect sense of second-hand reality. However, he talked of how the growth of the wings of the human soul can be encouraged through the experience of beauty and exposure to the (heavenly) 'Forms' (the invisible blueprints of visible reality). iii) Henry Corbin (20th-century French philosopher): detailed an entire "Imaginal" realm by studying Ancient Sufi philosophy and the work

of the Sufi mystic/philosopher Ibn Arabi. In this way, he distinguished between a lower realm of human fantasy and an arena in which human imagination integrates with the spiritual world. iv) William Wordsworth (British 19th century Romantic Poet): established his understanding of PRIMARY and Secondary imagination. v) Paul Klee (20th century Swiss Artist): said he sensed himself to be: "...more at home in the spirit realm." vi) Alchemy, derided as pseudoscience or the forerunner of modern science, is commonly portrayed as concerned only with the idea of turning base metal into gold. Historically, however, it is said that true alchemists were engaged in a subtle and sophisticated spiritual practice and an act of (re-)creation, one that was both practical and philosophical in nature. The alchemical ambition was reflected and re-enacted in the transmutation and manipulation of natural materials and projection of the ephemeral stuff of the mind; also through the application of symbolism, seen as the primary language of the imagination.

A&M: Was your journey/exploration unique?

SS: At times in my career, I have had doubts about the value of merely making more objects with which to fill up the world. But when I first began exploring and contextualising those doubts, I discovered that they were far from novel or particular to me.

The Land-artists of the 1960s and '70s, for example, began with the same concerns. Their answer was to work with natural materials of the sort that would perish, else to work in landscapes so immense as to be left un-scared by artistic influence. In this way, the, often wholly ephemeral, marks they made on the world were permanent only in

photographs taken at the time and seen as reflective of the human condition.

A&M: Did you find answers?

SS: I believe I have found the purpose I sought in the idea of creating beauty. Shocking or negative imagery was believed, by the Ancient Greeks, to encourage a base, unhealthy (opaque) existence, whilst beauty was understood to dissipate such layers and raise man's winged soul. I imagine the human spirit traversing the symbolic world of the imagination, connecting our mortal frames with our universal/soulful origins. Thereby inspiring artistic, spiritual, philosophical thought and many more disciplines besides. I believe creativity works best when it has an enlightened sense of personal and collective transmutation at its heart.

I've always believed in the act of looking, long and hard and deeply at the world, to the point, that is, at which one starts to see through it. I also believe, however, that it's essential to consider the consequences of the direction in which you aim your gaze and encourage others to look. I unashamedly strive to do work that is primarily aesthetically beautiful. My work seeks to examine the meeting points between the mind, body, spirit, consciousness, story, memory, awareness, and physicality. I'm particularly interested in the bridge between the physical and metaphysical, how these two aspects of being human might be seen to interpenetrate and might be made visible. Since finishing my MA in philosophy and cosmology, my work has reflected my study of the metaphysical philosophies of ancient and modern man.

I use words in my Art and consider images in any writing I do. I'm intrigued by: pattern; geometry; symmetry; shadow; translucency; layering/depth; craftsmanship; detail/intricacy. As well as lace and embroidery, I'm inspired by stained-glass and all types of applied decoration as well as Disguised Symbolism - a technique developed by Northern European Renaissance painters which involved the placement of specific objects within works of Art meant as allegorical metaphors (a dog, for example, was the disguised symbol of loyalty), such work was meant to be read like a book/a code. Also, by doodling: an action understood and engaged in by people of all ages as an immediate method of self-expression. Doodles tend to incorporate images

and words. Bridge the gap between logical thought and daydreaming/imagination. Incorporate the minimal, primitive and or intricate as well as the beautiful; hint at that which is both profane and profound." - Stephanie Smart.

A&M: Please discuss your current project, 'The Regency Wardrobe'.

