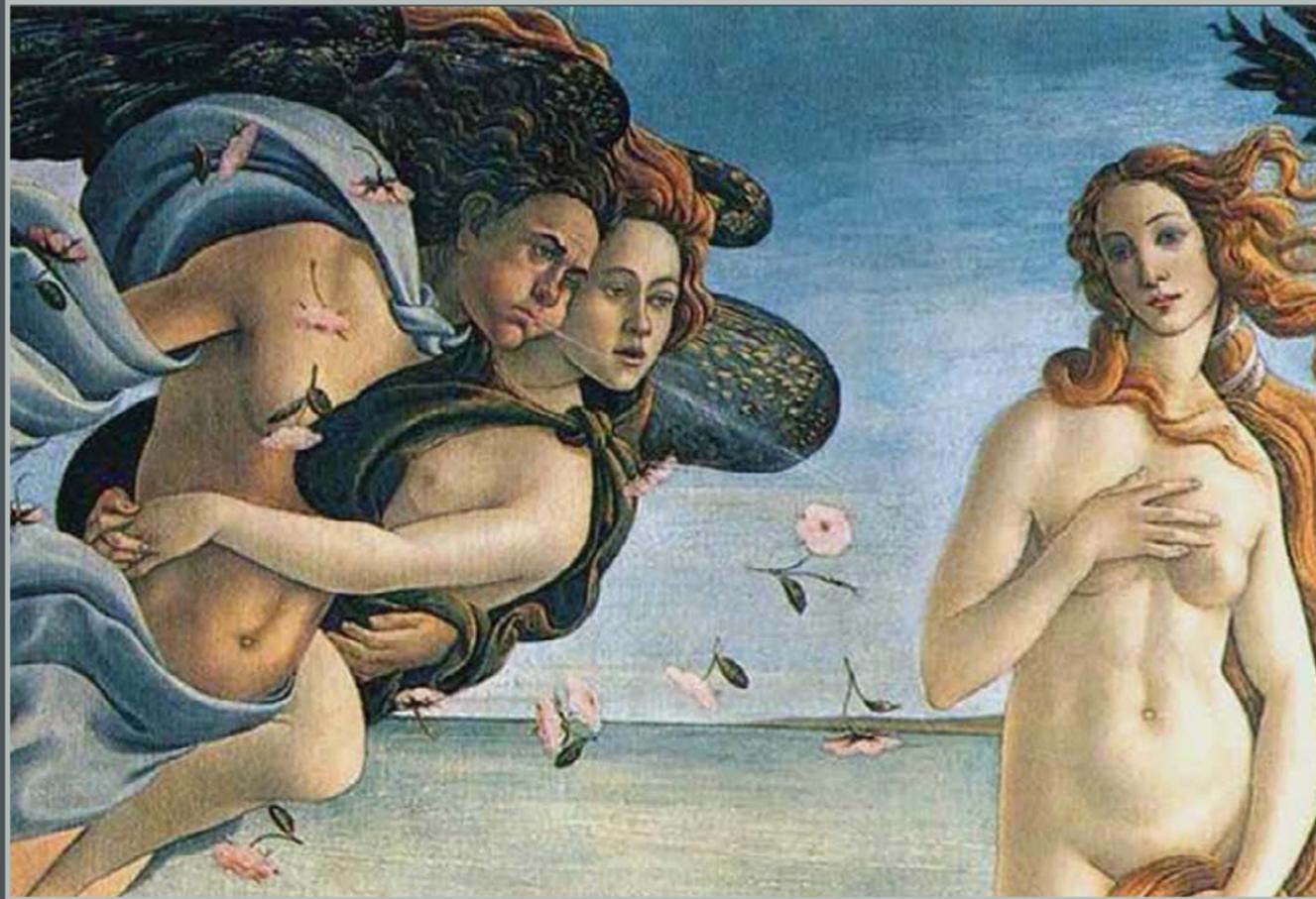


ART & MUSEUM

Spring Issue 2023

National
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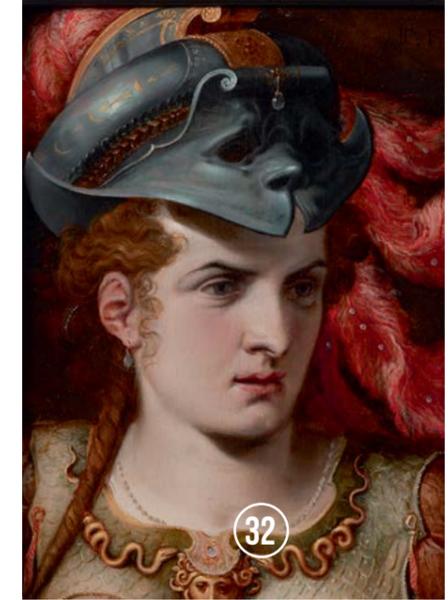
**LYDIA CORBETT, SYLVETTE DAVID
A RETROSPECTIVE**



**National Gallery of Ireland
Women Impressionists**



Natural History Museum



**National Gallery of Ireland
Rubens, Rembrandt and Vermeer**



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.

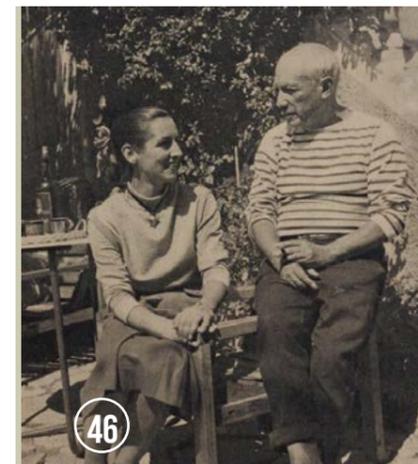
We are very receptive to new ideas for stories and editorials. We understand that one person's art is another person's poison, and this is one of the many ideas we will explore in the upcoming issues of 'Art & Museum' Magazine.

www.familyofficemag.com



**Urban Photography's Evolution at
Iconic Images Gallery**

**Prof. Dr. Enrique Mallen
Pablo Picasso**



**Françoise Gilot
A Triumph of Art and Resilience**



Heather James Art Advisory

LYDIA CORBETT, SYLVETTE DAVID A RETROSPECTIVE



Lydia Corbett, Sylvette David 'Rotterdam Sylvette and the Cat', Acrylic, 66 x 45.5cm.



Lydia Corbett, Sylvette David 'Memory of Provence', Oil, 46 x 66cm.



Lydia Corbett, Sylvette David 'The Companions of Song', Acrylic, 65 x 70cm.

Lydia Corbett, also known as Sylvette David and known to art lovers all over the world as "The Girl with the Ponytail", is Pablo Picasso's last living muse.

Born in Paris in 1934, Sylvette was invited by Picasso to his studio in Vallauris at the age of nineteen after he caught sight of her the previous year through an old pottery window and became fascinated by her. Picasso internalised her as his muse, in drawings and a series of lithographs, and she regularly posed for him from that fateful meeting onwards. The meeting would alter Sylvette's life. Sylvette David was for Picasso, his last, unobtainable love.

For many years Lydia Corbett has divided her time between homes in Devon and Provence. A hugely talented and still prolific artist in her own right, Corbett's works tell the story of a woman who shared Picasso's artistic life for a time and intertwined it with her own, continuing to develop her strong artistic voice.

The exhibition at the Penwith Gallery is one of Corbett's most comprehensive, bringing together early and late works, the watercolours and oils of the past thirty years alongside ceramics which the artist has gathered and repurposed, using them as a blank canvas for her self-portraits and recurring motifs. Many of the works attest to a return to source – memories of Picasso, of the inner life of objects. Corbett recaptures Sylvette as a girl, the subjects of her art through a process of assimilation and reduction – a vase of flowers, an old kettle, a church, the horses, the hammocks, the dappled sunshine of Camaret in Provence and the Mediterranean Sea.

Lydia Corbett is a visionary artist, no less visionary for her failing eyesight, as her subject is focused on inner

vision, inner presence. Lydia Corbett's Retrospective Exhibition at the Penwith Gallery is curated by the artist along with Lucien Berman.

The Penwith Gallery: Formerly an old pilchard packing factory, the Penwith Gallery has a remarkable complex of buildings, including three public galleries, artists' studios, a print workshop, a sculpture courtyard, shop and archive.

The Penwith Gallery is the home of the Penwith Society of Arts founded in 1949 by Barbara Hepworth, Ben Nicholson, Peter Lanyon, Bernard Leach, Sven Berlin and Wilhelmina Barns-Graham, amongst others. This association with so many progressive and influential artists has given the Penwith Society a unique place in British art history.

The Society moved to its present location in 1961 and the site was extended in the early 1970s to include a former underground car park and adjacent buildings. A charitable company – Penwith Galleries Ltd – was created to arrange the programme of exhibitions, execute all gallery business and manage the entire complex.

Today the Penwith offers a year-round programme of exhibitions by Society Members and Associates, as well as those by other artists from Cornwall and further afield. Penwith Gallery, Back Road West, St Ives, Cornwall, TR26 1NL

For more information, including details on all our exhibitions and to join our mailing list, please visit <https://penwithgallery.com>



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Berthe Morisot, The Artist's Daughter, Julie, with her Nanny, c. 1884
 Minneapolis Institute of Art, The John R. Van Derlip Fund, 96.40 Photo:
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Eva Gonzales, Children on the Sand Dunes, Grandcamp,
 1877-78. National Gallery of Ireland Collection

National Gallery of Ireland Women Impressionists

27 June – 6 October 2024

The National Gallery of Ireland will celebrate the 150th anniversary of the first Impressionist exhibition that took place in Paris in 1874 with a major international loan exhibition.

Women Impressionists focuses on four women artists associated with Impressionism – Berthe Morisot (1841-1895), Eva Gonzalès (1849-1883), Marie Bracquemond (1860-1914), and Mary Cassatt (1844-1926). All but Eva Gonzales exhibited at Impressionist exhibitions (of which there were eight over the following 12 years).

Women Impressionists will include around 60 works drawn from collections worldwide.

The exhibition explores how each of these artists navigated complex personal and professional networks to create and exhibit their art. It highlights their collective desire to make modern art and shows how they interpreted the evolving idea of Impressionism in individual ways.

Impressionist artists are renowned for using friends and family members as models. This is especially so for

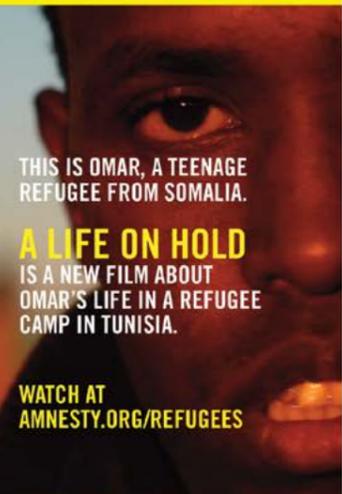
women Impressionists, who had relatively restricted access to professional models and social spaces. In the intimacy of homes and gardens, they painted their husbands, mothers, sisters, children, nieces, and nephews. These artists did not only look inwards; they looked at the world around them, to contemporary artists, and to art history through prints and copies, as well as visits to museums and galleries.

Highlights include an exceptional portrayal of an intimate domestic scene, *The Artist's Daughter, Julie, with her Nanny*, c.1884, by Berthe Morisot (Minneapolis Institute of Art). The painting shows the artist's daughter Julie watching her nanny sewing. The idea of veiling and revealing is integral to Morisot's work and can be seen here. Marie Bracquemond's painting *Le Goûter*, c.1880 (Musée du Petit Palais) is set on the terrace of the Villa Brancas, the artist's home in Sèvres. The work reveals her deep admiration of Claude Monet's techniques and her focused reinvention of them.

Mary Cassatt was one of the most original painters of women and children in 19th-century art. Her painting

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Susan Comforting the Baby, c.1881 (Columbus Museum of Art) – another exhibition highlight – shows a young woman soothing one of the artist's infant nieces or nephews. In keeping with her Impressionism, Cassatt has left areas of canvas unpainted, and others sketched in with loose brushstrokes.

Finally, the exhibition also features a large painting which is one of three that Eva Gonzalès exhibited at the Salon in 1870. *Enfant de troupe*, 1870, makes clear the artist's early interest in 17th-century Spanish art through the staging of the composition, reduced yet vibrant palette, and use of shadow.

Dr Caroline Campbell, Director of the National Gallery of Ireland, said: "In an important anniversary year for the National Gallery of Ireland – as we celebrate our 160th birthday – it is very exciting to mark another important anniversary in the history of art by bringing this exhibition to Ireland. 150 years on from the first Impressionist exhibition in Paris, we look forward to opening our doors to visitors from Ireland and abroad to discover works by these four women artists. The works in our permanent collection by Berthe Morisot and Eva Gonzalés are firm favourites so we hope that this exhibition will delight and intrigue throughout the summer."

Women Impressionists has been devised by Ordrupgaard, Denmark, where it is on display from 9 February to 20 May 2024.

Friends of the National Gallery of Ireland receive free unlimited entry to all exhibitions. Tickets are also free for children (18 and under), international protection applicants, refugees and carers. There is free entry for all to the exhibition on Wednesday mornings and tickets are €5 on Thursday evenings.

The Gallery would like to thank the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media for their ongoing support.

The National Gallery of Ireland in Dublin is one of the country's most popular visitor attractions housing the nation's collection of European and Irish art from about 1300 to the present day, and an extensive Library & Archive. Entry to the collection is free for all to enjoy, learn and be inspired.

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Tuwaiq Sculpture 2024 returns with a live sculpting symposium



Photo © Tuwaiq Sculpture 2024, a Riyadh Art Program

January 10, 2024, Riyadh—Tuwaiq Sculpture is returning to Riyadh for its fifth edition, inviting the public to watch artists sculpt new works and participate in a diverse public program of panel discussions, talks, guided tours, and interactive workshops.

Tuwaiq Sculpture is part of the Riyadh Art program, which seeks to turn Riyadh into a “gallery without walls”, with more than 1,000 artworks to be displayed across the city in the coming years. Launched in 2019, Tuwaiq Sculpture has since engaged with 120 renowned local and international artists and thousands of visitors.

This year, 30 artists from Saudi Arabia and worldwide will produce large-scale sculptures, later installed across the city as permanent public artworks, encouraging creativity, engaging diverse communities, and enriching lives.

Curated by Marek Wolynski (Lead Curator) and Fahad Aljebreen (Associate Curator), Tuwaiq Sculpture 2024 explores the theme ‘Dimensions of Movement’, which evokes the essence of progress and expansion, reflecting the accelerating advancements of modern society. The theme captures the vitality of Riyadh’s ongoing transformation and its ambitious drive towards innovation and new horizons. It beckons sculptors to craft bold, awe-inspiring artworks that transcend boundaries, convey a sense of speed and power, expand perceptions of space and time, and embody the Saudi spirit of progress and boundless potential.

Commenting on this year’s festival, Marek Wolynski said: “Echoing Riyadh’s transformative journey, Tuwaiq Sculpture 2024 provides a range of opportunities to explore three-dimensional art in all facets. From the artists showcasing and sharing their knowledge and skills to the public program immersing participants in hands-on experiences of art-making and insightful discussions, the 5th edition of Tuwaiq Sculpture serves as a dynamic platform where art, community, and urban transformation converge.”

Artists from 20 countries will produce their sculptures on-site at ROSHN Front from January 14 to February 8, 2024. Visitors are welcome to see the live sculpting from 10 am to 12:30 pm and from 2 pm to 5 pm every day of the week except Sundays, with workshops and other free public activities happening on selected evenings.

