

ART & MUSEUM

Spring Issue 2026

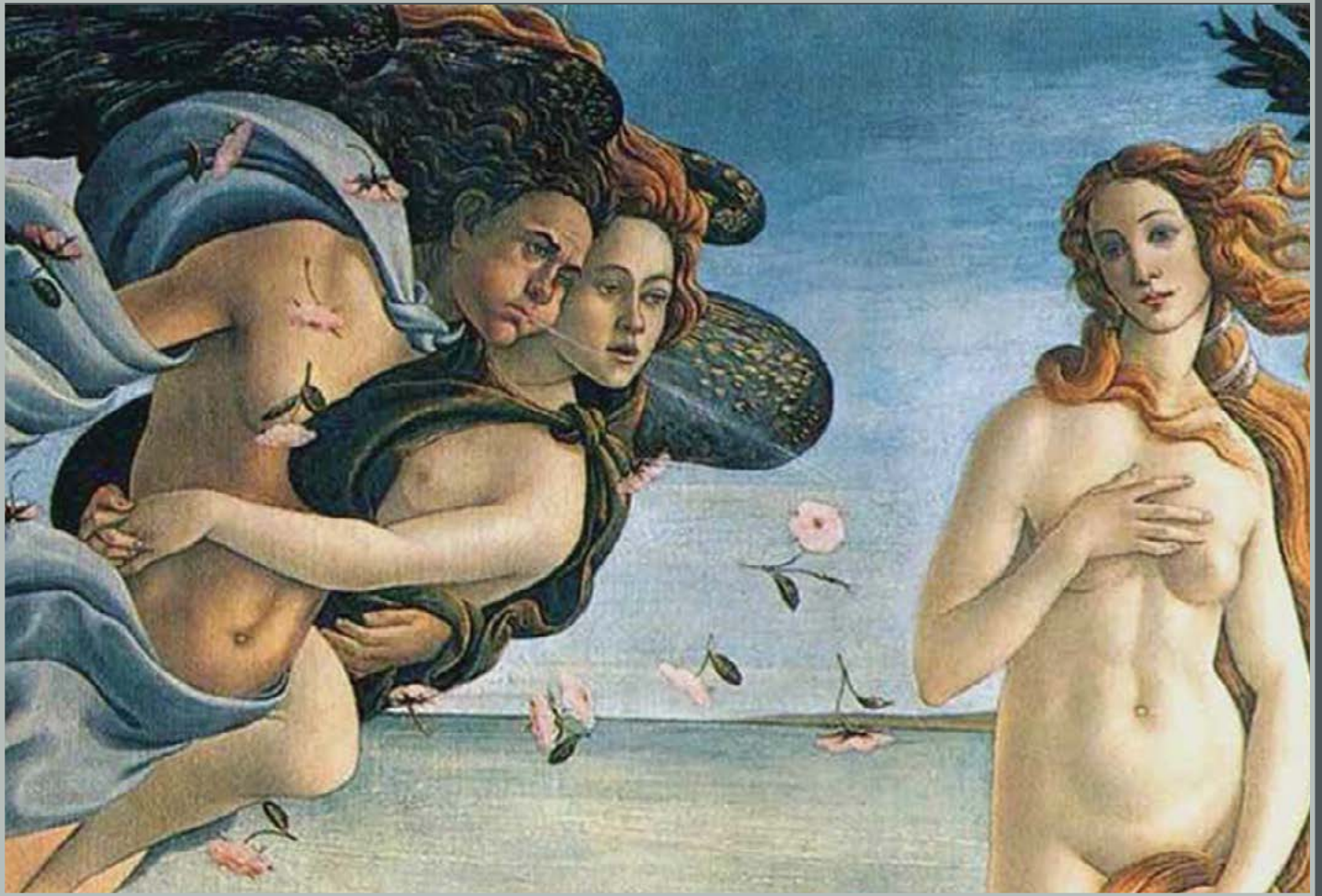
ELIZABETE

REGINA



Philip Mould
& Company
Presenting
Elizabeth I:
Queen & Court

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'Jurassic Oceans: Monsters of the Deep' at the Natural History Museum, London.



Elizabeth I: Queen and Court



ART & MUSEUM MAGAZINE

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

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



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All Things Wild

WELCOME

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

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.