SS: The Regency Wardrobe collection is made entirely of paper and thread. It is inspired by the Regency era and will be exhibited at the historic house Firle Place, East Sussex, from August 29th - October 26th 2021. The collection consists of 11 life-sized garments, 12 accessories, four wall hangings and a jewellery box. Pictures of the entire collection will go live on stephaniesmart.net from the start of the exhibition, but much of the research is already documented on the 'Research & Making' page. The Regency Wardrobe results from a 15-month residency at the Regency Town House, Hove, working with a team of volunteers, researching the period and local social history. I was also granted special access to the Royal Pavilion Brighton, The National Maritime Museum, The Fan Museum Greenwich, The National Trust fashion collection at Killerton House, the V&A clothworkers centre, Bath Fashion Museum and Firle Place, as well as the fashion collections at Chertsey and Worthing museums where parts of the collection will be exhibited this winter and next spring respectively. Booking is required at firle.com - if you book to see the house, from August 29th, you will see pieces from the collection in every room for free.

A&M: How do you go from Glass to people and paper?

SS: With paper, as with Glass, I'm interested in translucency and layers, the layers of the self and the layers of the world around us, how the two interact, and how invisible might be made visible on a fragile surface. Interestingly though both Glass and paper appear fragile, both are stronger than they look, as long as you work with them and not against their nature. My work today with paper, seeks to capture and interpret aspects of visual narratives in the form of apparently wearable garments. I am still aiming to look through and into. I see people

as layered, collated, collaged and constructed works of Art, 'wearing' around themselves sheaves of conscious and unconscious patterned expression, which is read and interpreted by others. In order to detail memory, story, history, I use paper textiles, papercraft techniques and embroidery combined with illustrated and written details. The ambition behind my work remains the same that every piece is that it be simultaneously visually beautiful, technically ambitious and conceptually interesting.

Conclusion.
In its 12th March 2021 publication, Tatler discusses and defines Stephanie's works in Firle House as high Art and not fashion. "Stephanie Smart is an extremely talented decorative paper textile artist and local Sussex girl, who is the master craftsman behind the exhibition.

Quite astonishingly, each of the 11 pieces you will witness with all the pomp, ceremony, ruffles and grandeur you'd expect from the Regency era are formed of thread and paper alone. It's quite miraculous. Stephanie is really a

fine artist who has established a unique fashion house, The House of Embroidered Paper (probably better described as a fine art studio). Her works are inspired by period, place, history and story – and 'The Regency Wardrobe' will be no exception." Annabel Sampson TATLER - A great accolade from Tatler.

To fully appreciate Stephanies Glass legacy and paper textile projects, a visit to her website would be advised and strongly encouraged.

stephaniesmart.net
www.tatler.com/article/the-regency-wardrobe-firle-place-stephanie-smart-the-house-of-embroidered-paper

The Regency Wardrobe at Firle Place, East Sussex, will run from Sunday, August 29th to Tuesday, October 26th 2021. Tickets are £11, and pre-booking is essential. For more information on timings and to book, visit:

www.fireplace.com



SS Sir Robert Smart in the Little Hal at Firle Place

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Why the artist Salvatore Garau will never create an NFT?

By Yuliana Arles

Salvatore Garau is a great, multifaceted artist of our time who perfectly combines various manifestations of his rebellious spirit. Like Marcel Duchamp in the early 20th century, Salvatore Garau revolutionized today's history of modern art by completely removing the object from the work of art, leaving only an idea that should awaken the viewer's imagination. His invisible sculpture "Io Sono" (in Italian, "I am") attracted the attention of the general world community and, despite the controversial attitudes towards it. Indeed, it is impossible to deny the enormous significance of this artwork in the history of art.

After graduating from the Academy of Fine Arts in Florence, he took up music professionally. In the '70s, he was the drummer for Stormy Six, a progressive opposition Italian rock band that was the mainstay of the music industry.

Yuliana Arles: Dear Salvatore, could you tell me your opinion is more effective in conveying specific thoughts and ideas to viewers? Music or art? Have you ever planned, or maybe you are planning, merging these two forms of expression?

Salvatore Garau: My real luck is always being happily dissatisfied. Success bores me quickly. Any project that catches my attention, once completed, is already losing my interest and immediately, my art is leading me towards another adventure. I can't find differences in artistic and creative forms in which I express myself. When I'm on drums, I'm a 100% musician. When I am in front of the canvas (above the canvas), I am 100% painter, and if I write a novel, I feel 100% a writer.