This year marks the first time that participants are sculpting exclusively in granite. This primary artistic medium adds a new dimension to Tuwaiq Sculpture, showcasing the artists’ adaptability and creativity in the face of a formidable material.

The public program at ROSHN Front throughout the festival will comprise 15-panel talks and more than 30 workshops exploring sculptural forms across diverse approaches and materials, catering to beginners and intermediate levels. The program includes masterclasses from prominent artists, including a welding and metal sculpting workshop by Saddek Wasil and a chair-making workshop by Amr Abuzaid. The program will also feature educational visits to over 20 local schools and universities.

After 23 days of sculpting during the symposium, the completed artworks will be exhibited at ROSHN from February 12 to 24, 2024. Later, the sculptures will be permanently relocated across the city, enriching the Riyadh Art collection.

Sarah Alruwayti, Tuwaiq Sculpture Director, Royal Commission for Riyadh City, says: “Tuwaiq Sculpture, now in its 5th Edition, has become a significant international event on the global sculpting calendar. This year, we welcome 30 artists from 20 countries who will come together to create wonderful sculptures and participate in a symposium that fosters collaboration between artists and art communities worldwide.” Visit the Riyadh Art website:

<https://riyadhart.sa/en/tuwaiq-sculpture/>

Out Shopping

The dresses of Marion and Maud Sambourne (1880-1910)

Leighton House and Sambourne House 23 March – 20 October 2024

A display of rare, nationally significant outfits is at the heart of Out shopping: The dresses of Marion and Maud Sambourne (1880-1910), a major new exhibition which shines a spotlight on the intimate story of a middle-class mother and her affluent daughter at a moment in history that shaped the way fashion is consumed today.

Several of the outfits have never been publicly displayed before and others have not been seen for more than two decades. A number are rare surviving examples by leading – often female – designers of the era. All are being conserved especially for the exhibition.

Marion Sambourne (1851-1914) was the wife of Victorian illustrator and Punch cartoonist Linley Sambourne (1844-1910). Their daughter, Maud (1875-1960), shared an artistic flair which she abandoned in pursuit of a prosperous marriage with Leonard Messel (1872-1953).

The Sambourne family home at 18 Stafford Terrace has been preserved intact as a unique surviving example of an artistic middle-class home of the period including many of the family's papers, diaries, and correspondence. For the first time this exhibition looks at the lives of Marion and Maud Sambourne and their interest in fashion.

The exhibition will include more than 40 exhibits which marked important moments in both Marion and Maud's lives, offering a detailed picture of their 'mother and daughter' relationship and how fashion informed their distinct personalities.

Alongside the 10 dresses, there will be photographs, letters, drawings and receipts (from fabrics and accessories to the all-important corsets) from the Sambourne archive. By placing these objects in the context of their wearers' lives and relationship - both with fashion and each other –visitors will be able to explore their shopping habits and distinct tastes, along with the important



Out Shopping The Dresses of Marion and Maud Sambourne ©RBKC. Image Jaron James



Out Shopping The Dresses of Marion and Maud Sambourne ©RBKC. Image Jaron James



Out Shopping The Dresses of Marion and Maud Sambourne ©RBKC. Image Jaron James



Out Shopping The Dresses of Marion and Maud Sambourne ©RBKC. Image Jaron James



Out Shopping The Dresses of Marion and Maud Sambourne ©RBKC. Image Jaron James

role shopping and dressmaking played in the lives of women in this period. Highlights include the exquisite blue skirt and jacket with lace cuffs made by eminent court and society dressmaker Sarah Fullerton Monteith Young which Marion wore to her daughter's wedding (1898); Maud's brown velvet embellished chiffon day dress by Mascotte (1906), and the crepe silk lilac tea gown (c.1899-1904) which she wore during her pregnancy, the only maternity piece that survived in the collection.

To go on display, all of the dresses are being conserved by leading textile conservator Janie Lightfoot in her London studio. Encompassing extensive research and painstaking work, this part of the project has been funded with the help of The Friends of Leighton House, grants from the Pilgrim Trust and the Dr. Lee McCormick Edwards Charitable Foundation and an Elizabeth Hammond grant from The Costume Society.

For the first time in the history of the museums, the exhibitions will span across three spaces offering an immersive experience for visitors into the worlds of dress making, the early 20th century shopping experience and Kensington as

a fashion district in the late Victorian era.

At Leighton House, the collection of dresses and unseen archive treasures will be on display in the Verey Exhibition Gallery. In the Tavolozza Drawings Gallery, Out in Paris will present a selection of street style photography by Marion's husband, Linley Sambourne taken during a weekend in Paris in 1906.

The exhibition journey continues at nearby Sambourne House, with a small display plus a documentary film on the conservation process, providing additional insights into the family life of the Sambournes and the opportunity to explore their 'house beautiful' designed in the so-called Aesthetic style.

The exhibition will be accompanied by a publication that will emulate the design and format of late 19th-century fashion magazines. Along with articles exploring the women of the Sambourne family and the history of the main dresses, there will also be recipes of the period and arts and crafts patterns which readers can follow to create their own tote bag.

Daniel Robbins, Senior Curator at Leighton House and Sambourne House, says: "The collections associated with Sambourne House are astonishingly rich and varied. Through this exhibition we are able to reveal these exceptional examples of Marion and Maud's dresses and for the first time draw on the extensive archive that accompanies the house to tell the story of the place of fashion in their lives in an immediate and engaging way."

Kim Taylor-Smith, Lead Member for Employment, Culture and Economy, says: "A joint exhibition between Sambourne House and Leighton House will for the first time showcase fashion and photography, carrying visitors back to a time when department stores and dressmakers lined the streets in Kensington. "Out Shopping" is a fascinating journey through the lives and wardrobes of the women of the Sambourne family'."

www.rbkc.gov.uk/museums



Allan Tannenbaum
James Brown Jump, 1979
©1979 Allan Tannenbaum, courtesy of Iconic Images Gallery

Bright Lights, Big City

Urban Photography's Evolution at Iconic Images Gallery

Iconic Images Gallery, London presents Bright Lights, Big City, featuring more than fifteen renowned photographers whose work captures the glamour, grime, connection and isolation that defines the metropolitan experience in the 20th and 21st centuries.

Featuring the brooding and beautiful photography of Daniel Sackheim, exhibiting for the first time in London, Bright Lights, Big City explores our changing perspective on urban landscapes, tracing a line from the bustling rush-hour sidewalks of Ted Williams' never-before-seen images of 1950s



Terry O'Neill
The Rolling Stones in Soho, 1964.
© Terry O'Neill/Iconic Images, courtesy of Iconic Images Gallery

Chicago, through Terry O'Neill, Gered Mankowitz and Douglas Kirkland's star-studded London and LA of the 60s and 70s, Norman Parkinson's dizzying fashion in Paris, and the gritty glitz of New York City from the 50s onwards through the lenses of Eve Arnold, Sonia Moskowitz, Allan Tannenbaum and Dafydd Jones.

The cities of the 20th century thrummed like magnets, drawing in their populations from rural hinterlands and across borders and seas. City lights glowed with the prospect of prosperity, fortune or fame. In Chicago and New York, people filled cafes, catwalks and discos, whilst Swinging 60s London became the epicentre of youth culture; the 70s saw nonconformists of every psychedelic stripe make LA and San Francisco their spiritual home. In this pre-internet age, cities were the connective hubs, the centres of cultural transfer and emergent communities.

Now, in the post-internet, post-pandemic 21st century, cities have become fickle giants: shining with financial promise, but intimidating and unstable, thronging with masked crowds in one moment, locked down and deserted in the next. If the lights of the 21st century city are brighter than ever, the shadows it casts are deeper and longer.

"We are thrilled to be displaying such a diverse and distinguished range of photographers in our first show of 2024," says Carrie Kania, Creative Director at Iconic Images. "As the scene of every kind of human drama and emotion, the city has been a muse for artists from Dickens up to the modern day. Bright Lights, Big City is a celebration of everything from urban photojournalism and documentary street photography to iconic fashion campaigns and celebrities caught in the concrete jungle."



Gered Mankowitz
The Yardbirds photographed in Ormand Yard, London, 1966.
© Gered Mankowitz/Iconic Images, courtesy of Iconic Images Gallery



Kate Moss during a night out, 2007 © Greg Brennan courtesy of Iconic Images Gallery
16 January 2007, Kate's birthday

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Mara Sfara

Lucite Acrylic Sculptures

by Alex Appel

Bright and translucent, playful and meaningful, these ideas come together in Mara Sfara's work. The contemporary artist is more than just a classical creator. She makes bold sculptures out of lucite acrylic.

This unique art form is a relatively new medium to sculpt, and Sfara is one of a handful of artists advancing its use.

Lucite acrylic, commonly referred to as lucite, is a clear, translucent crystal that is resistant to water and ultraviolet rays. The Dupont Corporation invented it in 1931, and at the time, it was a light, low-density material stronger than other plastics.

According to Century Manufacturing, it was used in World War II aeroplanes because of its strength and resistance to bullets.

Decades later, Frederick Hart famously started using lucite acrylic in his sculptures. According to the National Endowment for the Arts, this innovation is considered one of the tremendous artistic innovations of the twentieth century. Hart, who began sculpting to create works for Cathedrals, was inspired by the divine. His acrylics often depict Grecian figures and have prominent Catholic imagery and themes.

Sfara has a different motivation: love.

Her pop-art style lucite sculptures depict cute animals like penguins, rabbits, elephants, sea turtles, and teddy bears, among other creatures. And while the art is joyful to look at, Sfara says there is a deeper meaning in her work. The sculptures are meant to convey compassion between species and among humans.

"They're about falling in love, and that's something key to humanity," Sfara said. "If you can fall in love with something that doesn't look like you, it breaks down a

prejudice, and you just hope that prevails to people who don't look like you."

It's more than just an appreciation of the natural world: these animals have cultural significance, evoking feelings of affection, comfort, and security.

"These are lovable animals," Sfara said. A teddy bear represents to people a lovable sense of security from when you were young, safe, and had no worries, and you want to share that love with people."

Each animal has its symbolic message. For example, according to the National Oceanic and Atmospheric Administration, sea turtles have a lifespan of 50 to 100 years. They like to move slowly, their shells are beautiful and detailed, and their movements are graceful. All of these factors combined, plus the sheer joy she feels when seeing them in person, embody serenity and capture the imagination, Sfara said.

Rabbits are fun and playful but can also be intelligent and cunning. They play tricks to outsmart their predators. Penguins are odd and goofy, but they also care greatly for their young and can thrive in some of the harshest conditions on earth.

"This work is about hitting your heart, making your heart come alive, and fulfilling that need to be loved," she said. "Who doesn't love a bunny? Who doesn't love a penguin? They're so adorable; who doesn't love one?"

And, of course, there is the teddy bear. They are among the most common gifts given to children in the United States. This sense of comfort is not lost in adulthood. A survey —albeit one sponsored by Build-A-Bear Workshop—found that half of adults hold on to their childhood teddy bears for decades. That same survey found that over 40% of adults sleep with a stuffed animal.



Hot Pink Bear

"These teddies are security, belonging, and a good time in your life. It's about love," Sfara said. You give it because it's about love; you own it because it's about love."

This is a common theme in Sfara's artwork. Her paintings also highlight the intimate relationship between animals and the natural world. She also made several bronze sculptures with animal motifs in them.

"I was working with bronze, and it just didn't have that sparkle; it didn't have the gleam," she said. I focused on sculpturing gods and goddesses, which was fun and whimsical. I started approaching animals, so I put a part of animals on the gods and goddesses, and once I started moving to that, I wanted to do something that was high-quality and special."

She began looking for another way to sculpt. The first thing she figured out was that she wanted something seamless.

"I changed from the bronze to the smooth pieces," Sfara said. "It's like writing, where you use only what's



Aqua Bunny

necessary to express what you need. That's what these animals are. They are only what's necessary to express what you need. They're with forms and shapes."

There is no shortage of materials to make sculptures out of. Sfara carefully considered different methods.

"Glass doesn't have the same reflective quality, it doesn't feel like the Milky Way, it doesn't feel like the stars... it doesn't have the same twinkle," she said.

Ultimately, she settled on lucite.

"Very few people can make lucite (sculptures)," Sfara said. "It's a high skill, challenging, and that's why you create something special."

It takes hours to model, sculpt, and buff each sculpture. The Lucite must be consistent, and the sparkles must be evenly distributed so the end product looks seamless and timeless. Sfara said. But the seamless, joyful, and otherworldly result is worth it.

www.marafinearts.com



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

PABLO PICASSO

In 2024, we commemorate the centenary of the premiere of the ballet *Mercure* in Paris, the idea for which originated with the impresario Comte Etienne de Beaumont (1883–1956). While on vacation in Antibes in 1923, Picasso had reestablished contact with the count and his wife Edith. Beaumont had used this opportunity to secure the artist's commitment to design the decor and costumes for this new ballet that would open the following year in June. Etienne was one of the great aristocratic patrons of modern art and music in Paris during the period between the two World Wars. An enthusiast of the avant-garde, he is best remembered for the lavish parties and extravagant costume balls he hosted at his lavish Hôtel de Masseran. He had been introduced to Picasso by Jean Cocteau (1889–1963) when the artist had attended one of Beaumont's first balls, the *Soirée Babel*. Beaumont had been trying to get him involved in one of these soirées for some time. He had even used Erik Satie (1866–1925) to try to intercede in his favor.

The first concrete details of Beaumont's plans for his new ballet, originally called *Les Aventures de Mercure*, are found in a letter dating from February 18, 1924 addressed to Satie in which he wrote: "In confirmation of our conversation yesterday evening I come to kindly request you to write for us a divertissement of eight to ten minutes, which we project to make with Picasso and Massine based on the theme of the adventures of Mercury." The ballet's subtitle, *poses plastiques*, implied that its three acts consisted of separate entities, unconnected by any narrative thread: a suite of images with no story other than the sudden "presence" of the human figures and their impact on the stage.