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Constable: A Cast of Character

Elizabeth I: Queen and Court

14 May –10 July 2026



English School
Queen Elizabeth I (1533-1603), 1590s



English School

Portrait of a Gentleman, formerly thought to be William Shakespeare,
c. 1600-1610



English School

Robert Dudley, Earl of Leicester (1532-88), 1560s

Spring sees Philip Mould & Company presenting Elizabeth I: Queen and Court, an exhibition of truly outstanding Tudor works, including the earliest surviving life-size, full-length portraits painted during Queen Elizabeth I's lifetime, alongside some of the key figures of her reign and close circle of courtiers and confidantes. Drawn from private collections, this fascinating display features never-before-seen and rarely shown paintings and explores how portraiture functioned as a tool of power and was used to project authority, secure allegiance, and, in rare cases, register dissent.

Central to the show are four portraits of Elizabeth I (1533-1603), which trace her transformation from eligible young Tudor princess to the mystic, Virgin Queen of her later years. Seen together, they reveal the sustained and strategic management of her image across a reign shaped by religious tension and political uncertainty.

The exhibition powerfully demonstrates how portraiture became one of Elizabeth's most effective instruments of rule; not least as a means of asserting divine authority. This is epitomised by The Hampden Portrait, the earliest recorded full-length state portrait of her as Queen. Attributed to George Gower (c.1549-1596) and painted circa 1563-7, it depicts Elizabeth in her early 30s, in an embroidered red dress with white chemisette and embroidered ruff, with a jewelled chain and headdress.

A rare portrait of Elizabeth's cousin and rival for the English throne, Mary Stuart, Queen of Scots (1542-1587), provides a charged counterpoint, underscoring the precarious nature of female sovereignty and the political stakes bound up in royal image-making.

These portraits did not function in isolation - Elizabeth's likeness set a visual standard. Through pose, costume, and symbolism, the Queen's iconography shaped how courtiers fashioned their own identities.

Portraits of her leading favourite Robert Dudley, Earl of Leicester (1532-1588); her powerful ministers of state William Cecil, Lord Burghley (1520-1598), and his son Robert Cecil, Earl of Salisbury (1563-1612); and the ill-fated Robert Devereux, 2nd Earl of Essex (1565-1601) reveal a shared language of ambition and proximity to power, each carefully calibrated for life at court. Indeed, Devereux, having become the new favourite after the death of his stepfather Robert Dudley, eventually found himself being taken to the scaffold at the Tower of London, having been found guilty of his part in the failed, 'Essex's Rebellion'.

Crucially, the exhibition does not purely focus on members of the elite. In fact, it presents an exceptionally rare act of visual resistance: a concealed portrait of John Stubbs (c.1544-1589) the Buxton-born Puritan and

seditionary, shown alongside his severed right hand, commemorating the punishment he suffered in 1579 for publishing a pamphlet criticising Queen Elizabeth I's proposed marriage to Francis, Duke of Anjou (1555-1584), a Roman Catholic and the younger brother of three successive French kings, first Francis II (1544-1560) who was also the husband of Mary, Queen of Scots, then Charles IX (1550-1574) and finally Henry III (1551-1589).

In a culture of meticulously managed loyalty to the Crown, the portrait of Stubbs stands apart, demonstrating that portraiture could, on occasion, quietly rebel.

Through these remarkable works, Elizabeth I: Queen and Court offers an intimate encounter with the people who shaped one of Britain's most iconic reigns.

Philip Mould says: "We are very fortunate, through the generosity of our private lenders, to be able to assemble a cast of the key figures of the first Elizabethan age. Above all is the compelling presence of Elizabeth herself, who, working with the most resourceful artists of her time, continually reshaped her image to meet the monarchical ambitions of a single woman on a stage of extraordinary challenge."

Philip Mould & Company have been specialising in British art and Old Master Paintings for the past 35 years. Their gallery, located on London's historic Pall Mall, showcases 500 years of British art from Tudor and Jacobean portraiture, rediscovered masterpieces by Sir Anthony Van Dyck, outstanding works by Thomas Gainsborough and Sir Joshua Reynolds, fine Portrait Miniatures, leading examples of Modern British painting and sculpture and much more. Through his books and television work, Philip Mould is one of the best-known figures in the art world. His hit BBC1 programme *Fake or Fortune?* reaches up to five million viewers in the UK and greater numbers abroad, making it the most-watched arts programme on television.