It is not schizophrenia. All my arts collaborate at the same time. When I paint, I feel the masses of colour like

a musical score. For example, I hear a background of the double bass with black, then a quick stroke of red suggests an electric guitar note to me.

In short, I feel Bach or Jimi Hendrix depending on my movements on the canvas. The same thing when I play; I perceive everything in the form of colour; every musical moment is, for me, a pictorial architecture.

In the 1,000 concerts with the Stormy Six, with the drums, it is as if I had painted hundreds of intertwining colours. In the same way, writing for me is music, painting and cinema at the same time. In short, while one art dominates the other, others are nevertheless close by and contribute to creating the work.

Blending two forms of expression? In one of the latest videos about the intangible sculpture "Aphrodite cries", which I exhibited on Wall Street in New York, I merged the image with the drums' music and the poetry. Playing and painting combined does not interest me. It seems to me to be a hackneyed and old performance.

Yuliana Arles: Marcel Duchamp revolutionized art in 1917, shifting the focus of art from a man-made object to the realm of an idea.

What is the main idea behind your immaterial works of art?

Salvatore Garau: The main idea of invisible works, such as "I Am", is to give strength to thought, poetry and imagination, not only of the artist but of anyone who finds himself in front of one of my immaterial works. For me, it is exhilarating to imagine the effort of people to imagine a sculpture that is not seen (physically) and to give it a shape with the help of only a title.



SALVATORE GARAU. Photo Gianfranco Mura

Do you know, Yuliana, that this thing is much more severe than you think? Losing the ability to imagine and think with one's head is the beginning of the end of humanity. Freedom is lost; this is the truth. You said well, I wanted to go beyond Duchamp and other great artists who have dealt with the theme of the invisible in different ways and with different concepts; I have eliminated everything, only the title remains.

Even the trace on the ground in the public square is made only for the video, but the next day it has already disappeared: the absolute nothing remains together with the absence of the artist. Now I feel this emptiness full of an infinity of things!

So much is full of energy as I would not have imagined when I conceived the intangible works. Works linked to a precise historical moment of the pandemic and the absence that dominated the planet are important to underline.

Yuliana Arles:
How do you feel about the transition of art into the

new format of NFT? What advantages do you see in this technology for artists? Will you tokenize your artwork?

Salvatore Garau: I will never do any NFT in my life! They are the most boring art form I can imagine. I think I'll be the only artist not to produce even one! Precisely because all the artists, absolutely everyone including fashion houses, museums, even the Vatican etc., who are committed to producing fricking NFT's, are contributing massively to the pollution of the planet.

I have read from those who study this phenomenon that the production of NFTs with the entire Blockchain and crypto-currency supply chain, including creating CO2 pollution equal to the pollution caused by world air traffic.

It is important to remember that I continue to be a painter of works rather than materials in addition to intangible works. I am attracted to opposites!

www.vinniejinn.com/yvartgallery

Lucian Freud Real LivesMay UNTIL 16 JANUARY 2022



Lucian Freud. *Man with a Thistle (Self-Portrait)* 1946 Oil paint on canvas © The Lucian Freud Archive _ Bridgeman Images

By Derek Culley

This summer, Tate Liverpool will stage a significant presentation of Lucian Freud (1922 - 2011) artworks, the first in the North West in over thirty years. Widely considered a master of modern portraiture, Freud was an artist who continued to expand his exploration of paint throughout his career. This focused exhibition will feature some of the artist's most iconic paintings, etchings, and photographs that provide an intimate glimpse into Freud's life. Lucian Freud: Real Lives concentrates on the artist's sitters, often friends and family, creating clusters of portraits of those he captured over time, thereby illuminating Freud's technical virtuosity and stylistic development.

Deeply private and guarded, it is through his work that we get to know Freud, the man. This exhibition tracks the personal and artistic changes he went through, revealing the different people who came in and out of his life over a prolific career spanning more than 60 years.