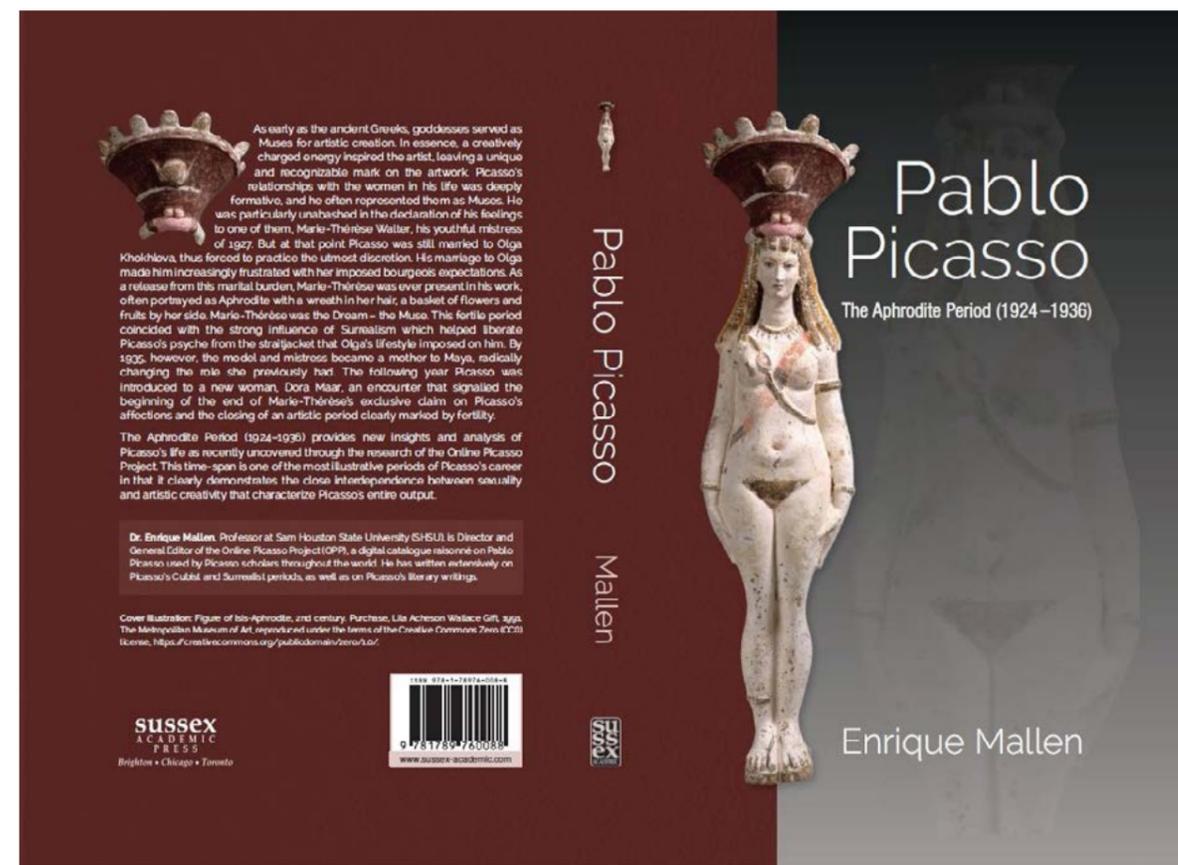
During the spring, Pablo worked on preparatory studies for the ballet, drawing parallels between the dancers and the drawings on ancient Greek vases. But if the inspiration came from the art of the past, his goal was to use their influence to further his new plastic principles. His work was innovative precisely because it involved reinterpreting classical subjects and styles in modern ways, pulling them away from their original context in order to redefine established pictorial ideas. Growing out of these sketches, his curtain design turned out to be quite simple; the sinuous line describing two familiar silhouettes, a tall white Harlequin strumming a guitar and a red Pierrot playing a fiddle, both enveloped by undulating continuous curves. This dynamic outline of the two figures was intended to set the key for everything that appeared when the curtain rose to show a totally unfamiliar world. The hiatus between these arabesques and the colored shapes accentuated the movement of the characters. Indeed, the curtain was meant as a prelude to the revolutionary sets behind it which consisted of dancers' outlines against wire elements affixed to flat surfaces moved around by hidden stagehands, giving their movements a syncopated rhythm in harmony with Satie's score. Much of the scenery flowed, not only figuratively, but also formally, its free-form shapes vaguely hinting at the form of the more precise signs inscribed within and at times overflowing their borders. In fact, the entire ballet was based on this idea of a disassociation between line and color.

Mercure did not just share in the modernist spirit of the Ballet Russes; it pushed the established conception of the ballet even further, simultaneously redefining the

very notion of modernity. It effectively moved the avant-garde in a new direction by mixing various levels of perception—the visual and the musical—in a highly concentrated form. The significance of this combination of different media was important for Picasso. After all, he was a master at stripping entities of their conventional appearance and meaning, then reassembling them in new ways as a collage. The concept of the poses plastiques allowed music and movement to substitute for each other in order to completely develop a new image. Music no longer solely complemented the movements of the dancers, it could also express a single, static pose. Similarly, the concept of movement in dance was overcome, deconstructing the accepted idea of ballet. In fact, given the static nature of the choreography, the ballet took on the attributes of an action painting, as it proceeded through a series of loosely linked images. Paradoxically, while the outlines developed by Picasso for *Mercure* might have had as its goal a representation of static scenes, echoing Massine's choreography, they served to enhance the linear dynamism of his future compositions. The curvilinear dynamics, which were, from 1924 on, to steer his painting towards uncharted territories, can be traced back to Cubism. Baldassari sees

evidence of an undulatory repertory of motifs already a decade earlier during the synthetic phase of Cubism when "the irreducible unconscious" managed to elicit certain "obsessive, irrational associations" from even the strictest geometric compositions. Picasso was quite fond of rebuses, anagrams, pictograms, etc. Using these devices, he played on latent illusionism, subverting it through pictorial syncretism, opening a breach through which new signs could emerge. As he later recognized, "one of the fundamental points about Cubism is this: Not only did we try to displace reality, reality was no longer in the object. Reality was in the painting."

By May, Beaumont had started making the final arrangements with Massine for a series of performances that would include *Mercure* as part of its program. Around this time, in an interview with Pierre de Massot for *Paris-Journal*, Satie commented: "Though it has a subject, this ballet has no plot. It is a purely decorative spectacle, and you can imagine Picasso's marvelous contribution, which I have attempted to translate musically. My aim has been to make my music an integral part, so to speak, with the actions and gestures of the people who move about in this simple exercise. You can see poses exactly



Enrique Mallen. *Pablo Picasso: The Aphrodite Period (1924–1936)*. Brighton: Sussex Academic Press. 2020

like them in any fairground. The spectacle is related quite simply to the music-hall, without stylization or any rapport with things artistic. In other respects, I would always return to the subtitle, Poses plastiques, which I find magnificent."

Due to inexperience, Beaumont had neglected to secure a space for the company to rehearse even as late as early June. As a result, the dancers had to practice in the elegant rooms of his residence. However luxurious the setting, everyone was baffled by the count's distaste for any real organization. By the middle of the month, a dress rehearsal was held at the Théâtre de la Cigale. To those in attendance, Picasso's inventive decor rivaled his 1917 sets for Parade, echoing the non-classical perspective on Greek mythology that Beaumont had himself envisioned. As Baldassari clarifies, by using flat sets and canvas backdrops that denied all sense of perspective, by combining symbols, lettering and images, the artist had placed the dancers in the two-dimensional world of painting. He had extended the principle of tableaux vivants further by handling the costumes as graphic flourishes that scrolled against the backgrounds. Thus, the fusion of figure and stage sets allowed Picasso to merge painting with sculptural elements. The whole of the stage was framed by canvases decorated in light tones, while the backdrop was made interchangeable and painted either white or black, depending on the scene. The first tableau incorporated a representation of a female figure lying on a couch, her arms and legs, as well as the legs of the couch, constructed from bent rattan and lattice, colored black. The head, neck, and body of the figure were moveable, as were the stars surrounding it. The second scene consisted of a large, rectangular construction, whose inner surface, standing for the water, was set in blue and tilted sharply upwards. Three holes had been cut where the bodies of the three Graces, portrayed by wigged men with false breasts, appeared. After the bath structure was removed, the Graces became movable practicables manipulated by hidden dancers. The beginning of the third tableau took place on an empty stage. However, as Pluto left with Proserpine, two more moveable structures appeared, a horse and a chariot with a man carrying a woman.

The public première took place at Théâtre de la Cigale on June 18. Dressed in an elegant toreador costume Picasso was photographed together with Olga, Manuel Angeles Ortiz and the pianist Ricardo Viñes at the gala performance by Viñes. With Misia Sert, Beaumont, his wife and other wealthy people he would also attend an Ida Rubinstein concert on the occasion. Denis Milhaud provided a negative recount of Picasso's innovative sets: "No façades, therefore, nor columns, nor statuesque women, but a mechanized box with guignolesque and industrial montages with wire and screens, a grilled quadrangular space, the skeleton of a theatre, futurist bone structures, a spatial filigree. In this light air, with its Mediterranean light, shadows in monochrome leotards were required to move." The Surrealists in attendance, however, were more impressed with Picasso's contribution. In his set designs, the artist had used a continuous, uninterrupted line with marked differences in thickness that helped set up diverse planes, thus creating the illusion of volume for the figures, their costumes, and their accompanying musical instruments. Color, on the other hand, was applied in almost invariable areas that created an effect of constant duplicity. As Palau i Fabre states, the characters were both real (dancers) and virtual (constructions), thus blurring the separation between reality and fiction.

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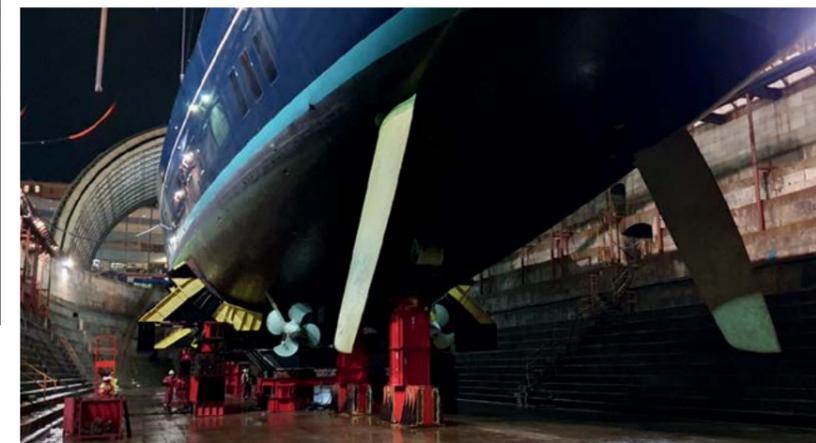
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Natural History Museum

Relationship with Dunelm soars into third year with 'Treasures' – its boldest and brightest collection yet

The Natural History Museum's acclaimed collaboration with Dunelm continues to grow from strength to strength. Now with four major product collections under their belts, all focused on vulnerable UK habitats such as wetlands and moorlands, this brand-new collection has taken a bold new direction. For the new Spring 2024 offering, attention has turned to the Museum itself, specifically the treasures housed there and secrets they reveal about our planet.

The Spring Summer 24 homewares collection consists of multiple themed ranges, each offering the consumer bold, nature-inspired prints with historic artworks given a modern twist. Metamorphosis, a creative direction featured on bedding, cushions and more, is inspired by the stunning art of Maria Sibylla Merian, a talented artist who was one of the first to observe and document the process of metamorphosis.

Kaleidoscope is another key theme that celebrates the incredible symmetry that can be found in nature. The exquisitely decorative endpapers found in many of the Museum's historical books – a traditional technique used for hundreds of years in bookbinding - inspired the Marbling creative direction, which can be seen across bathroom accessories, blinds and home décor.

Hot on the heels of their success at the 2023 Brand & Lifestyle Licensing Awards where the collaboration picked up the Sustainability Award, the team are hoping to build on their initial success with this eye-catching new offering. Have exceeded expectations

in terms of sales, all whilst raising awareness of key issues facing the natural world, they have reason to feel confident as it seems that there is a continued consumer appetite for heritage inspired homewares.

Maxine Lister, Head of Licensing at the Natural History Museum, says: "Our previous collections with Dunelm have shown us that the Dunelm consumer appreciates bold prints and quirky pieces, and we are really keen to continue delighting them with stylish homewares, inspired by the natural world, that help make a visually stunning interiors statement."

Debbie Drake, Design Director at Dunelm, says: "The Dunelm design team continue to find amazing inspiration from the rich variety of the Museum's collections – it's a privilege to have such unique access to an extraordinary archive and to be able to use it to create homewares that both inspire and inform our customers."

As well as inspiring nature-themed homewares, the Museum's collection – a veritable treasure trove with over 80 million specimens – is also used by the Museum's 350 scientists to inform their research. They are in fact one of the largest groups in the world working in this area and the Museum is committed to opening up its collection to help to find solutions to climate instability and biodiversity loss.

The Natural History Museum and Dunelm's latest collaboration, 'Treasures' is available now via www.dunelm.com/category/all-natural-history-museum-collaboration





Peter Paul Rubens
Saint Peter Finding the Tribute Money, 1617

National Gallery of Ireland Rubens, Rembrandt and Vermeer

24 February - 26 May 2024

Early this year, the National Gallery of Ireland will be staging an entire exhibition dedicated to 'the tronie' – an old Dutch word for 'face' that represented creative experimenting with facial expressions and particular heads – featuring some of the most iconic examples of the genre by Dutch and Flemish artists, including Peter Paul Rubens, Rembrandt and Johannes Vermeer.

All eyes will be on Dublin, when Turning Heads: Rubens, Rembrandt and Vermeer opens on Saturday, 24 February and

runs until Sunday, 26 May. First seen at the Royal Museum of Fine Arts Antwerp in 2023, this version of the exhibition will include several additional works by the likes of Jan Lievens, Michael Sweerts and Frans Floris.

Focusing on the fascination that Dutch Golden Age and Flemish Baroque painters had for the tronie, which were intriguing and innovative character studies rather than portraits, the exhibition will include over 70 works by artists of the 16th and 17th-century.

At the forefront of the exhibition will be one of Vermeer's most exquisitely detailed tronies, *Girl with the Red Hat* (c. 1665-1667), which has rarely been seen outside the United States in the last century. The painting depicts a female sitter turning back, with two major color themes present through the titular red hat and cascading blue robe. As well as being one of the smallest works he ever produced, the picture is also notable as being painted on panel and not the artist's usual canvas.

Another Dutch master will also be included with Rembrandt's *The Laughing Man* (1629-1630), depicting a man baring crooked teeth as he jovially laughs. This expression was common for a tronie, and Rembrandt portrayed himself laughing in several depictions of himself around the same time. This work also shows the beginning of Rembrandt's loose brushwork that would come to define much of his later output.

The tronie was also of interest to the great Flemish artist, Peter Paul Rubens, and *Head Study of an Old Woman Seen from the Front* (c. 1617) will be on display. Rubens often returned to women in their old age as subjects of his tronies, from various different angles, sometimes smiling, and other times downcast.

Including other sublime examples of the tronie, such as by Michael Sweerts, Jacob Jordaens, and Anthony van Dyck, the National Gallery of Ireland will bring visitors face-to-face with captivating characters from centuries past, captured by the Dutch and Flemish master painters of the 16th- and 17th-centuries. As well as revealing hidden historical contexts through a broad collection of pictures, the exhibition will detail how the artists of their day used the form to showcase their drawing and painting skills through expert handling and engaging expressions.

The exhibition is a collaboration between the Royal Museum of Fine Arts Antwerp and the National Gallery of Ireland. Ticketed, admission from €5.

The Gallery would like to thank the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media for its ongoing support.

The National Gallery of Ireland in Dublin is one of the Republic of Ireland's most popular visitor attractions, housing the nation's collection of European and Irish art from about 1300 to the present day, and it has an extensive Library & Archive. Entry to the collection is free for all to enjoy, learn and be inspired.