More at www.philipmould.com Twitter @philipmould / Facebook philipmouldgallery / Instagram @philip_mould_gallery



C1389-English School-Portrait of Queen Elizabeth I-TIFF



Workshop of Marcus Gheeraerts the Younger Robert Devereux, 2nd Earl of Essex © Philip Mould & Company, London



Attributed to George Gower (c. 1540-1596)
Queen Elizabeth I (1533-1603), 'The Hampden Portrait', c. 1563-7

The Art Market New Book

Ty Murphy LLM Releases The Art Market, a New Professional Guide to the Complexities of Fine Art, Law and Due Diligence

Ty Murphy LLM has released a significant new book, "The Art Market: A Concise Guide for Professionals and Collectors". The book is designed to help collectors, advisers, investors, and art world participants navigate one of the most fascinating yet opaque sectors in global commerce. From the front matter alone, the scale of the work is striking: the book runs to more than 790 pages including glossary and index, and its table of contents reveals a deeply structured treatment of the art market from first principles through to forensic science, digital disruption, and specialist professional practice.

At its core, The Art Market appears to be built as both a reference work and a practical operating manual. The foreword describes it not simply as another art title, but as "a comprehensive toolkit" for understanding the art market with precision and ease, whether the reader is a seasoned collector, a professional adviser, or a newer entrant trying to understand the mechanics of the field. That positioning is important, because the modern art market is no longer just about connoisseurship and taste. It is also about contracts, provenance, sanctions, logistics, taxation, compliance, authenticity, restoration, reputational risk, and increasingly, technology.

The structure of the book suggests that Murphy has approached the subject with unusual breadth. The opening chapters establish the foundations: how the art market works, who its participants are, which institutions shape it, and how art moves through commercial and cultural channels. These early sections cover participants, infrastructure, market dynamics, transactions, regulation, international reach, risks, sustainability, and emerging trends. In other words, the reader is first grounded in the architecture of the market itself before being asked to engage with more technical or specialist issues.

From there, the book broadens into the ecosystem of professionals who make the market function. Advisors, consultants, dealers, auction-house specialists, appraisers, conservators, forensic examiners, lawyers, tax advisers, provenance researchers, art journalists, digital curators, and technology developers all feature in the contents. That is a notable strength. Many books on the art market focus heavily on objects and prices, but Murphy's framework makes clear that the market is actually an interdependent network of expertise, judgement, trust, and documentation. This professional mapping alone should make the book useful to

readers who need to understand not just what they are buying, but who they should be speaking to and why.

A particularly strong area is the legal and risk architecture of the book. The contents show dedicated chapters on the art market legal framework, art law and contracts, law enforcement awareness, due diligence, KYC and AML, sanctions, tax havens, and free ports. That sequence indicates a serious understanding of where real problems arise in the art world. The preface reinforces this by stating that the book is meant to demystify the market through "clear, actionable insights" and to help readers address authenticity, ownership history, legal frameworks, seller risk, and precautionary measures in a more disciplined way. For professionals and serious collectors, this is where a book becomes genuinely valuable: not when it romanticises the market, but when it helps readers survive it intelligently.

The commercial and wealth dimensions are also extensive. Murphy includes chapters on acquisitions, collections, collection management, lending and philanthropy, valuation and appraisal, art-based lending, art funds, fractional ownership, and the art investor. This gives the book a broader reach than many conventional art guides. It does not treat art only as an object of beauty or scholarship; it treats it as an asset class, a legal subject, a managed holding, and in some cases a financing instrument. That reflects the reality of today's upper-tier art market, where private clients, family offices, fiduciaries, and specialist advisers increasingly require cross-disciplinary understanding.

One of the most distinctive parts of the structure lies in the later chapters. Murphy moves into fine art on superyachts and private jets, conservation and restoration, provenance research, fakes and forgeries, and then into scientific and forensic examination. The forensic section is especially ambitious, covering optical techniques, X-ray methods, mass spectrometry, non-destructive imaging, Raman spectroscopy, and case studies. This is not a superficial nod to authentication; it signals an attempt to bring scientific examination into the mainstream of art-market literacy. In a market repeatedly shaken by attribution disputes and high-value frauds, that is a serious contribution.

The digital section is equally expansive. Under "The Digital Revolution," the book includes artificial intelligence, blockchain, NFTs, the metaverse, online galleries, 3D printing, and wider immersive and digital technologies.

The foreword specifically highlights the book's ability to keep pace with developments such as blockchain and NFTs, while the table of contents shows that Murphy goes much further by examining how digital tools may affect authentication, sales, copyright, curation, and distribution. That matters because the art market is no longer divided neatly between old masters and new media; it is being reshaped by hybrid forms of ownership, evidence, access, and promotion.