Freud painted unapologetic and frank celebrations of the human form, with a focus on physicality that had rarely been seen before. The exhibition will include some of his most celebrated works, including portraits of sitters such as performance artist Leigh Bowery, his first wife Kitty Garman, his friend and long-time studio assistant, the painter David Dawson, and his mother, Lucie Freud. Freud's representations of people, either in all the vulnerability of nakedness or in a transfixing, almost intrusive proximity, emphasise the subject's humanity, and he is now regarded as one of Britain's

great realist painters. The show also provides a rare opportunity to bring together all of the Freud works held within the Tate collection, including *Girl with a Kitten* 1947 and *Girl with a White Dog* 1950-1.

Lucian Freud: Real Lives will also feature exceptional examples of the artist's etchings, bringing together some of his early experiments of the 1940s and a substantial number of the increasingly large and complex compositions the artist created after his rediscovery of the medium in the early 1980s. Freud took a non-traditional, painterly approach to printmaking, treating the etching plate like a canvas, standing the copper upright on an easel and making finely etched lines. With the artist typically depicting the same sitters in etching and painting, the exhibition gives a great insight into Freud's mastery of both mediums.

Alongside Freud's work, the show will feature a selection of photographs that will shed further light on Freud's work and life, revealing how intertwined these two elements were. Cecil Beaton captured Freud in the 1950s and shows him at the start of his career. This is in sharp contrast to images later taken by Bruce Bernard and David Dawson taken from the early 1990s to 2010 show Freud at work with his sitters and give a unique insight into the artist working in his studio.

Lucian Freud: Real Lives is curated by Laura Bruni, Assistant Curator Tate Liverpool, and it will be accompanied by a series of events in the gallery and online.

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SEAWORKS

Paul Kenny

'The work, building on themes developed over fifty years, tries to find the awe-inspiring in that which is easily passed by. It contains issues of fragility, beauty and transience in the landscape: marks and scars left by man and the potential threat to the few remaining wilderness areas. Looking at the micro and thinking about the macro, I aim for each print to be a beautiful, irresistible, thought-provoking object.'

Born and educated in Salford, in the Northwest of England, Paul Kenny completed his Fine Arts Degree at Newcastle upon Tyne in 1975. In 2004 he returned to North Northumberland, where he now lives and works not far from Holy Island with his wife, Margaret.

Paul Kenny is a celebrated artist/photographer with an international reputation. He has been creating and developing his photographic works for half a century, and his works are featured in some of the world's significant public and private art collections (see CV).

Never shy to seek new ways to express his unique artistic vision. Over fifty years, he has moved seamlessly from monochrome to colour, from analogue to digital, from Plein air to studio and from camera to cameraless. Now in his seventieth year, his artistic journey has led to the creation of moving images.

He has travelled to work in Japan, France and Ireland, but the main focus in developing his unique vision is the remote beaches of Wester Ross in northwest Scotland and the Western fringes of the outlying Islands.

In 2000 he was made a Fellow of the Ballinglen Arts Foundation in North West Mayo, Eire.