Peter Paul Rubens
Head Study of an Old Woman Seen from the Front, c.1617
Oil on panel
Lender: The Phoebus Foundation



Michael Sweerts
Head of a Girl, c. 1654
Oil on canvas
Lender: Leicester Museum and Art Gallery

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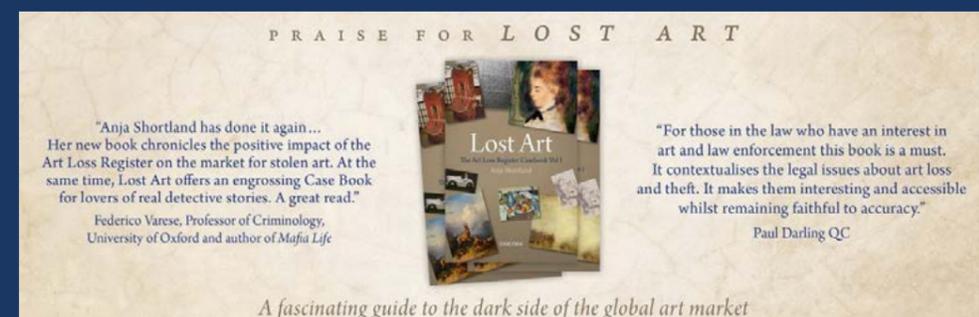
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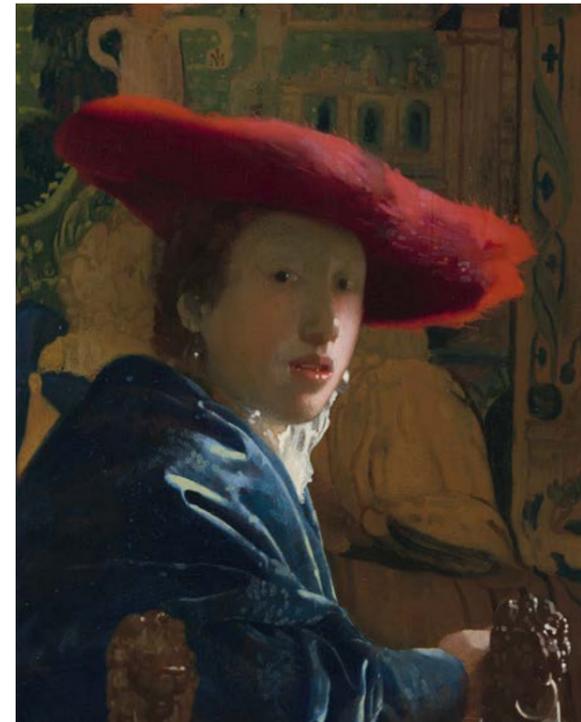
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A fascinating guide to the dark side of the global art market



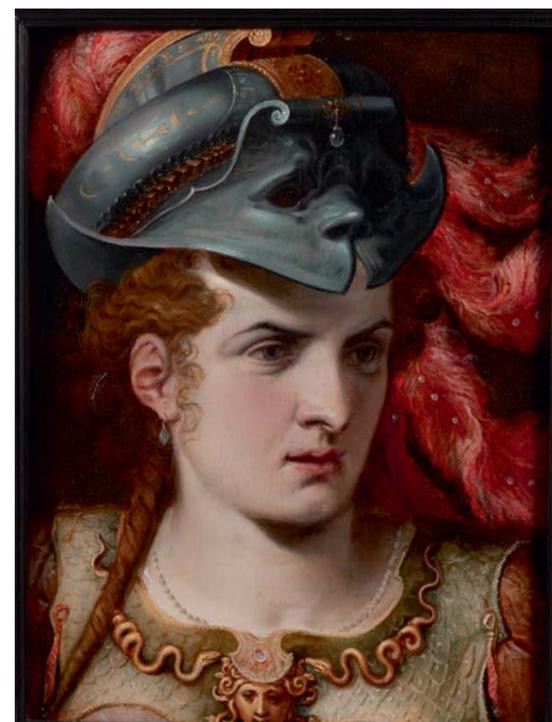
Circle of
Rembrandt van Rijn
The Man with the Golden Helmet, c. 1650
Oil on canvas



Johannes Vermeer
Girl with the Red Hat, c. 1665 - 1667
Oil on panel
Lender: National Gallery of Art, Washington



Rembrandt van Rijn
Interior with Figures, 1628
Oil on panel



Frans Flori
Minerva, c.1566
Oil on panel
Lender: The Phoebus Foundation

British Living Legends art exhibition to feature in Blenheim Palace



Laura Smith



Dame Judi Dench portrait

Blenheim Palace has announced the launch of a new art exhibition at the Stables Café that will be on display from Friday 15th March to Monday 3rd June. Visitors to the UNESCO World Heritage Site can marvel at a remarkable series of 'British Living Legends' by artist Laura Smith.

Some of the Living Legends that the exhibition will feature include:

- Sir Chris Bonington, CVO, CBE, DL; writer, lecturer and a legendary mountaineer.
- Dame Jilly Cooper DBE.
- Dame Judi Dench; actress, considered

one of Britain's greatest.

- Sir Gareth Edwards CBE; a former rugby union, a Welsh former rugby union player recognised as one of the greatest scrum-halves in the history of the sport.
- Frederick Forsyth CBE; renowned author known for his many gripping thrillers, best known for The Day of the Jackal and The Odessa File. His work has left an indelible mark on the world of espionage fiction.
- Romy Gill MBE; chef, food writer, and television personality.
- Arlene Isobel Foster, Sir David Kim Hempleman-

Adams KCVO, OBE, KStJ, DL, FRSGS, Nigel Mansell CBE, Valerie Mendes, Michel Albert Roux, Gerald Anthony Scarfe CBE RDI, Lady Henrietta Mary Spencer-Churchill, Professor Steven Westaby FRCS and Sir Clive Woodward will also feature.

Laura Smith said: 'It has been an honour and a privilege to paint some of the most remarkable individuals of our time. Endeavouring to capture their incredible spirit has been an artistic joy for me.'

Born in India, Laura Smith spent her formative years in Africa, Malaysia, Indonesia and Europe. In later years she resided in The States but now calls Australia and the UK home. A Visual Arts BA, Laura's work is displayed in collections worldwide and has been exhibited in many international galleries, including The Royal Academy, London.

British Living Legends is a temporary exhibition that can be viewed inside the Stables Café from 10am until 4.30pm until Monday 3rd June 2024. Admission is free with any valid Blenheim Palace ticket including Palace, Park and Gardens, Park and Gardens, Annual Pass or a Privilege Pass.

This is one of many things to see and do at the UNESCO World Heritage Site as a full programme of events and activities is available with something for every age and interest – from history buffs and nature lovers, to young adventurers and fitness junkies. With 100's of experiences, one for every single day of the summer, Blenheim Palace is a must-visit destination this year.

For more information visit, www.blenheimpalace.com/whats-on/events/british-living-legends-exhibition/ and to book tickets to Blenheim Palace visit, blenheimpalace.com/tickets-booking/



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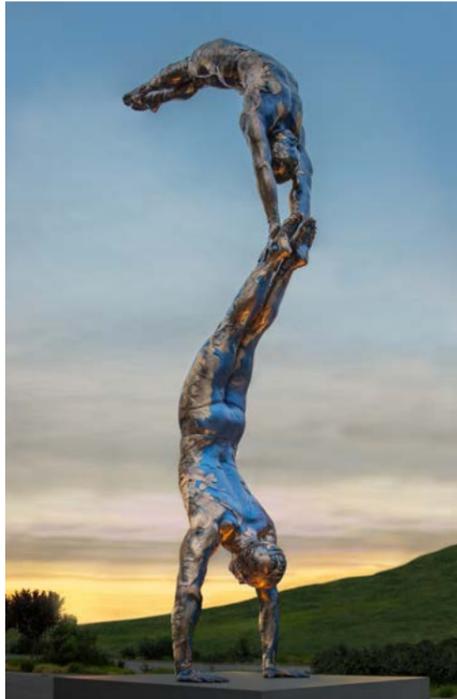
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Carole A. Feuerman

Hyperrealist Sculptor

SWIMMERS

by Dylan Simard

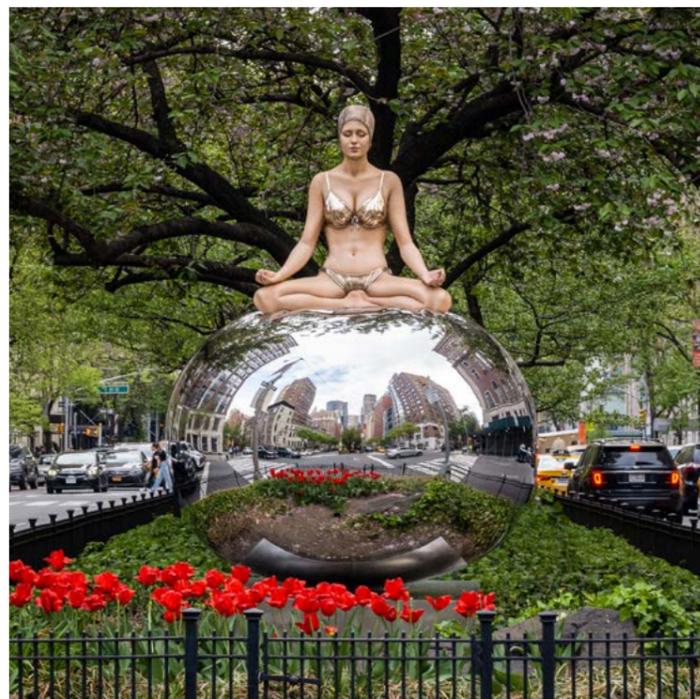


Double Diver
2014, 1/3, 432 x 44 x 42 inches
Lacquer on Bronze, Monumental

Hyperrealist Sculptor Carole A. Feuerman is a superrealist artist—her sculptures are so realistic that they can confuse you. To quote gallery owner Robert Bartoux, “one moment, your brain thinks ‘when will she wake up? When will she move?’”

Feuerman’s statues are difficult to distinguish from people, but there are subtle tells. For example, Feuerman doesn’t always complete the human figure, and many of them are over a dozen feet tall or miniature.

Feuerman calls herself a superrealist, not a hyperrealist. “Hyperrealists want to trick the eye into thinking there is a real person in the room, while superrealists want to tell a story or relay an emotion,” Feuerman said. “Their works encompass a broader range of approaches that prioritize realism but may allow for more artistic interpretation and variation in detail.”



Justice
2022 – 2023, 2/8, 112 x 86 x 86 inches
Lacquer on Bronze and Stainless-Steel, Museum-Scale

She will display four sculptures this summer at the Paris Olympics and Paralympics. A documentary is being made about her life. Her success is undeniable, but it wasn’t always a sure thing. Feuerman had wanted to be an artist from a young age but struggled to find her passion in her early career, doing illustration work for magazines and album covers.

“I painted a poster for the Rolling Stones and one for Alice Cooper’s world tour book, and I was winning awards as an illustrator, but I didn’t want to be an illustrator,” Feuerman said. “I wasn’t sure exactly what I wanted to be, but I knew from age five that I wanted to be an artist. I just didn’t know what type of artist.”

She was struggling in her personal life as well. “I was in a very unhappy marriage, and my three children were very close in age and weren’t well. One day, I took

my children to the beach,” Feuerman said. I saw this woman coming out of the water. She had water dripping down her face, and she looked proud and strong. I identified with her.”

Little did Feuerman know, but her life was about to change completely.

“I decided from that moment that I was going to create swimmers. I wasn’t going to feel sorry for myself; I was going to be happy, and I was going to be a sculptor.” Feuerman said.

Inspired by that day at the beach, she made the first of her swimmer sculptures and called it “Catalina.” In 1978 she exhibited her work in a prestigious New York City gallery.

“My whole career changed because Malcolm Forbes walked in and bought everything,” Feuerman said. “He bought all my erotic early fragments and the first swimmer sculpture.”

The following year she made a sculpture called “Innertube”.

“I was inspired by the immigrants that were floating from Cuba to Key West,” Feuerman said.

This sculpture went on to become one of her most iconic works.

In 2007 she caught another big break when she got the opportunity to have her work displayed at the entrance to the Venice Biennale, an exposition of art held annually in Italy. For that project she had to work outside of her comfort zone; Feuerman had to produce two enormous sculptures, one of “Catalina” and one of “Innertube.” Her works were normally life size.

After that, Feuerman had great success in exhibitions. Her work was displayed in the Smithsonian Portrait Gallery, the National Hermitage Museum in St. Petersburg and the

Palazzo Strozzi in Florence. But you don’t need a ticket to see her work—nine of Feuerman’s sculptures are currently on display on the Park Avenue divide. They will soon be moving to the South Street Seaport.

Feuerman’s work has been displayed in over 35 museums worldwide, but she says it remains deeply personal to her.

“I like my sculptures to tell a story, my story, of perseverance, trust, and balance - some major themes in my work, things that I have had to overcome in my life,” she said.

She recently did a sculpture called “Balance,” which features a woman in a swimsuit striking a meditative pose. She says it’s a reminder to herself.

“If somebody invites me to lunch or to go somewhere, I used to say, ‘No, I’m too busy,’ but now I try to remember to have balance in my life,” Feuerman said.

In addition to her artistic achievements, Feuerman is also working to trailblaze a path for other upcoming artists. The Carole A. Feuerman Sculpture Foundation, which she founded in 2011, provides grants and internship opportunities for underrecognized female sculpture artists.

While Feuerman has been an artist for many years, she is far from slowing down. Her eyes are ahead on her upcoming display for the Olympics and she is determined to get her work installed in the Museum of Modern Art in Paris.

She also wrote an autobiography, “My Hyperrealist Life and Legacy,” available in all bookstores and on Amazon. This summer, her next monograph will be published by Rizzoli. Feuerman is working on purchasing a building in Bushwick— her three other New York studios just aren’t large enough anymore.

www.carolefeuerman.com

Oushaba's debut jewellery collection 'Connection Salvaged' breathes new life into forgotten materials

Oushaba was founded in 2023 by a trio of art lovers and collectors who shared a vision to create beautiful designs that elevate recycled materials, whilst championing and sustaining global artisanal crafts. Here, co-founder Gillian Carr talks to Family Office Magazine about her inspiration, her purpose and the debut collection 'Connection Salvaged'.

What inspired you to start Oushaba

We wanted to breathe new life into forgotten materials and transform these into timeless pieces of wearable art. The idea of using e-waste came about during the lockdowns: we were all so connected to each other through our phones and technology, but as a society we upgrade our phones on average every 18 months, and this creates a huge amount of waste. 80% of e-waste isn't recycled properly and ends up as landfill; it's one of the fastest growing environmental concerns of our time. Inspired by the rising problem of e-waste, our collection explores the relationship between the technology that connects us and the precious resources that are discarded as a result.

Tell us about the narrative your pieces deliver. What do they say about our approach to waste and our definition of preciousness

Our aim is to challenge people's preconceived ideas about what is luxury versus waste. We are constantly discovering that the e-waste components we salvage have their own special beauty.

Our collection features repurposed e-waste housed in recycled solid 22kt yellow gold, 18kt white gold, silver and responsibly sourced diamonds, emeralds, rubies, pearls and sapphires. Mixing "high" and "low" is part of the charm. It



sparks people's imagination and they see afresh that the e-waste components can be just as beautiful and jewel-like as the solid gold and precious gemstones.

How do you transform something destined for landfill into a luxury jewel

The starting point is always the salvaged recycled fragment. We are inspired by the e-waste's colours and unique shapes, and the transformation process really begins from there. The pieces are designed to appear as futuristic artefacts or technological treasures that have been discovered. We love exploring the contrast between the machine-made e-waste elements and the handcrafted jewellery with an artisanal finish. It's all about the contrasts. Owning something that is completely unique and finding beauty in the unexpected; that's the true luxury.

Where are the pieces produced

Each piece is handcrafted in our workshop in Sicily where expertise in goldsmithing has been passed down for generations within the same family. The meticulous craftsmanship involved elevates e-waste to the status of art. "Seeing opportunity where others see waste" is core to the brand's philosophy.

How do you source the e-waste that is used in your designs
Our jewellers source the e-waste from a local electronics repair shop close to the jewellery workshop. Only pieces

that cannot be repaired are used. Then, mobile phone circuit boards, charging cables, USB sticks and plugs are reimagined as rings, necklaces, earrings, cuffs and cufflinks, in unisex designs inspired by archaeological treasure.

Clients also have the option to send us their old phones to be transformed into extraordinary pieces with a personal touch; giving new life to an object that has been the gateway to important relationships.

What are your thoughts on the wider trend of jewellers embracing recycled materials and elements

The environmental challenges facing us as a society are immense. We all need to become more imaginative and innovative about the way we create: if we elevate materials typically considered as "waste" and transform them into something beautiful and precious, that is a great step forward. While jewellers are increasingly embracing using recycled gold, we are placing the recycled fragment at the heart of each piece. And there is so much scope for creativity and innovation when you embrace recycled materials. It can be immensely inspiring for future artistic possibilities.