The final impression is that *The Art Market* is not merely a book about art appreciation. It is a book about art infrastructure, art risk, art law, and art strategy. Its chapter list ranges from core market dynamics to blacklists and brokers, art-related public relations and marketing, art criticism, journalism, and even reclamation of architectural treasures. That range suggests a work written by someone determined to show the reader the market in the round rather than through a narrow curatorial lens.

For those already familiar with Ty Murphy's work, this release also sits alongside another notable first: *Training Household Staff to Care for Art and Antiques*, a title that addresses the equally important but often overlooked area of stewardship once works are already in situ. Taken together, the two books reflect a practical publishing direction: one focused on navigating the acquisition, legal, and market-facing side of art, and the other on the standards of care, handling, and preservation required after acquisition. That is a useful pairing for collectors, estates, and art professionals alike.



"*The Art Market: A Concise Guide for Professionals and Collectors*" and "*Training Household Staff to Care for Art and Antiques*" are available on Amazon and Barnes & Noble and can be purchased online or via the DOMOS Advisors website, where readers can also find a link to the full table of contents..

<https://www.domos.uk/books>

Training Household Staff to Care for Fine



Training Household Staff to Care for Art and Antiques is another important first from Ty Murphy LLM, addressing a subject too often overlooked in both the art market and private household management. While much attention is given to acquiring fine art and antiques, far less is written about the people entrusted with their day-to-day care once they enter a home, estate, or collection. This book fills that gap with practical focus and professional seriousness.

Aimed at household staff, estate managers, collectors, advisers, and agencies, the book examines how artworks, antiques, and architectural objects should be handled, cleaned, monitored, and protected in situ. It recognises that improper dusting, lifting, placement, or environmental exposure can cause irreversible damage, even where intentions are good. By training staff to understand fragility, materials, risks, and correct procedures, the book helps turn routine household care into informed stewardship.

What makes the work especially valuable is its real-world application. It brings together the needs of collectors and the realities of domestic service, offering a structured approach to preserving cultural and financial value within the home.

It also highlights the importance of communication between owners, household teams, conservators, and advisers, ensuring that care standards are understood and consistently applied. In doing so, Murphy has produced a much-needed guide for anyone responsible for safeguarding important objects in lived spaces, where preservation depends as much on knowledge and discipline as on admiration.

Totally Jaw-some!

Face the Fiercest Predators of All Time at the Natural History Museum's New Blockbuster Exhibition



Images © Trustees of the Natural History Museum, London.

Jurassic Oceans: Monsters of the Deep opens at London's Natural History Museum on Friday 22 May 2026, making its European debut and promising an electrifying journey into the prehistoric seas that once teemed with colossal marine reptiles.

While dinosaurs ruled the land and pterosaurs dominated the skies during the Jurassic period around 200 million years ago, the oceans belonged to a different cast of terrifying giants: ichthyosaurs, plesiosaurs, and the apex predators known as mosasaurs — often called the “T. rexes of the sea.” These highly adapted hunters feasted on ammonites, giant fish, and even each other, shaping ancient marine ecosystems in dramatic ways.

The new exhibition invites visitors of all ages to plunge into these ancient waters and come face-to-face (or face-to-fossil) with the ocean's deadliest inhabitants. Highlights include getting uncomfortably close to a massive mosasaur tooth, touching a cast of a Baryonyx claw, measuring yourself against a complete plesiosaur

skeleton, holding real Jurassic coprolite (prehistoric poo), and using an interactive “fierce factor” rating to decide which creature was the most formidable.

A striking centrepiece image shows the enormous tail fin of the giant Jurassic fish Leedsichthys — nearly two metres long — dwarfing a museum staff member named Lily, underscoring the colossal scale of life in these prehistoric oceans.

Science-Driven Adventure with Real Specimens

Drawing on the Natural History Museum's world-leading palaeontology collections and cutting-edge research, the exhibition explores how these marine reptiles rose to dominance, adapted to their environment, and played vital roles in maintaining healthy oceans — much like modern sharks and whales do today.

It also highlights the dynamic nature of science itself, showcasing how new discoveries continue to emerge from fossils millions of years old. Interactive elements,

captivating films, and touchable fossils and casts bring the prehistoric deep vividly to life, connecting past biodiversity, adaptation, and extinction to today's environmental challenges.

Dr Marc Jones, lead scientist on the exhibition and Curator of Fossil Reptiles, said:

"Packed with star specimens from our world-leading palaeontology collection, this exhibition opens a dramatic window into a more dangerous, awe-inspiring past. It also celebrates the dynamism of science itself, showing how astounding new discoveries continue to emerge from creatures that disappeared more than 200 million years ago."