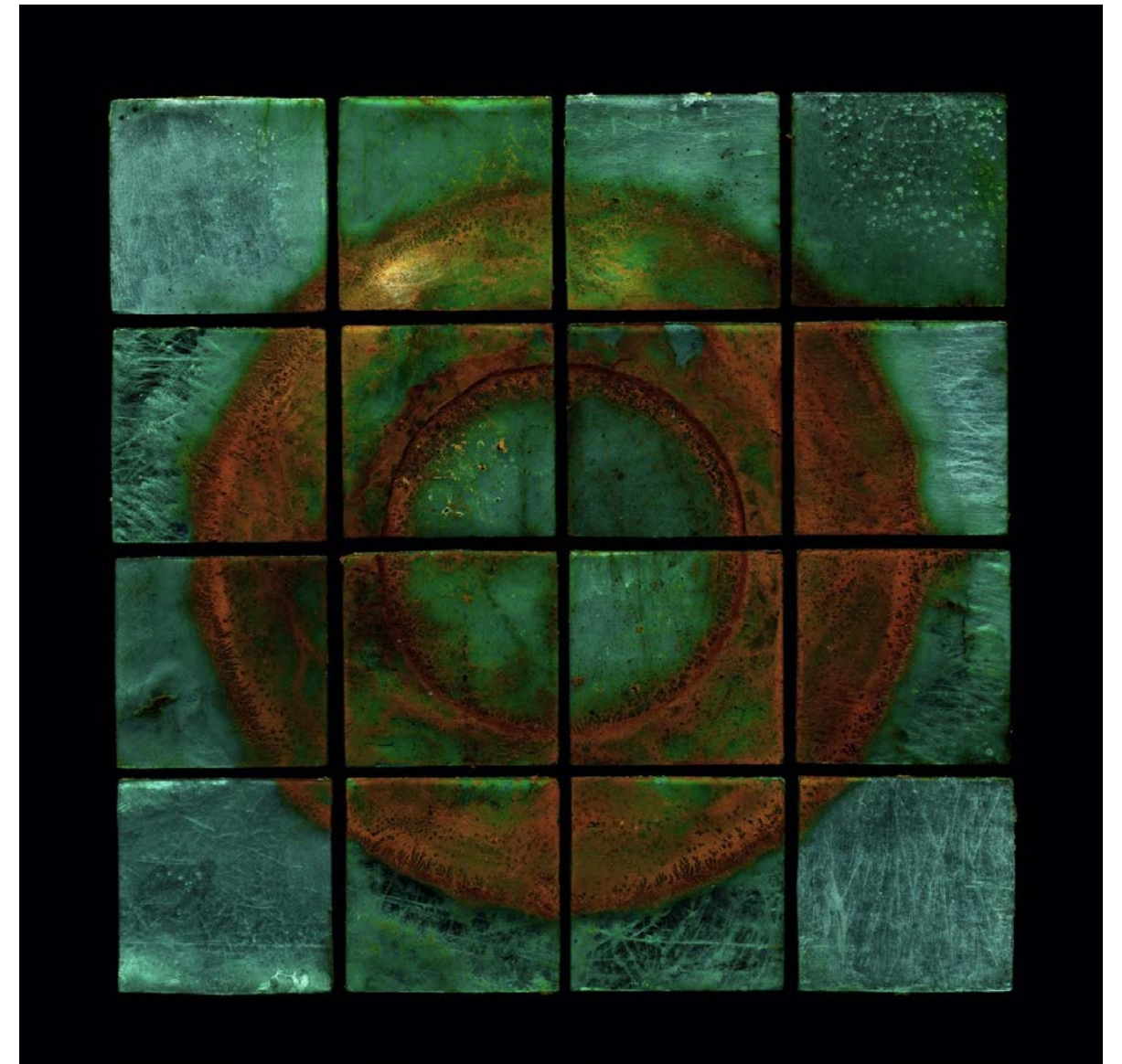
Art&Museum (AM)

What does your practice involve in creating images?

Paul Kenny (PK)

Working without a camera, I create abstract compositions on small glass plates with objects found on beaches and crystallised seawater. I have worked worldwide, but much of my work was produced in Scotland, the west coast of Ireland, and near my home in Northumberland. Each glass plate is scanned to produce large-scale photographs and lightboxes rich with opalescent colours, which form imagined landscapes.

In the last two years, I have been developing a hybrid animation style – slowly evolving versions of my still images that have been described as 'moving stills'. I build on themes of fragility and transience in the landscape. My work deals with the universal by focusing on the microscopic, often overlooked, landscape elements.



Paul Kenny.Mapping the strandline - sea metal plastic - 2016.

AM: Can you expand further with a sample project?

PK: Bun na Spéire is the first completed project, and I commissioned the composer and musician Richard J Birkin to create an original score. Combined, they are a complete artwork, a meditation, and a unique fifteen-minute visual and aural experience.

These works are not films or animation as such. Martin Barnes, curator of photography at the V&A, called them "moving stills". Bun na Spéire is created using seawater and scraps of metallic flotsam and jetsam collected from a beach at Downpatrick Head, Mayo. The title is an Irish Gaelic term for "horizon". The literal English translation is "bottom of the sky". The film comprises a set of slowly evolving still images that hypnotise and soothe viewers over the course of fifteen minutes.

AM: Robert MacFarlane speaks of the mystery that is 'Bun na Spéire.' "A really special work. I can honestly say I've never seen anything like it before. The mind is first puzzled by the nature of the work in terms of form/genre, then quickly falls under its spell. "Author of The Old Ways and Underland. Would you call 'Bun na Spéire' an artistic success?