Do you believe this trend is driven by a desire to be more environmentally conscious, or something else

We are definitely seeing more conscious consumers, especially in the younger generations. They are educating themselves and wanting to make environmentally responsible decisions. When there are so many options on the market, why would you settle for a brand or piece that does not suit your values or represent the change you want to see in the world?

What plans do you have for the future

We have exciting plans for future collaborations and collections across wearable art, homeware, fashion and accessories. We will draw on the expertise of different artisans from around the world and always feature recycled materials to produce pieces that are designed for circularity.

The Connection Salvaged collection is available online at www.oushaba.com, with viewings by appointment at Oushaba's gallery in South Kensington, London.

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Heather James Art Advisory



Heather James Palm Desert, California space featuring works by Vincent van Gogh, Marc Chagall, Pablo Picasso and more

It is often said in art that everything is a reaction to what came before. The drive to create and the quest for artistic endeavour are timeless and intrinsically tied to the strive for legacy. These same paradigms carry into the art of collecting. What story is being told? What connections is a curator making? What is this collector conveying and passing on? Collecting is a legacy that we at Heather James Art Advisory believe is best approached holistically.

Focused on building lifetime relationships, we aim to meet all your art-related needs. We are stewards for our clients on their collecting journey, just as they are stewards of the artworks in their care. Art has become an increasingly vital financial asset in today's climate. As advisors, our job – and joy – is to make our clients' collecting lives seamless so they can enjoy the beautiful collections we build together.

Unlike other assets, art can be experienced and carries meaning and a rich history. Pragmatically, art has proven to be an excellent portfolio diversifier. Boasting a low correlation to developed equities, art acts as an inflationary hedge. In recessionary periods, the art market has been the last to decline and the first to recover, as we saw in the 2008-2009 financial crisis.

Art collecting has grown parallel to family offices' growth, responding as global wealth has increased. Billionaire wealth has more than tripled since 2010, with most of those individuals participating in collecting. In 2023, high-net-worth (HNW) collectors allocated an average of 19% of their portfolio to fine art, with 72% allocating more than 10%. This proportion increases with wealth, with ultra-high-net-worth (UHNW) collectors allocating an average of 29% of their portfolios to fine art. 39% of UHNW collectors allocate 30% or more of their portfolios to art. This accounted for an estimated \$2.174 trillion of art and collectables across UHNW in 2022, a figure predicted to surge to \$2.861 trillion in 2026. Growing wealth has created a demand for alternative stores of value. Global art sales have averaged \$63.4 billion annually in the last decade. According to financial advisors at Morgan Stanley, 84% of their clients own art and collectables. While an estimated share of 8.6% of private banks' clients' wealth is associated with art and collectables, the share is about 10.9% for wealth managers and highest among family offices at 13.4%. Family offices frequently work with specialised advisors who support their fiduciary responsibilities. The benefit to clients is underscored in recent surveys: 49% of collectors have identified art-secured lending, a \$26.6-31.3 billion

market, as one of the most relevant services, with 51% stating they would be interested in using their collection as collateral. 60% of collectors expressed the importance of an art advisory as a vital wealth management service. This broadening of services emphasises the value of collecting and the importance of trustworthy partners.

Collecting can be aesthetically or academically driven or undertaken primarily from an investment standpoint, though most collectors fall somewhere on the spectrum. Whatever the catalyst, the same care and dedication are required to secure and maintain a fine art collection.

As advisors, we love finding the perfect piece for our clients, but we at Heather James view that as one of many essential steps in supporting our clients and nourishing our relationships. We pride ourselves on working as adeptly with clients from collecting families who are carrying on a legacy as we are with those new to collecting. We value growing with collectors at any stage of their journey. Most view their collecting as an ever-evolving practice, so we provide services customised to each individual, family, or business. From logistics and back-end management to ensuring your art is safe, secure, immaculately cared for, and displayed, we bring our expertise to every aspect of your collection.

Before an artwork is secured, your advisor should work tirelessly on documentation, authentication, market research, and more. We offer insurance valuation, collections management, documentation, and any other services your collection may require. We assist with art lending and finances. Every aspect is given due attention; from shipping and installation to retrofitting lighting and climate control, we ensure your artworks are safe and cared for. Decades of experience and art historical knowledge guide our collaborations, curating single rooms to multi-national offices across borders. It is vital to work with trusted partners who have your artistic vision, goals, and fiduciary needs as their top priority.

In the evolving world of art and investment, guidance and support are of the utmost consequence. Whatever brings you to collecting or what your goals may be, fine art collections take significant care and dedication, and that's where the right advisor is indispensable. At Heather James Art Advisory, we cherish the privilege of accompanying collectors on their unique paths, offering bespoke services and unwavering dedication. We are committed stewards of artistic vision and financial prudence, ensuring each collection becomes a timeless reflection of its owner's passion and purpose.



Heather James Palm Desert, California space featuring works by Robert Indiana, Damien Hirst, Ross Bleckner, and Valerie Jaudon.

Françoise Gilot

A Triumph of Art and Resilience at the Picasso Museum

In a remarkable turn of events that underscores the indomitable spirit of artists facing adversity, the Picasso Museum in Paris is set to honour Françoise Gilot, an artist whose legacy intertwines with that of Pablo Picasso yet stands firmly on its merit. Gilot, who boldly exited a tumultuous relationship with Picasso, faced daunting challenges in the aftermath, including an aggressive campaign led by Picasso to obliterate her artistic career. Despite these trials, Gilot's story is one of resilience, talent, and eventual recognition.

Françoise Gilot emerged from Picasso's shadow to establish a formidable artistic identity that endured and thrived well beyond their association. After their separation, Picasso vowed that Gilot would fade into obscurity, unable to carve out a distinct space in the art world without his influence. Contrary to his predictions, Gilot persevered and flourished, her work earning acclaim and her spirit undeterred by the concerted efforts to marginalize her contributions to art.

Picasso and his circle in France relentlessly assaulted Gilot's professional and personal life, forcing her to relocate to the United States. There, free from the oppressive environment in France, she continued her artistic journey, painting until she died in 2023 at the remarkable age of 101. Her work, such as "Magic Games" (1978), reflects the depth, complexity, and vibrancy of her artistic vision, elements that were often overshadowed by her connection to Picasso.

The decision by the Picasso Museum to dedicate space to Gilot's art marks a significant step towards acknowledging her contributions on her own terms. The museum's spokesperson emphasized that the exhibit aims to celebrate Gilot as an artist in her own right, devoid of the framing as Picasso's muse or subject. This move has sparked considerable interest, signalling a shift in the narrative surrounding Gilot's legacy.

Gilot's relationship with Picasso began in a Parisian cafe in 1943, during a period marked by war and occupation. Despite the age difference and Picasso's towering presence in the art world, Gilot maintained her independence, eventually choosing to leave Picasso, a decision that led to severe repercussions. Her defiance

and the subsequent fallout highlight women artists' struggles when seeking to forge their paths in the shadow of more dominant figures.

In France, the backlash against Gilot following her separation from Picasso and the publication of her biography, "Life with Picasso," was particularly harsh. Efforts to silence her voice and erase her contributions included legal battles and public campaigns against her. Yet, Gilot's resilience and the enduring quality of her work have gradually paved the way for a re-evaluation of her place in art history.

The Picasso Museum's new exhibition, which includes a special focus on Gilot's work, recognises her artistic achievements and is a testament to her strength and perseverance. Curators like Joanne Snrech underscore the importance of showcasing Gilot's diverse and evolving body of work, moving beyond the simplistic narrative of her as merely Picasso's companion.

As the Picasso Museum prepares to showcase Gilot's art, it offers a moment of reflection on the complexities of artistic legacies, the intersections of personal and professional realms, and the enduring power of art to transcend the confines of its time. Françoise Gilot's story, marked by both struggle and triumph, invites a broader conversation about recognition, resilience, and the rightful place of artists in the annals of history.

About Françoise Gilot's life

Françoise Gaime Gilot, an emblem of resilience and creativity, left an indelible mark on the art world that spanned over eight decades, transcending the shadow of her tumultuous relationship with Pablo Picasso. Born on November 26, 1921, in Neuilly-sur-Seine, France, Gilot's journey into the realms of art was both profound and pioneering, marked by her distinctive contributions to painting, particularly in watercolours and ceramics, and her candid memoir, *Life with Picasso*.

Gilot's artistic oeuvre found its place in the annals of art history, with her works being celebrated in over a dozen leading museums worldwide, including the Metropolitan Museum of Art in New York and the Centre Pompidou in Paris. A testament to her talent and the enduring appeal of her art was the 2021 sale of her painting *Paloma à la Guitare* (1965), a portrait of her daughter, which fetched \$1.3 million at Sotheby's in London.

Emerging in the post-war artistic milieu, Gilot forged a unique and insightful path, delving into mythology, symbolism, and the essence of memory. Her work, characterised by spontaneity and an unbridled sense of freedom, engages with complex philosophical themes, setting her apart from

her contemporaries. Despite her accomplishments, Gilot's narrative often remains intertwined with her relationship with Picasso and her subsequent marriage to Jonas Salk, the American medical researcher known for developing the first safe and effective polio vaccine.

Gilot's early life was shaped by a rigorous education instigated by her father, who was a businessman and agronomist. Despite his stringent academic expectations, Gilot, influenced by her mother's artistic pursuits, was drawn to the arts from an early age. Her determination to pursue art was unwavering, even as she navigated the challenges of a formal education that included literature and law. Her defiance in choosing art over a legal career underscored a tenacity defining her personal and professional life.

The intersection of Gilot's life with Picasso's in 1943 marked a pivotal chapter in her story, one that brought both inspiration and conflict. While their relationship bore the fruits of artistic collaboration and the birth of their two children, Claude and Paloma, it also subjected Gilot to immense personal and professional turmoil. Picasso's attempts to thwart Gilot's career following their separation exemplify her struggles in asserting her independence and securing her place in the art world.

Despite these obstacles, Gilot's legacy as an artist is indomitable. Her work, which evolved significantly over the years, is a beacon of her intellectual depth, emotional resilience, and artistic innovation. The sale of her artworks for record prices in recent years and the recognition of her contributions in leading museums attest to her stature as a seminal figure in contemporary art.

Gilot's life story, marked by her encounters with two of the most influential men of the 20th century, her relentless pursuit of artistic expression, and her triumph over the adversities she faced, offers a narrative of empowerment and perseverance. Her response to the question of her association with such notable figures, "Lions mate with lions," encapsulates the essence of her spirit—a spirit characterized by strength, intellect, and an unwavering commitment to her art. Françoise Gilot's journey, from a determined young artist in France to a celebrated figure in the global art scene, reflects not just the evolution of an artist, but the enduring legacy of a woman who lived life on her own terms, making her mark in an era that often sought to define her by the men in her life.

DOMOS Art Advisors are specialists in Pablo Picasso's paintings and can be contacted for commentary or issues about acquisitions or attribution of works by Picasso. Review news items from CNN, CNBY, and other international news outlets. www.domos.uk



Françoise Gilot and Pablo Picasso

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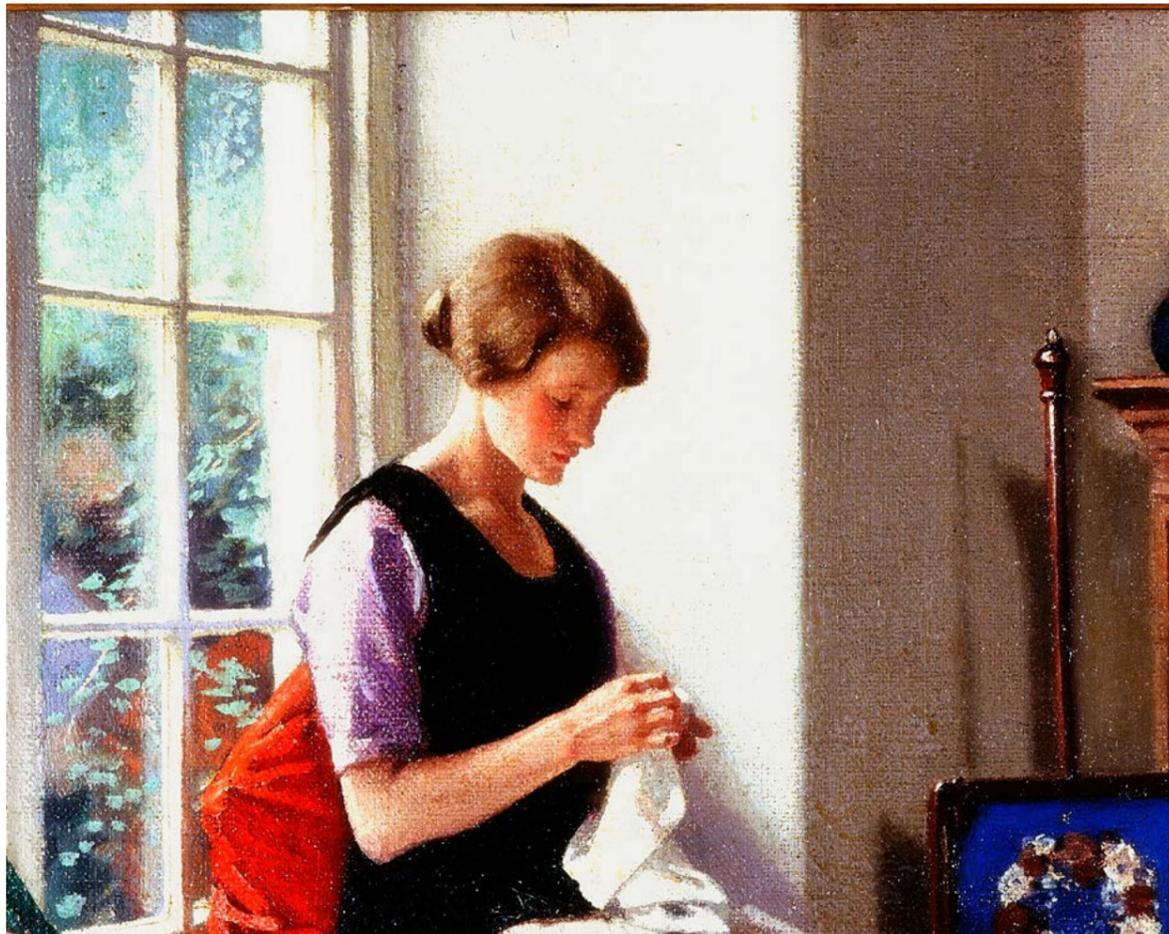
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2024 at The Laing Art Gallery

National Treasures: Turner in Newcastle. Art, Industry & Nostalgia

10 May – 7 September 2024



The Seamstress by Harold Knight, 1920. Oil on canvas

In 2024, The Laing is set to host an ambitious exhibition featuring one of the world's most celebrated artists, JMW Turner (1775-1851), with a focus on a piece that has been once voted by the British public as their favorite painting - The Fighting Temeraire (1839). Marking the National Gallery's 200th anniversary,

The Laing will proudly display this iconic painting, recognized as one of the nation's most significant works. Accompanying this exceptional loan, the exhibition will also showcase over 20 additional pieces by Turner and works by artists such as L.S. Lowry (1887-1976), Tacita Dean (b. 1965), and photographers John Kippin (b. 1950)

and Chris Killip (1946-2020). The exhibition, titled "Turner: Art, Industry, and Nostalgia," aims to delve into the themes of The Fighting Temeraire, highlighting its connection to the history of Tyneside. The portrayal of a retired naval vessel on its final voyage reflects themes of industry and nostalgia, which were notably referenced in the 2012 James Bond film Skyfall, featuring a scene where Bond meets the new Q in front of the painting.