Dr Doug Gurr, Director of the Natural History Museum, added:

"The Jurassic oceans were home to some of the most extraordinary and terrifying creatures ever to exist. That sense of scale and drama is irresistible to children and creates the perfect gateway to learning about our planet. These colossal creatures that once ruled the oceans can help young minds bring big ideas such as extinction, adaptation and biodiversity thrillingly to life."

Practical Information and Early Bird Offers

Jurassic Oceans: Monsters of the Deep runs from Friday 22 May 2026 to 3 January 2027. Opening times: Monday–Sunday, 10:00–17:50 (last entry 16:30).

Ticket prices (subject to change):

- Peak: Adult £17.50 | Child £8.75
- Off-peak: Adult £15.00 | Child £7.50
- Members, patrons, and children under 4 go free
- Concessions available

Discounted early bird tickets are available to pre-book from 09:00 on Wednesday 18 March 2026 using the code MONSTERBIRD at: <https://www.nhm.ac.uk/visit/exhibitions/jurassic-oceans.html>

An accompanying programme of events and activities for all ages, including relaxed viewings, after-hours experiences, and family-friendly sessions, is also bookable.

The exhibition is generously supported by the Blavatnik Family Foundation.

Why It Matters

This family-oriented blockbuster not only delivers

thrills and "jaw-some" encounters with real-life sea monsters but also serves as an engaging introduction to palaeontology, ecosystem dynamics, and the deep history of life on Earth. In a time when understanding biodiversity and extinction is more important than ever, these ancient ocean rulers offer powerful lessons for the present.

For more details, ticket booking, and the full events programme, visit the official page: <https://www.nhm.ac.uk/visit/exhibitions/jurassic-oceans.html>



Images © Trustees of the Natural History Museum, London.

Society of Portrait Sculptors

FACE 2026 - 13-26 April 2026



FACE 2026, the Society of Portrait Sculptors' (SPS) annual exhibition of work by the world's leading contemporary practitioners, will open in the Garrison Chapel at the world-famous Chelsea Barracks this spring.

The only forum of its kind for contemporary sculpture in the UK, it will showcase around 100 exhibits and reveal several prizes for excellence, including the £5000 Sedlecka Award for the Best Three-Dimensional Human Portrait.

The exhibition shines a spotlight on three distinct categories of sculpture: portrait, figure and relief, in all shapes and sizes.



This year's exhibition attracted 267 entries, with 107 submissions from sculptors in 25 countries outside the UK, across Europe, the Americas, Asia, Africa and Australia.

While many of the pieces on display have been made using materials traditionally associated with sculpture - such as plaster, marble and bronze - today's sculptors are also incorporating more unusual, sustainable products into their work. Last year's Sedlecka Award winner, Deanne Doddington Mizen used felted Welsh wool to make her showstopping entry, *Audite sine iudicio*, a larger-than-life sculpture of an elderly man mounted on a base made from reclaimed wood (top left).

Last year's exhibiting artists also used string, Perspex, resin, marble, jasper and plasticine to make works of extraordinary quality and variety. FACE 2026 promises to be just as dynamic and creative, with a key highlight sure to be Nicola Hicks' Head of Aesop.

Hicks (b.1960) is one of Britain's best contemporary figurative artists. Known for her works made in plaster and straw, her work often has a feeling of metamorphosis, with animals transforming into human forms and vice versa. These themes are very much informed by the ancient Greek fables of Ovid (43 BCE-AD 17/18) and Aesop (c.620-564 BCE) (top right)

When the SPS exhibition originally launched in 1952, the principal subject matters for many of the sculptors were famous and/or powerful people, such as former Prime Minister Sir Winston Churchill (1874-1965) and artist Augustus John (1878-1961). In 2026 the range of work is much broader and acts as an important, international platform to demonstrate artworks that show distinct individuality and personality.

FACE 2026 will also represent an opportunity for visitors to engage with members of the SPS, who will be on hand to act as guides to the show and answer questions about the Society, materials, methods and, of course, their own work in the show.

The roots of portrait sculpture lie in ancient history with collections in museums and galleries across the globe revealing how artists from Praxiteles of Athens (395 BC-330 BC) to Michelangelo (1475-1564), Rodin (1840-1917) and, more recently Elisabeth Frink (1930-1993) have sought to express their subjects' individuality, personality uniqueness and identity.

At FACE 2026, sculpture lovers will be truly able to admire and enjoy the artists' skill for interpretation through a fabulous range of media and styles.