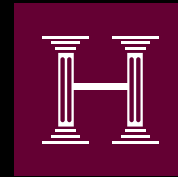
PK: My most finished piece, Bun na Spéire (The Bottom of the Sky), is 15.5 minutes and was so successful that I felt compelled to commission the composer Richard J Birkin to write and record an original soundtrack. Now the two are combined, I think it's the most assured, lovely piece of work I've ever made.

www.paul-kenny.co.uk



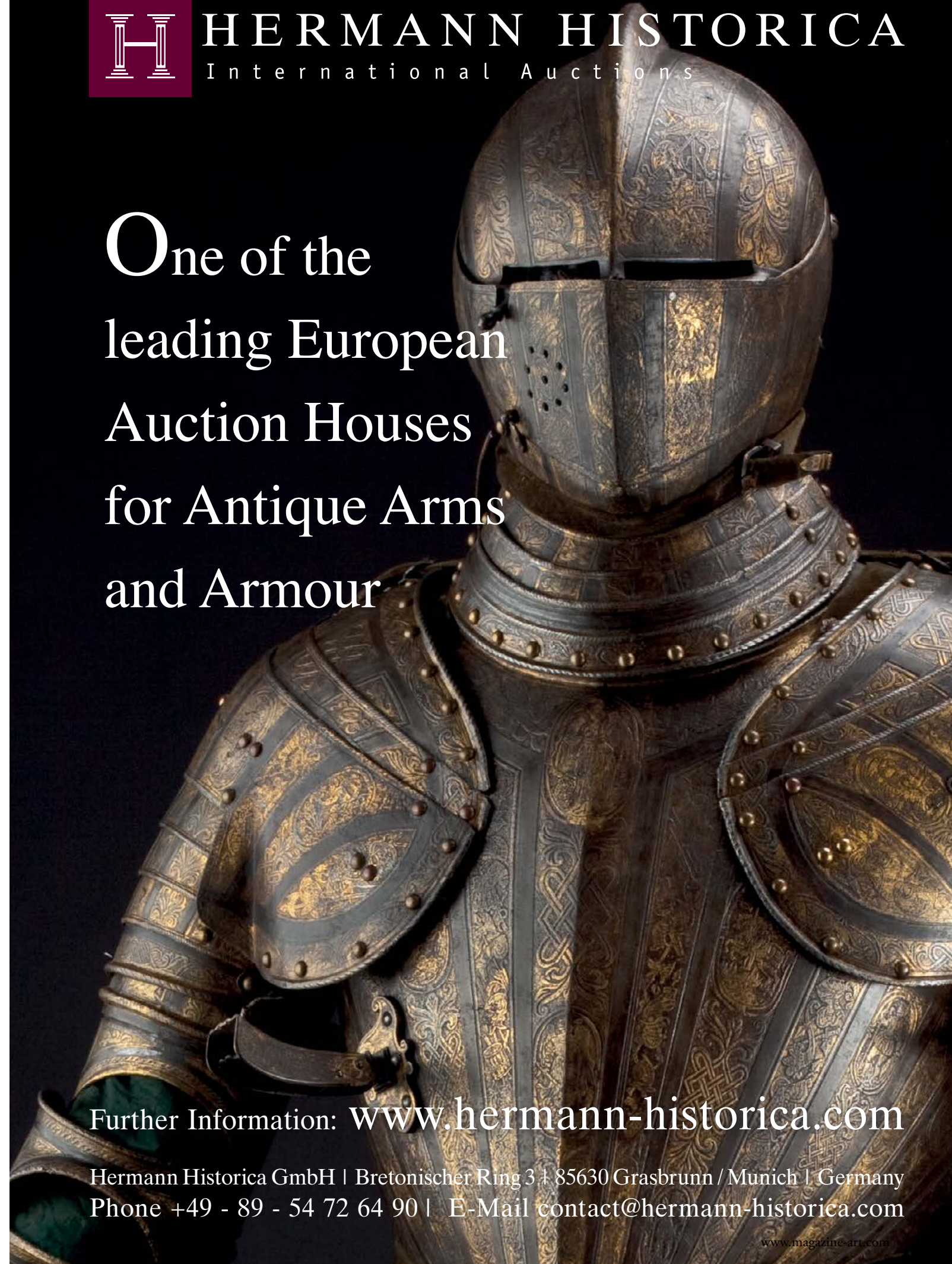
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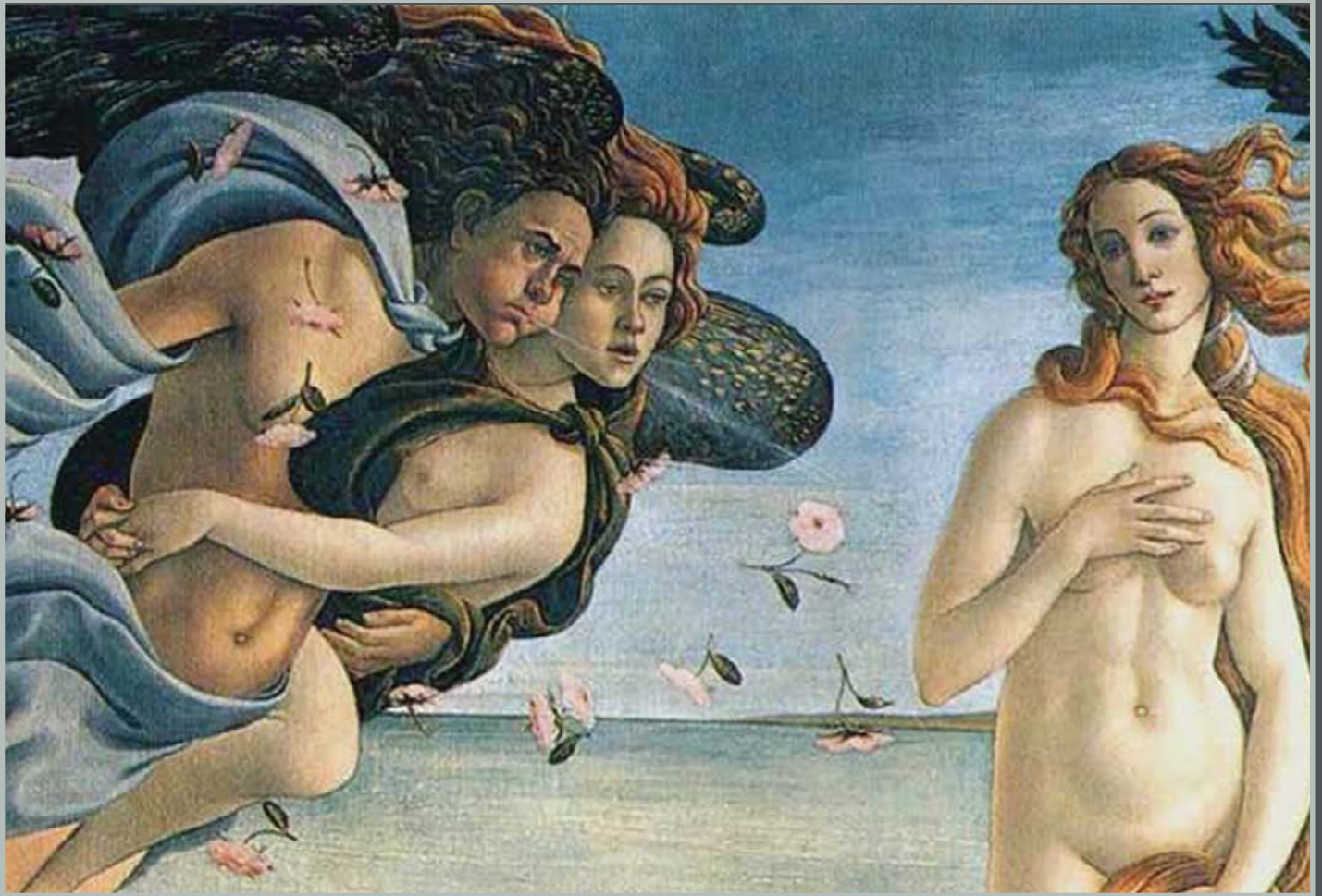
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