Although Turner's depiction of the steamboat in the painting may not be based on a specific vessel, it is notably relevant to the Northeast and its industrial heritage, considering the two steam tugboats that historically towed the Temeraire—Samson and London—were both built on Tyneside.

Throughout his life, Turner captured various views of the northeast, with the exhibition highlighting several examples. These include Holy Island, Northumberland (circa 1829, V&A), a watercolor painted a decade before The Fighting Temeraire, providing insights into Turner's interests such as a seafront setting featuring historical remnants like Lindisfarne Castle.

The exhibition will also demonstrate Turner's innovative watercolor techniques with pieces like Dinant on the Meuse (circa 1839, Laing Art Gallery) and explore the significance of warships with loans from institutions such as Tate, Higgins Bedford, and The Whitworth, University of Manchester, including a model of the Temeraire from the early 19th century. Turner's depiction of the transition to steam power and his lifetime dedication to seafaring themes will be showcased through smoke-filled works like Peace - Burial at Sea (1842, Tate), emphasizing his dramatic use of black.

Following Turner's legacy, the exhibition will also feature contemporary artistic interpretations of the British industrial landscape, ranging from L.S. Lowry's River Scene (1935,

Laing Art Gallery) to Tacita Dean's conceptual pieces on Sheffield's industrial chimneys. Concluding with John Kippin's video piece ARC (2010), the exhibition captures the Ark Royal, a warship built on the Tyne, departing for the last time, anchoring the exhibition's themes to the history of Tyneside and presenting this national treasure in a new light at The Laing.

The Late Shows 2024, scheduled for May 17 & 18, 2024, will mark one of the North East's most significant cultural events. In its 16th year, the two-night event will feature open art studios, music, performances, galleries, and museums, inviting participants to craft their own artistic journey with numerous options throughout the region, including The Laing.

"With These Hands: Paintings of Making and Mending," running from October 5, 2024, to February 15, 2025, will be The Laing's first major exhibition to explore the depiction of craft in art from 1750 to the present. It will feature artists like William Bell Scott (1811-1890), Arthur Hughes (1832-1915), Ralph Hedley (1848-1913), Frank Brangwyn (1867-1956), and Harold Knight (1874-1961). This exhibition aims to showcase the enduring theme of craft, from domestic hobbies to essential war efforts, highlighting both individual and collective experiences of creation.

Additionally, until October 2024, the "Number 10 Museum in Residence" project, now in its 20th year, will display nine artworks from the Laing collection in 10 Downing Street. This exhibition aims to showcase the artistic talent of the North East to global leaders and visitors, featuring works that represent the city's landscape and the diverse art scene of the region. Paintings on display include Edward Dickey's depiction of the Tyne Bridge under construction and Byron Dawson's 1930 work Caravans, Figures, and Helter Skelter, among others from the region's influential artists.

The Intersection of AI Art & Law: Protecting Artists while Promoting Innovation

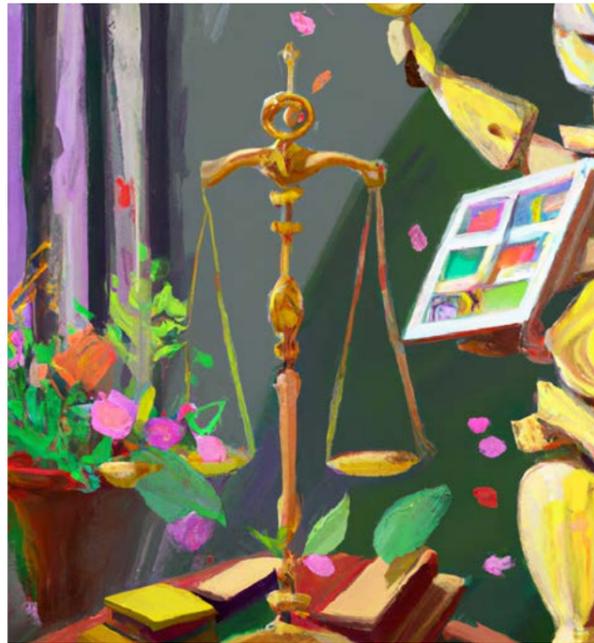


Photo: Created by Atreya Mathur with DALL.E 2, OpenAI.
Text prompt: A robot painting the scales of justice surrounded by art in the style of an oil painting

Artificial Intelligence (AI) has become a prominent tool in the creation of art, challenging traditional notions of authorship, ownership, and copyright law. As AI-generated artworks gain traction in the art world, a myriad of legal, ethical, and practical issues emerge, necessitating a comprehensive approach that balances the interests of artists and technology companies to promote creativity, foster innovation and protect artists' rights.

Copyright Registration for AI-Generated Works: One of the primary challenges in AI art lies in copyright protection of AI-generated works, particularly who the author for such works is and who owns the output. Copyright law in the United States protects original works of authorship fixed in a tangible medium of

expression. These works include: literary works such as books, articles, and computer code; visual arts such as paintings, drawings, sculptures, and photographs; performing arts such as music, plays, and choreography; audiovisual works, including movies, television shows, and video games; architectural works such as designs of buildings and structures. However, copyright law does not protect ideas, facts, or functional aspects of works. Additionally, works that lack originality, such as standard forms or basic geometric shapes, are generally not eligible for copyright protection.

The issue arises with AI-generated works because traditional copyright law was primarily designed to protect human-created works. AI-

generated works may lack human authorship in the conventional sense, leading to uncertainty regarding their eligibility for copyright protection.

Copyright law requires originality for protection. While AI systems can produce original works based on input data and algorithms, questions may arise about how "original" the work is since it is based on information and images that must be fed into the AI systems. However, some may argue that this process is very similar to human artists creating art "inspired" by the work of others.

Regarding authorship and ownership of the AI-generated work, for copyright to subsist in the work, it must be created by a human author. There is a difference between authorship and ownership to be noted: authorship refers to the person who created the work, while owner is the person or entity who has rights over the work. The author is generally the owner of the copyright unless there is a written agreement by which the author assigns the copyright to another person or entity, such as a publisher. So, who is the author and who is the owner of the AI-generated work? As of now, there is no "author" of the work unless there is significant human involvement. The extent of human involvement for AI-generated work varies depending on the nature of the AI system and the specific creative process.

The Copyright Office has stated that merely inputting a detailed text prompt would not be sufficient to qualify for protection. So, what would the standard be? And if there is no "authorship" or copyright, can someone still own the work? Would the creator of the AI system own the work? Would it be the person who is inputting the text prompts? As of now, AI companies are transferring the "rights and interests" of the generated work to the creator; the person who inputs the text to generate the

work, including the right to commercialize the work. Copyright is not explicitly mentioned in the terms, but the "rights" and "ownership" of the work is transferred to the text-prompt creators who can exercise the rights over the work. If they are then considered the owners of the work, should they ultimately also be the copyright holders as well?

Collaborations between Human Artists and AI: What can be protected?

As of now, under existing laws, any work which has been generated solely by AI does not receive copyright protection. Human artists are collaborating with AI softwares and building on images created with AI, hoping their work can be protected. In collaborative projects where humans contribute alongside AI systems, only the portion of work created by human authors are eligible for copyright protection. This protection extends to the original contributions made by human collaborators, such as creative concepts, sketches, or other tangible expressions of their ideas.

This makes it difficult to ascertain the precise contributions of each party and delineate authorship. Human artists may provide initial ideas or input data, while AI systems generate content based on algorithms and machine learning processes which makes determining the boundaries between human and AI contributions challenging. Human artists at this stage must maintain clear documentation of their respective contributions to the collaborative work. This documentation may include records of the creative process, input data provided by human collaborators and algorithms used by AI systems.

While AI-generated works may not currently qualify for copyright protection, legal recognition and enforcement mechanisms for collaborative works involving humans and AI are still evolving. For now, the "terms of use"

and “user agreements” on AI platforms determine the terms and rights in the work. Collaborators may explore alternative legal frameworks, such as contract law or intellectual property rights related to trade secrets or patents, to protect their interests and enforce their rights in collaborative projects.

Policymakers and legal experts need to address the gaps in existing copyright law to accommodate the evolving landscape of collaborative creativity involving AI. This may involve revisiting copyright frameworks to account for the contributions of AI systems and establish clearer guidelines for determining authorship and ownership in collaborative works.

Issues of Infringement and Fair Use:

AI-generated works may also inadvertently infringe upon existing copyrights if they closely resemble or incorporate elements from copyrighted material without permission. Infringement can occur when AI systems are trained on copyrighted images, texts, or other content without authorization, leading to the creation of derivative works that bear substantial similarity to the original copyrighted material. Determining infringement in AI-generated works requires assessing factors such as the degree of similarity, the nature and extent of the copying, and the potential market impact on the original copyrighted work.

Fair use is a legal doctrine that allows limited use of copyrighted material without permission for purposes such as criticism, commentary, news reporting, teaching, scholarship, or research.

In the context of AI-generated works, the fair use defense may apply if the use of copyrighted material is transformative, meaning it adds new expression, meaning, or purpose to the original work. Factors considered in assessing fair use include the purpose and character of the use, the nature of the copyrighted work, the amount and substantiality of the portion used, and the

effect on the potential market for the original work. Arguments are being made that the output generated by AI is significantly transformative as it transforms the original work fed into the AI for training purposes and produces work that builds off several images, information and data based on new and creative text prompts.

Infringement claims related to AI-generated works and data scraping of copyrighted images require careful analysis of the specific facts and circumstances involved. Legal defenses such as fair use may provide protection against infringement claims if the use of copyrighted material meets the criteria established by copyright law and judicial precedent. However, the application of fair use is fact-specific and context-dependent, and the outcome of infringement cases involving AI-generated works may vary based on the particularities of each case.

The Way Forward:

Some in the art world embrace AI as a tool for creativity and experimentation, while others express concerns about its impact on traditional artistic practices and authenticity. Artists view AI as a tool that enhances their creative process, enabling new forms of expression and exploration, but are concerned that they may be replaced with AI due to the low cost and rate of mass production of artwork by AI, which human artists cannot compete with. However, one may argue that traditional, hand created, and fine art may continue to have a higher value in comparison to machine generated works.

Developing ethical guidelines for AI art that prioritize transparency, accountability, and respect for human creativity becomes necessary. AI companies need to have a standardized agreement and terms of use that implement mechanisms that allow artists to opt out of AI-generated reproductions of their work if they so choose. AI companies should also establish clear licensing agreements for AI-generated artworks,

ensuring fair compensation for artists and developers.

AI art presents both opportunities and challenges for the art world and the legal system. By addressing issues of copyright registration, collaborations, infringement, and fair use, stakeholders can navigate the complexities of AI-generated art while protecting the rights of artists and promoting innovation in the digital age. Through ethical AI practices, licensing agreements, opt-out provisions, and collaborative initiatives, a balance can be struck that preserves the integrity of human creativity while harnessing the potential of AI technology.

About the Author

Atreya Mathur is the Director of Legal Research at the Center for Art Law and focuses research in copyright, AI and art law. She earned her Master of Laws from New York University’s School of Law where she specialized

in Competition, Innovation, and Information Laws, with a focus on copyright, and intellectual property.

About the Center for Art Law

Center for Art Law is a Brooklyn-based nonprofit that offers educational resources and programming for the advancement of a vibrant arts and law community. The Center is the only independent art law entity in the United States dedicated to writing, gathering, and sharing law and visual arts information for the benefit of artists, students, lawyers, academics, and many more.

Upcoming programs include: “Some Like it Digital: AI-Generated Art, Litigation & the Law” to discuss AI art and recent litigation in the field. The Center also hosts clinics such as the Copyright Clinic to assist artists with issues related to copyright registration, infringement and fair use.

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Dalkeith Palace and Country Park

Inception Art Show Announces 2024 Dates with Exciting Lineup of NEW and Returning Artists

Dalkeith Palace and Country Park, March 21, 2024 – Inception Art Show is thrilled to announce the dates for its return to Dalkeith Palace from Friday, May 3rd to Sunday, May 12th, 2024. The art sales exhibition will feature an exciting programme alongside an impressive collection of sculptors, artists, photographers, and painters exhibiting within the historic cultural venue, Dalkeith Palace.

The 2024 edition of Inception Art Show will showcase a carefully curated collection of over 30 artists, with 10 talented NEW artists joining for the first time*. Building on the success of previous years, the exhibition will open its doors to the public on Friday, May 3rd at 10am, running for 10 consecutive days, including a NEW Family Day.

'I am delighted to see Inception return to Dalkeith Palace again this year' says Charlotte Rostek who directs the development of the Palace. 'It has really become our flagship show signalling a whole new chapter in the story of this remarkable building and one we are excited to see unfold over the coming years.'

With a focus on contemporary art and sales, Inception Art Show promises an enriching experience for art enthusiasts. This year, 35 modern and contemporary artists will 'take over' the Palace, offering visitors the opportunity to engage with the artists and their creations over the course of 10 days.

"Working alongside the artists, we hope to create an immersive cultural experience that showcases the art at its best and engages directly with visitors" said Walter Dalkeith who along with Taisir Gibreel and Charlotte Rostek curate the show each year. "We are proud to create this platform for visitors to purchase artwork and support the incredible creativity and talent on show".

In addition to the exhibition, Inception Art Show will feature an exciting programme of events, including Family Day, Palace tours, and an online charity auction in support of our charity partner, My Name's Doddie Foundation. This thrilling addition to the Inception programme, gives visitors the opportunity to bid for works by many of the Inception artists, painters & photographers, all for a worthy cause, in partnership with the charity auction company Impulse Decisions.

"The support we receive from the public makes an important difference to our ability to invest in vital MND research and we are thrilled that Dalkeith Country Park is supporting us through their Inception Art Show. Finding effective treatments for MND is a team effort and we're sure that this fantastic partnership will be a popular one!" said Paul Thompson Director of Fundraising and Communications, My Name's Doddie Foundation.

Moreover, families are invited to enjoy a special NEW Inception Family Day sponsored by Savills, which will include family-friendly workshops and demonstrations on 11th May 2024.

Dalkeith Palace and Country Park is delighted to welcome Anderson Strathern supporting Inception Art Show as the exhibition's catalogue sponsor and welcomes Savills as the sponsor of the new Family Day on Saturday 11th May 2024.

Entrance tickets to the Inception Art Show cost £3 and are now on sale. The exhibition is open daily from Friday 3rd May to Sunday 12th May, from 10.00 to 16.00.

For more information & to book tickets, visit www.dalkeithcountrypark.co.uk/event/inception-art-show/



The Rise of the Metaverse

Proposed Legislation to Regulate Virtual Worlds

The metaverse, a term used to describe a collective virtual shared space created by the convergence of physical and virtual reality, has become a hot topic in recent years. With the increasing popularity of virtual worlds, such as video games, social media platforms, and virtual reality environments, the need for regulation has become increasingly apparent.

The metaverse has the potential to revolutionize many aspects of our lives, but it also raises important questions about privacy, security, and ownership of virtual assets. To address these concerns, legislation has been proposed to regulate the metaverse and the virtual economies that exist within it.

The proposed legislation, referred to as the Metaverse Regulation Act, aims to establish clear guidelines for the development and operation of virtual worlds and the virtual economies that exist within them. The legislation aims to ensure that virtual economies are fair, transparent, and secure, and that virtual assets are protected from theft and fraud.

One of the key provisions of the proposed legislation is the establishment of a regulatory body, referred to as the Metaverse Regulatory Authority, which will be responsible for overseeing the operation of virtual worlds and virtual economies.