Louisa Forbes, President of the Society says: "From established artists making important public commissions to highly talented young sculptors, visitors will find

themselves amazed at the quality of the work we are showing".

In addition to the Sedlecka Award (for the best 3-D human portrait), seven other prizes will be announced on 13 April, with the finalists' entries featuring as part of the exhibition.

The categories are:

The Society Award (£1,000)
Judged by the Society's Council

The Tiranti Prize (£500)
For the best exhibit by a portrait sculptor of 30 years old or under

The Olin Prize (£500)
For the best bas relief portrait

The Turnor Prize (£400)
For the best exhibit by a first-time FACE exhibitor

The Lockbund Award (Full production costs of one life-size child's portrait head in bronze) For the Best Portrait of a Child

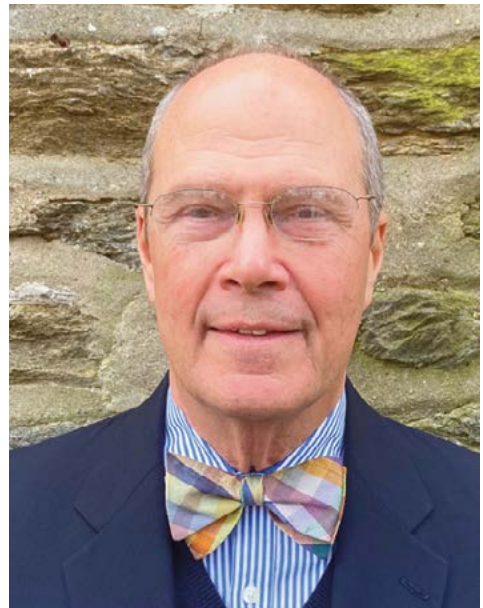
The Material Prize (£500)
For the best exhibit using an unusual material, or using a material unusually

The Crucible Foundry Award (Full production of a life-size portrait head in bronze, including sculptor's participation) For the best Three-dimensional human portrait by a sculptor aged 30 or under

FACE 2026 is FREE TO SEE at the Garrison chapel, Chelsea Barracks from Monday 13 April until Sunday 26 April, from 11am – 5pm daily, including weekends, and with a late opening to 7 p.m. on Thursday 27 April.

For more information, visit www.portrait-sculpture.org and follow The Society of Portrait Sculptors on Facebook and @societyofportraitsculptors on Instagram.

When Beauty Is Not Enough: How Museums Decide What Endures



Jeffrey Fuller

by Mara Sfara

There is a quiet but defining truth in the art world—one that rarely enters public conversation. Collectors often believe that devotion, discernment, and investment will naturally secure a work's place within a museum.

It feels like a natural progression. A beautiful work. A thoughtful collector. A respected institution. But museums do not operate on sentiment. They are built on decisions about what deserves to last.

Renowned, world-famous art appraiser and advisor, known for his expertise

in museum placement, Jeffrey Fuller, recently shared a story that captures this reality with clarity—and, ultimately, with resolution.

A client of Fuller owned a beautiful painting by a respected artist—an artwork chosen with care, lived with over time, and deeply valued. The intention was sincere and specific: to place the painting in a particular museum the client admired.

There was confidence in that vision. Perhaps even a quiet expectation. And then, the museum declined. Not abruptly,

not dismissively. But decisively. The reason was clear: the institution already held stronger examples by that artist—works that more fully defined the artist's contribution. Within that context, the painting, while compelling, did not advance the collection.

For a moment, the trajectory shifted. What had felt certain became uncertain. What had felt like a natural destination was, in fact, not the right one.

And this is where the story reveals something far more meaningful. Because the painting did not lose its value. It simply had not yet found its place. Through Fuller's precise understanding of both artworks and institutions, the painting was thoughtfully placed in another museum—one that did not yet hold a work by this artist.

In that setting, the response was immediate—enthusiastic, almost urgent. They were beyond thrilled. What had been considered secondary in one context became essential in another. The painting was no longer measured against stronger examples—it became the example. It filled a gap, strengthened the collection, and brought clarity where there had been absence.

This is the difference context makes. And it is also where expertise becomes indispensable. Collectors, curators, and institutions alike respect Fuller's judgment. His reputation—built on precision, discretion, and an ability to see both the intrinsic value of a work and the exact environment in which it will resonate—has made him a trusted figure at the highest levels of the art world. Museums do not simply accept his guidance. They rely on it.