The Authority will have the power to investigate and enforce compliance with the regulations, and to impose penalties on individuals and organizations that violate the regulations.

Another important provision of the proposed legislation is the creation of a virtual asset registry, which will be maintained by

the Authority. The registry will provide a centralized database of all virtual assets and will serve as a record of ownership and transfer of virtual assets. This will help to prevent theft and fraud and will provide a clear and transparent system for tracking virtual assets.

The proposed legislation also includes provisions to protect the privacy and security of virtual world users. For example, the legislation requires virtual world operators to implement robust security measures to prevent unauthorized access to virtual assets and personal information. It also requires virtual world operators to obtain consent from users before collecting and using personal information.

In addition to the provisions related to privacy and security, the proposed legislation includes provisions to protect the intellectual property rights of virtual world users. For example, the legislation requires virtual world operators to respect the copyright and trademark rights of users, and to provide users with the right to control the distribution of their virtual assets.

The metaverse has the potential to revolutionize many aspects of our lives, but it also raises important questions about privacy, security, and ownership of virtual assets.

The proposed legislation to regulate the metaverse and virtual economies is a necessary step to ensure that virtual worlds are fair, transparent, and secure, and that virtual assets are protected from theft and fraud. By establishing clear guidelines and a regulatory body to oversee the operation of virtual worlds, the proposed legislation will help to ensure that the metaverse is a safe and secure place for everyone.

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Jann Haworth Out of the Rectangle

"We live in rectangles. Much of our visual art is bound by rectangles: billboards, images online, films, magazines, Fine Art. Also, it might be said that we are defined by rectangles: our credit cards, passports, medical cards... Something so ubiquitous is worth questioning, and disrupting." — Jann Haworth

In the wake of the pandemic, Jann Haworth would begin preparations for her latest exhibition "more simply than usual". The resewn patterns of our collective lives can be seen to parallel Haworth's efforts "to make pieces that were softer" as the artist "pulled away from some of the expectations and constraints of fine art traditions: the evenly stretched canvas; the single sheet of canvas rather than pieced or layered; and the dominant Rectangle framework." Here, process would come to play a more prominent role: short of superseding, the efforts of making would be no longer "in service" to concept.

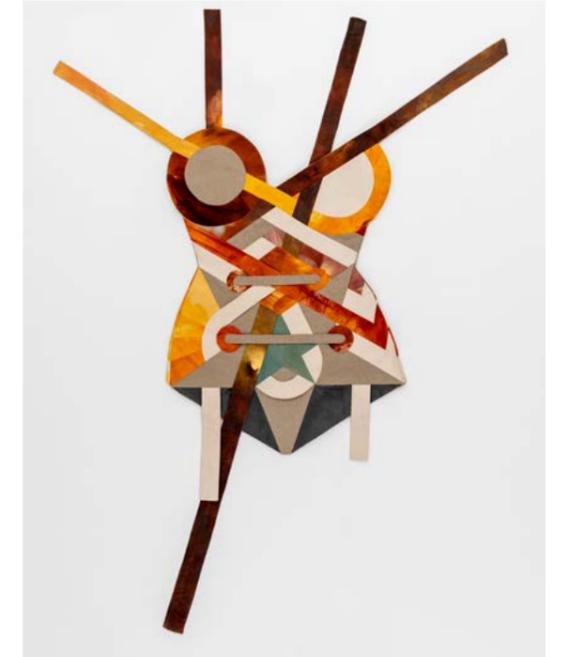
Globally regarded as a pioneer of soft sculpture, Out of the Rectangle sees Haworth "revisit the residual borderline between Arts & Crafts and Fine Art". The artist senses a "divide is still present, even now, after decades of redefining and pressure from great fibre artists, ceramicists, weavers and the rest".

Visitors can observe Haworth's "visceral" relationship to enduring artistic materials—gesso, rabbit skin glue, mid-tone duck-cream linen canvas, and pigment ground from

rock. In duality, the hang hums with a radical energy, a tension conjured up in that space between conventional and contemporary curation. Notable historic works are shown alongside newly commissioned pieces, including rectilinear cardboard works whose reflective glass invites participation, a circular stretcher, a freestanding mannequin, and two double life size corsets.

As self-determined as Haworth herself, via their interrogations of the rectangle each work in this exhibition plays with tradition: its omnipresence, influence, and provocation to incite the new.

Succeeding this, Haworth's empowering acrylic-on-paper collage *Work in Progress* (2021-22) made with daughter Liberty Blake, will debut in The National Portrait Gallery's *Reframing Narratives: Woman in Portraiture*, a three year partnership project with the CHANEL Culture Fund. Of the collaboration, Dr. Flavia Frigeri, CHANEL Curator for the Collection at the National Portrait Gallery, says: "Trailblazing women of the past are role models for the future, so we are thrilled to have commissioned Jann Haworth and Liberty Blake to create this important work for the Collection. Building on the achievements of *Reframing Narratives: Women in Portraiture*, *Work in Progress* brings women into new spaces of the Gallery who, prior to this commission, haven't been represented before." When the Gallery reopens, 48% of the portraits on display in its post-



1900 galleries will be women, advancing the positive impact that gender equality brings to the world.

About the Artist

Among the determinative pop artists, Jann Haworth's wit and material sensitivity has long developed her towering artistic individuality. Haworth is recognised as an advocate for female representation in the art world and uses innovative mediums to reimagine contemporary craft and culture. A pioneer in soft sculpture, Haworth has extended the reach of what had been deemed craft for aeons into the realms of fine art.

Born in Hollywood California, Haworth is closely associated with the 60's pop art movement in the UK. Her work is in permanent collections of Tate Britain in London, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., and the Walker Art Center in Minneapolis, Sintra Museum of Modern Art de Belem, Lisbon and Le Delta Museum, Namur. Recent museum acquisitions include Scottish National Gallery of Modern Art, mumok, Vienna, Moderna Museet Stockholm, and the Nora Eccles Harrison Museum of Art, Utah.

About the Gallery

Founded in 2010 by Mila Askarova, the Gazelli Art House in London brings a fresh perspective to Mayfair – through championing artists from all corners of the globe. Focusing on artists at the height of their practice, the gallery showcases their work through a diverse programme of exhibitions and events.

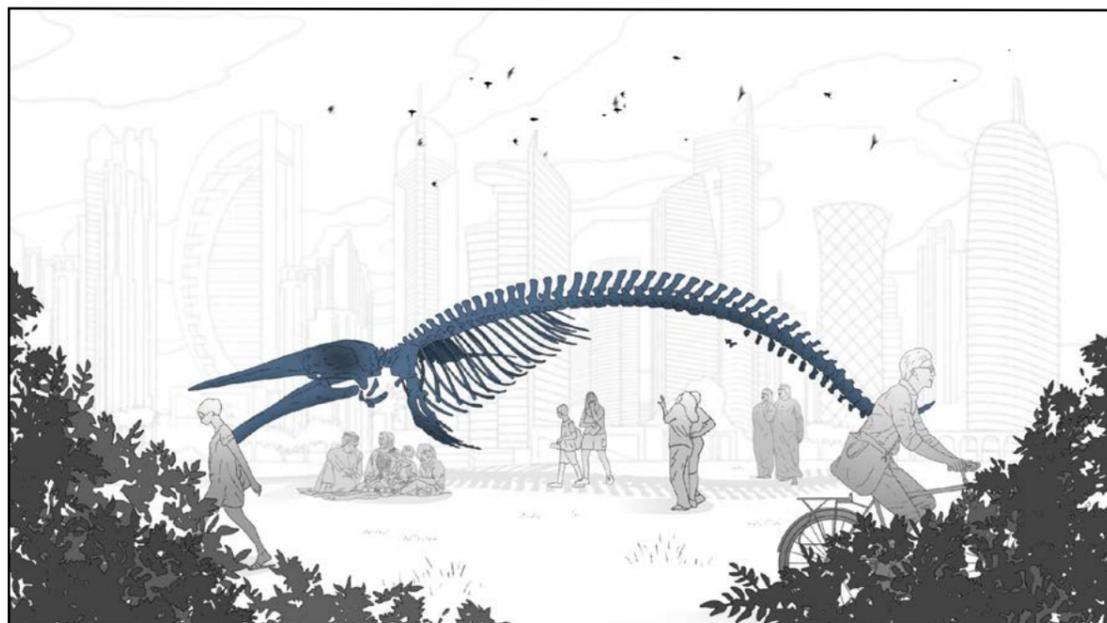
Along with its sister site in Baku, Gazelli Art House specialises in promoting art from Azerbaijan and its neighbours to introduce a greater understanding of the rich linguistic, religious and historical ties that connect these areas to international audiences.

In 2015, the gallery further expanded to support artists working in digital art through its online platform: GAZELLiO, comprising an online Residency programme, NFT drops and collaborations, a dedicated Project Space holding monthly exhibitions, and a permanently installed VR Library – all in the heart of Mayfair.

For further information, please contact: press@gazelliarthouse.com
+44 (0) 207 491 8816

Artist, Stephen Cawston

CRASH, BANG, WALLOP, WHAT A SCULPTURE!



'Magnificent'
A Bronze Blue Whale Skeleton Sculpture incorporating a natural wind instrument.

Artists create public art for a public space as we know it; it may be creating a new public building like the Parthenon or architectural sculptures like the Eiffel Tower or The Statue of Liberty; these have become universal symbols of public art.

In modern-day sculpture, many new forms of technology and materials are used; in some manifestations, public sculpture can offer a bridge to cultural heritage or be universal. Architecture is also a large part of some public sculptures. The Eiffel Tower is a global icon and bridges the artist and architect. Let's remember it was viewed by many prominent and notable French Artists and Writers of the day as ugly and unsuitable for Paris. It is now recognised worldwide as a symbol of creativity and is visited by millions.

So, what is public art for? It can be to celebrate an important event, Triumphant Arches, it can be to immortalise a historical figure, give a feeling of patriotism, inspire citizens, provide national unity,

think of the Statue of Liberty, or just a piece of beauty.

What is the artist's role in a public work of art? Well, I feel that depends on the commission. Artists can create whatever their minds can imagine for a gallery or a museum; at these sites, people know they may be offended by entering the premises and understand that it is their decision. On the other hand, an outdoor public artwork can quickly cause offence and public outcry. This is even more problematic in today's confusing times, with many sculptures being attacked.

So unless it is a strict brief for a commission by the clients, the artist and architect have to try and find a balance for the idea of the sculpture; you have to consider cultural, religious and community beliefs. That doesn't mean the artist shouldn't be a little controversial in their ideas, but you have to be careful and not become a social critic, or you surely won't get the commission. When creating a public work of

art, I feel you must listen to your clients. Remember, you will work very closely with public officials and others in the community and must become part of their team.

So here I'm going to show you two monumental public pieces I have in development: one of beauty, joy, and awe and another of iconic cultural heritage.

'Magnificent'
A Bronze Blue Whale Skeleton Sculpture incorporating a natural wind instrument.

So why a blue whale?
Have you ever really stopped considering all the wondrous and unbelievable creatures that have lived on this earth since time began? We now live in an age where the most enormous creature ever exists is amongst us! A female Antarctic blue whale can reach 33 metres and 190 tonnes, with a heart as big as a car! That's why a blue whale.

So why incorporate a natural wind pipe organ in the bronze?

I also wished to create the most prominent instrument in the world, and the whale's skeleton is a perfect structure. The mandibles are the most prominent bones in the world; I will tune the bronze mandibles of the sculpture so that as the wind blows through them, they will sound like the haunting, soulful calls of the whales of the deep. The whale's flippers will also be windpipes.

'The Symbol'
An Iconic bronze sculpture featuring the Thawb, Ghutra, Bisht, Abaya and Hijab.

Close your eyes and picture an Arabian Man or Woman everyone sees in their mind's eye: an Arab Man wearing a Thawb, Ghutra and a Bisht, with a Woman in an Abaya and Hijab. These stunning traditional and classic pieces of stylish elegance are worn with pride throughout the Arab world.

I've strived for some years to create a sculpture that epitomises Arabia's heritage and vision. I've made sculptures featuring the Arab mastery of the horse and falcon and the dominance of horse racing; I've developed sculptures that tell the story of the 'Camel Race' and 'Camel Caravan'. Now, these speak of the heritage and culture of the Arab world, but none show the symbols of Arab History, Pride and Elegance as these bronzes do.

These 20-metre-tall bronze sculptures will be a symbol to all people and signify the pristine glory of the garment, the nobility and dignity and the traditional heritage of this fashion icon. The sculptures will have an observation deck in the face aperture, accessible via an internal public elevator.

Agents: Vincent Case
+33 699 492 065
info@galeriafauchery.com



'The Symbol'
An Iconic bronze sculpture featuring the Thawb, Ghutra, Bisht, Abaya and Hijab.

Blenheim Palaces

Annual deep clean and vital clock repairs are underway



Blenheim Palace - clock

In preparation of welcoming visitors to experience Britain's Greatest Palace for the new year, The Oxfordshire Estate, Blenheim Palace, Home to the Dukes of Marlborough since 1705, has announced that its annual deep clean to keep the stately home in pristine condition is underway.

The deep clean of Blenheim Palace includes everything from silverware and sculptures to tables and tapestries, including 18 clocks, 38 pieces of armour and 40 busts and sculptures. Each needs special attention and techniques for quality preservation, using distilled water and no aerosol sprays. The process will start in the Library on Sunday 7th January, which takes approximately 8 days, with the whole of Blenheim Palace taking 6-8 weeks in total to complete.

The UNESCO World Heritage Site is inviting visitors to learn about the vital work they carry out on the magnificent rooms and extensive collection of

artifacts, with the opportunity to hear from experts on the methods used to restore and repair the building and collections within it. Restoration and conservation tours will run daily between Thursday 4th January - Thursday 16th February 2024.

Natural cleaning products, bristle brushes and old-fashioned elbow grease are being used by a team of cleaners as they embark on the annual New Year deep clean of Blenheim Palace. The team also adopt new technologies such as museum vacuum cleaners with HEPA filters, as each room has to be carefully stripped of all the furniture and artefacts and vacuumed from floor to ceiling.

Kate Ballenger, Keeper of Palace and Collections, said, "Every year a whole team of specialists come together to undertake our vital deep clean. The process involves review, restoration, and thorough cleaning specific to each type of item, which is part of our continuous conservation work. Allowing visitors

to see this first hand on a tour is incredibly exciting as it gives us the chance to show the immense effort that goes into preserving the past for future generations to enjoy."

Alongside the annual clean, vital repairs and restoration are being undertaken in January to the Clock Tower. The Clock Tower connects the East Courtyard to the Great Court and the East Courtyard houses all of the services for the Palace. The clock, which has four faces and three bells, was made by Langley Bradley in 1710. Langley Bradley was Master of the Clockmakers Company and made the original clock (circa 1706) for St. Paul's Cathedral in London.

The conservators will be completing the following significant repairs; gaining access to the dials using scaffolding and disconnecting all four dials from the clock, removing hands from all dials, inspecting the north dial hand and spindle ends, then withdrawing the dial motion works from all four dials. They will then

remove the equipment and return the dial works and hand to Blenheim Palace's workshop where the items will be fully stripped and cleaned. A new minute spindle for the west dial will be specially manufactured and once returned to the site, the dial motion works will be lubricated and installed as well as the hands. Finally, all four dials will be synchronized with the clock and hammer check springs will be adjusted.

Amongst these conservation and restoration projects, a ceiling survey in the Great Hall and Saloon is being done during January to gather an accurate assessment before a planned roof project.

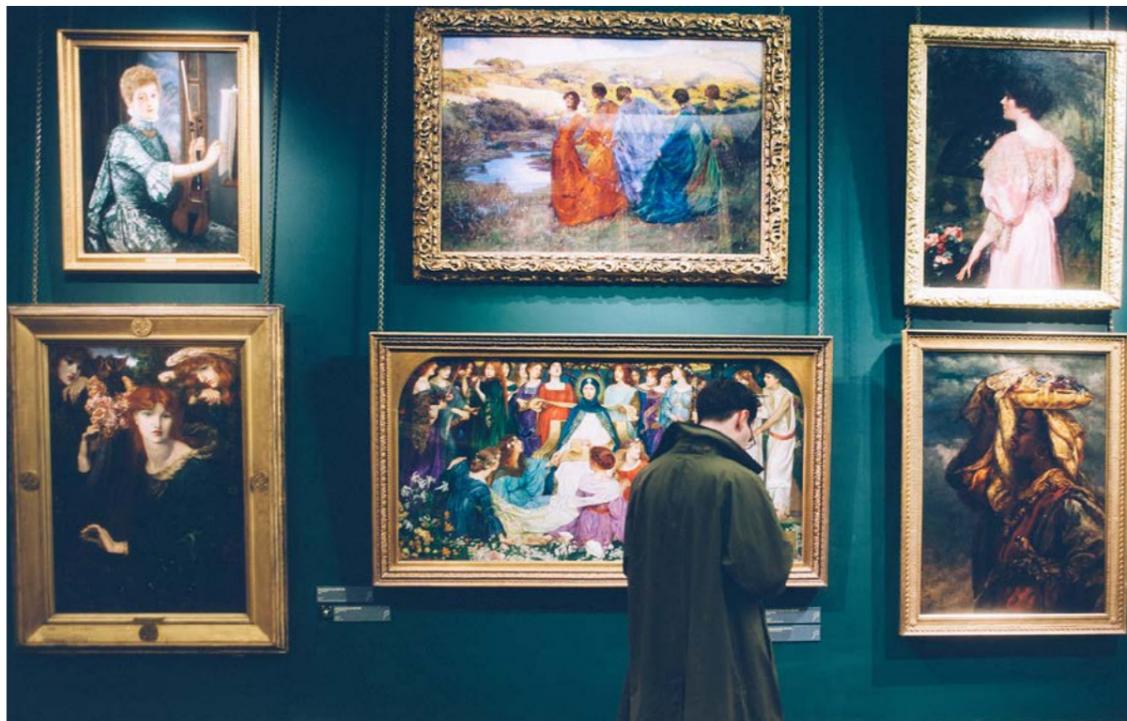
The Restoration and Conservation tours are included with a Blenheim Palace ticket including Palace, Park and Gardens, Park and Gardens, Annual Pass or a Privilege Pass.

For more information and to book tickets, visit <https://www.blenheimpalace.com/>



Blenheim Palace - Deep clean in progress

Corporate art collections



Corporate art collections have become an increasingly popular way for businesses to invest in art while enhancing their corporate image. Art collections can be used to create a positive work environment and increase the morale of employees, as well as be used to attract new customers and create a sense of prestige around the company. In this article, we will explore the benefits and challenges of corporate art collections as investments.

Benefits of Corporate Art Collections

Enhance corporate image: One of the main benefits of a corporate art collection is that it can help enhance a company's image. Having a collection of high-quality art can help create a positive impression on customers and potential investors, and can help establish a sense of prestige and sophistication.

Promote creativity: Corporate art collections can help foster a creative and innovative environment for employees. Being surrounded by interesting and thought-provoking art can inspire new ideas and perspectives, and can help employees see their work in a new light.

Increase employee morale: Studies have shown that art in the workplace can help increase employee morale and job satisfaction. By creating a visually stimulating and aesthetically pleasing environment, employees are likely to feel more positive and engaged at work.

Potential for financial gain: While the primary purpose of a corporate art collection may not be to generate financial returns, there is potential for value appreciation over time. As with any investment, the value of art can rise and fall, but by carefully selecting works with proven track records, a company can potentially generate a profit on their collection.

Challenges of Corporate Art Collections

Cost: One of the primary challenges of a corporate art collection is the cost. High-quality art can be expensive, and companies may need to allocate a significant portion of their budget to build a meaningful collection.

Maintenance: Art collections require proper maintenance and care to ensure their longevity. Companies may need to invest in specialized storage and display systems, as well as hire trained professionals to manage and care for the collection.

Risks: As with any investment, there are risks associated with corporate art collections. The value of art can be affected by changes in the market, and there is always the possibility of damage or loss due to theft, natural disasters, or other unforeseen circumstances.

Perception: Companies may also face challenges in terms of how their art collection is perceived by the public. Some may see the collection as a frivolous or unnecessary expense, and may question the company's priorities in investing in art instead of other areas of the business.

Corporate art collections can be a valuable investment for businesses looking to enhance their corporate image and create a positive work environment.

However, it is important to carefully consider the costs and potential risks associated with building and maintaining a collection. By working with experienced art advisors and taking a strategic approach to collecting, companies can potentially reap the benefits of a successful art investment while minimizing the challenges.

Creating Community Through the Arts at South Carolina's Palmetto Bluff and Beyond

By Morgan Stewart



Sweetgrass basket sewer, Jery Taylor



Weetgrass basket sewers
Dino Badger and Michael Smalls

The arts are central to Palmetto Bluff – the sprawling 20,000-acre community between Charleston and Savannah, Georgia, in the Lowcountry of South Carolina – and it's long been a magnet for creatives drawn to the welcoming people and unspoiled natural beauty. Launched in 2022, The Arts Initiative at Palmetto Bluff is a sweeping program conceived to inspire and enrich lives through art in all its forms. Showcasing a diverse curation of artists, artisans, musicians, and makers, this vibrant collaboration and Artist in Residence (AIR) program fosters creativity while striving to forge a broader Lowcountry community united by extraordinary artistry and the exchange of ideas. Through hands-on educational experiences for residents and guests of Palmetto Bluff – and neighbours from the surrounding environs – the year-round programming engages and challenges diverse audiences through shared dialogues and the beauty of the Bluff itself.

The largest remaining waterfront property on the United States East Coast, Palmetto Bluff, is defined by 32 miles of coastline along three rivers. Guided by the Palmetto Bluff Conservancy, protecting the land has been integral to Palmetto Bluff's modern-day development, and its riverfront, Inland Waterway, and extensive nature trails are enriched by wilderness and wildlife. The community features two vibrant village centres, Wilson and Moreland; the private Palmetto Bluff Club, which offers exclusive access to a range of best-in-class amenities, including the newly renovated Shooting Club, the expansive Wilson Lawn & Racquet Club, a 12-acre working farm, the full-service Wilson Landing Marina, the new 9-hole King-Collins reversible course and an 18-hole Jack Nicklaus Signature Golf Course; and the Forbes' Five Star Montage Palmetto Bluff resort. The real estate offerings are as diverse as the land itself – the distinctive estates, homes, cottages, and homesites available at the Bluff are matched only by the wealth of activities enjoyed across its storied terrain.

Each year, notable Southern masters of their craft are invited to address varied themes that tie to the values of the community as they immerse themselves in the local culture and lead workshops. The Arts Initiative at Palmetto Bluff is built upon three foundational pillars: inspiration (embodied by the Artist in Residence program); invitation (manifested in FLOW Gallery + Workshop, the charming exhibition space in Wilson Village, Palmetto Bluff's social hub which facilitates engagement, events, and immersive interactions); and installation (building a permanent collection and rotating exhibitions set amidst the Palmetto Bluff landscape).

"The Arts Initiative draws upon Palmetto Bluff's unique

environment and community to guide the artistic experience and foster lasting connections with this place and its people," said Amy Anderson, VP of Marketing at South Street Partners, owners of Palmetto Bluff.

The Arts Initiative's anticipated third season welcomes an exciting mix of celebrated Southern artists. The 2024 calendar started with a completely sold-out appearance by custom cake illusionist Julie McAllister, who will also be joining the Season 3 cast of Netflix's *Is It Cake?* Premiering March 29th. April will feature the community's home talent with the Artists of the Bluff Spring Art Show. In April, ink and acrylic painter Kurtis Schumm will lead guests in capturing integral parts of the Lowcountry ecosystem. Oil painter Chris Groves will hold landscape and still life workshops in May that draw inspiration from Palmetto Bluff's stunning natural surroundings. The third annual FLOW FEST – the community's beloved music and arts festival – will return to Wilson Village Green on Sunday, May 19, 2024. The Arts Initiative's first Artist in Residence phase will finish in June with Katie White, who will invite guests on an artistic escape via her meditative watercolour classes, melding this gentle medium with an inspirational journey. Summer 2024 will host the inaugural "Artist in Residence Summer Sweetgrass Series," consisting of acclaimed basket artisans Michael Smalls and Dino Badger in July and Jery Taylor in August, modern-day practitioners of the venerated Gullah-Geechee tradition.

The second half of The Arts Initiative at Palmetto Bluff's 2024 schedule will include more vibrant and exciting artists and events. Southern expressionist painter Anna Vaughn will be September's AIR, and Clay Ross of celebrated Gullah folk band Ranky Tanky will be October's featured Singer-Songwriter. November will host another showcase of Palmetto Bluff's resident creatives in the Artists of the Bluff Fall Art Show, and hand-crafted cast iron kitchen and barware company Blanc Creatives will be the month's AIR. December will feature Karin Olah, the Charleston-based artist who combines hand-dyed fabric and paint to create her signature multi-layered paintings.

FLOW Gallery + Workshop, located in the heart of Palmetto Bluff's Wilson Village, features a rotating series of exhibitions, workshops, and events. It showcases work from the visiting Artists in Residence and a curated collection of prominent and emerging Southern artists. FLOW welcomes members and guests to foster immersive, hands-on interactions and a deeper appreciation for the artists whose work represents the elements that comprise Palmetto Bluff.



FLOW Gallery + Workshop



Palmetto Bluff's Wilson Village



Mixed Media Workshop

THE ROYAL COMMISSION FOR ALULA LAUNCHES 'I CARE' CAMPAIGN

The Royal Commission for AlUla (RCU), the cultural custodian of northwest Arabia, has launched a new, inclusive heritage conservation campaign that aims to deepen and enrich the public's knowledge, awareness, and desire to protect and uplift AlUla's ancient history.

The I Care campaign, which launches 1 February, shines a local, national, and global spotlight on the importance of RCU's diverse and ongoing heritage protection projects in AlUla as the county continues to be developed into the world's largest living museum.

I Care will promote the need to safeguard AlUla's diverse landscape of cultural assets, including natural and manmade monuments, as a means of boosting economic development, driving community engagement, and expanding people's knowledge and appreciation of their AlUla's storied past – goals that align with the aims of Saudi Vision 2030.

As an iconic first phase of the campaign, RCU has partnered with the acclaimed US artist David Popa to create a unique, landmark piece set within the landscape of AlUla itself. The artwork, which takes the shape of two protective hands, is constructed around the iconic Tomb of Lihyan, Son of Kuza, a monumental heritage destination at Hegra which was designated

as Saudi Arabia's first World Heritage Site by UNESCO in 2008. Famous for his sustainable approach and innovative techniques, Popa's artwork is symbolic of I Care's ambition to carefully protect and cherish places of great historic and cultural value – vulnerable sites that resonate deeply with the community and global heritage experts alike.

An impressive and ephemeral piece of creativity constructed using exclusively natural elements, including yellow earth from Europe and red earth from the Middle East, it is one of Popa's largest to date.

Designed to disintegrate in a matter of weeks, Popa's artwork highlights the pressing need for collective action to safeguard cultural heritage locations in AlUla, Saudi Arabia, and the wider world.

Dr Abdulrahman Alsuhaibani, Executive Director of Archaeology, Conservation and Collections at RCU, said: "The roots of Saudi culture and tradition can be traced back millennia, influenced by civilisations as diverse as the Nabataeans, Minaeans and Lihyanites. The I Care campaign is an important and inclusive step towards increasing the AlUla community's awareness and appreciation of the incredible history that exists on their doorstep.



"The Kingdom has made great strides to conserve and develop its cultural heritage and rich collection of assets, including AlUla with its 200,000 years of human history. As guardians of this unique crossroads for civilisations, RCU is focused on raising people's awareness of the need to engage with conservation efforts through the new I Care campaign. This will help to deepen RCU's connection with our community as we work towards a common, shared, and inclusive purpose – to protect and celebrate our heritage so it can be enjoyed for generations to come."

US artist David Popa said: "Working on this project has been an immense privilege. I Care is not just a campaign; it is a celebration of AlUla's and the Kingdom's legacy and traditions. AlUla's heritage is a treasure for the entire world, and I have been enriched by the enlightening conversations I have had with the local storytellers, the Rawis, the Heritage Rangers, and the young ambassadors being trained in the Hammayah programme to take on guardianship of this invaluable heritage."

A key audience of the I Care campaign is AlUla's younger generation. RCU will provide schools with comprehensive toolkits to educate and empower youngsters and their teachers through a series of carefully designed workshops that focus on the importance of heritage protection and how landmarks connect with the community stories, life, and traditions. RCU will also host school visits and

community activities at AlUla's diverse collection of historic landmarks, such as Hegra.

The community, young and old, have an active and key role to play in helping to conserve AlUla's cultural landscape, with the I Care campaign seeking to fill any knowledge gaps and promote future discovery amongst residents, visiting tourists, and Saudi citizens. With its landscape of diverse heritage sites, vast mountains, lush wadis, and wide-open desert scenery, AlUla is now established as a new global destination for culture, history, archaeological discovery, and the sharing of ancient knowledge.

AlUla is home to the extraordinary Nabataean city and UNESCO World Heritage Site of Hegra; the city of Dadan, which was the capital of the Dadanite and Lihyanite kingdoms; the Jabal Ikmah open-air library, whose ancient inscription are now included in UNESCO's Memory of the World Register; and AlUla Old Town, which has been named as one of UNWTO's Best Tourism Villages.

These sites and many others are part of RCU's active programme of conservation, exploration, and study as AlUla is comprehensively regenerated into a destination for culturally curious tourists.

For more information on The Royal Commission for AlUla and its programmes, visit www.rcu.gov.sa.



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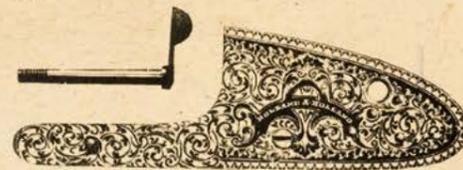
HOLLAND & HOLLAND have much pleasure in placing before their patrons their New Patent Detachable Lock Gun, which they have every confidence in recommending. This invention enables a sportsman to take the locks off for cleaning or examination purposes, without the aid of a turn-screw or other implement, all the advantages of stability, strength, appearance and perfect balance of the side lock gun being retained. It is applicable to rifles as well as to guns.

This new pattern gun is so constructed as to allow of the locks being brought "close up" to action, with the result that a very short, crisp pull of the trigger can be insured.

For illustration of SPECIAL TREBLE GRIP, see page 16.

Extract from *THE FIELD*, January 2nd, 1909.

Messrs. HOLLAND & HOLLAND have submitted for notice a gun embodying an idea which they themselves affirm should have been brought out long ago. Anyhow, there is not one shooter in a hundred who can remove and replace the screws of his gun without leaving the unmistakable traces of his handiwork in the form of scratched and opened screw heads. Messrs. HOLLAND & HOLLAND have settled the question in another way by replacing the ordinary screw, having its head buried in one lock plate, and the screwed tip engaging in the other lock plate, with one carrying an external thumb lever.



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