Because placement, at this level, is not transactional. It is curatorial. It is strategic. And at its highest form, it is an art in itself. Major institutions operate with extraordinary selectivity. Consider the standards upheld by organizations such as the Museum of Modern Art or the Metropolitan Museum of Art. These museums are not seeking to represent artists broadly—they seek to represent them definitively. A

work must not only be strong. It must be essential.

This becomes even more pronounced with prolific figures such as Pablo Picasso. Museums are not looking for "a Picasso." They are looking for the work that defines a shift—one that carries historical weight and clarity of vision. The same refinement is evident in Impressionist collections. Institutions such as the Musée d'Orsay carefully curate their holdings of works by artists like Claude Monet. Even a luminous painting may be declined if stronger or more defining works are already in place.

Museums are not repositories of everything admirable. They are instruments of clarity. Each work must justify its presence—not in isolation, but in relation to the whole. For collectors, this can be a difficult realization. The emotional life of a work—the years spent with it, the meaning it carries—does not always translate into institutional relevance.

Museums ask a different question. Not: Is this beautiful? But: Is this necessary?

And yet, this story offers something more than caution—it offers direction. A work of art does not have one singular destiny—it has a right destination. A painting that may not belong in one museum can become vital in another. Context is everything. And recognizing that context requires more than taste. It requires vision, relationships, and a deep understanding of institutional needs.

This is where Fuller's influence becomes so meaningful. His ability to guide a work—not simply toward acceptance, but toward belonging—is what distinguishes true placement from simple acquisition. In the end, the painting was not diminished by being declined. It was clarified. And ultimately, it was elevated by being seen exactly where it needed to be.

Museums will always be selective. They must be. Their role is not to reflect everything, but to define what endures.

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PABLO PICASSO

Pablo Picasso's Buste de femme (1953) and Françoise Gilot

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.

An oil painting by Pablo Picasso titled *Buste de femme* was recently auctioned at Sotheby's Modern & Contemporary Evening Auction. It was estimated at 4,000,000–6,000,000 British Pounds.

Created on 7 July 1953, the oil is a remarkably stern portrayal of the artist Françoise Gilot, who was both Picasso's partner and muse from 1943 to 1953. When this work was created, the couple was residing at Villa La Galloise in Vallauris in southern France with their two children, Claude and Paloma. Picasso had met Françoise in 1943, while he was still involved with the Surrealist photographer Dora Maar.

The sitter in the 1954 painting adopts a pose which actually recalls a similar portrait of Dora titled *Tête de femme*, dating from 18 October 1943 (2). The sorrowful depth radiating from it reflects their tumultuous relationship during this period. When he did the picture of Dora, he had already been dating Françoise for six months.

The young, slim, dark-haired Françoise had attracted the artist's attention while he was dining at Le Catalan, a restaurant Picasso often visited because of its closeness to his studio on the rue des Grands Augustins. Instantly enchanted by Françoise, Picasso asked her to come to his studio. In the weeks that followed, they met regularly, and by the spring of 1944 they had established a solid relationship. Simultaneously, Picasso and Dora's bond fell apart.

In his portrait of her, she is shown frontally, with her mouth closed and resolute. Her wide gaze is sorrowful and forlorn, silently yet powerfully conveying her deepest emotions to the artist. Her gaze could be interpreted as resignation and acceptance, or alternatively as a profound rage that energizes her unwavering stare. Picasso was no longer imposing agonizing distortions or exaggerations on her likeness as he had done during the German Occupation, but a certain amount of tension is still present.

In the fall of 1940, Picasso had chosen to stay in the occupied French capital, turning down numerous offers to help him escape the country. Considered a "degenerate" artist by Hitler, he was reportedly banned from displaying his work in Paris and lived under watch, frequently visited

in his studio by Nazi officers. Experiencing the horrific acts of war, residing in a city controlled by enemies, and mourning friends and acquaintances lost to the tyrannical Nazi regime, Picasso was profoundly impacted by the severe hardships and emotional struggles of the conflict. His work from this period showcases this influence.

A bleak, mournful, frequently ominous atmosphere saturates much of his creations. Figures and still lifes are enveloped in darkness, frequently twisted and warped, creating a striking image of a dread-filled, terrifying realm. Looking back on this time, Picasso remarked:

"I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict. But I have no doubt that the war is in these paintings I have done".

Unlike those twisted and disfigured representations, *Tête de femme* shows his partner with a refreshed, nearly gentle sensuality. Her elongated, oval visage is illustrated with a striking completeness, crafted from gently flowing, vividly applied brushstrokes and opposing areas of light and shade, all accented by generous cascades of rich, dark hair. "In spite of all the deformations that [Picasso] would later cause her features to undergo," Brigitte Léal has written, "this face of an Oriental idol, with its marked iconic character, impenetrable, hard, and unsmiling, and whose haughty beauty is enhanced by makeup and sophisticated finery, would remain the standard pattern of her iconography until the end".

By 1946, Picasso and Dora had fully separated, signaling the conclusion of one of the most fruitful and imaginative partnerships in the artist's life. "You've never loved anyone throughout your life," Dora dramatically stated to Picasso during one of their last encounters, "You don't understand how to love".

Françoise rapidly became the artist's muse and subsequently his partner, her youthful energy sparking a fresh path in Picasso's oeuvre. In the following ten years, he created a remarkable collection of work, reflecting the happiness and satisfaction he found with her and their two children.

Beautifully crafted in an exquisite color scheme, the portrait of Françoise highlights Picasso's masterful

application of brushwork, line, and shape. The artist frequently opted to omit color in his works, concentrating instead on the expressive potentials provided by the clarity of brushwork, free from the diversions of color. Reflecting on his earlier Cubist creations, the limited color scheme and the defined geometric edges in this piece demonstrate Picasso's continued focus on shaping form in pictorial space and creating flattened surfaces within the artwork.

The application of black, grey, and red shades with differing saturation produces a strong interaction of light and shadow, infusing the composition with depth. By removing the viewer's sense of location and crafting a depth illusion, Picasso focuses attention exclusively on the details of the sitter and the intentionally artistic quality of the composition. By fragmenting the picture plane, he cultivates the linear style typically linked to his representations of her.

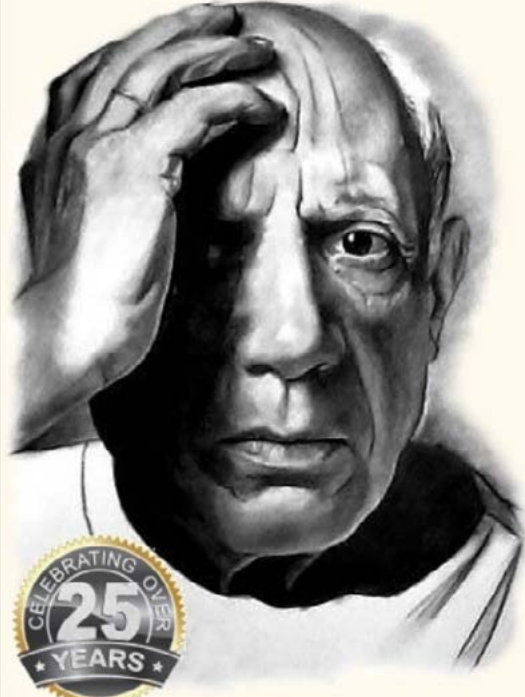
In this instance, its intentionally subdued color palette and clearly angular shapes illustrate, however, a clear departure from the "femme-fleur" imagery linked to the early Françoise period. As Michael C. Fitzgerald remarked:

"During these last years, Picasso's portraits present a characterization of Françoise radically different from the one that had introduced her in his art ... Françoise — still only twenty-eight years old — now took on features that Picasso had previously used to depict her predecessor, Dora".

Avoiding conventional ideas of perspective, *Buste de femme* resonates with both Picasso's Cubist pieces and the anguished images of Dora. The theme of a woman with a jagged, warped face became a repetitive subject that he explored in various oil paintings in the years that followed.

In these pieces, Picasso generated tension in both the subject and composition, influenced by the dual nature of the figure and the contrast between gentle arabesques and jagged lines, highlighted by opposing and merging color tonalities. Picasso returns to this visual theme in *Buste de femme* to investigate his personal doubts about his bond with Françoise.

The split-face imagery in this portrayal can be viewed in light of a looming breakdown in their relationship. Citing again Fitzgerald:



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"By 1950 Picasso and Françoise were drifting apart ... After Paloma's birth, Françoise became increasingly preoccupied with two activities in which Picasso took a small role: raising their children and developing her own art. She refused Picasso's urging for a third child. Instead, she returned to painting after a hiatus of several years. Picasso's portraits of her reflect this change, a growing separation that would lead her to end the relationship in September 1953".

The ominous mood is reflected in the restricted range of blacks, greys, and whites of *Buste de femme*. Carmen Giménez has noted how Picasso's employment of a monochrome palette "responded to a state of alarm, stemming from sexual or emotional anxiety, a creative preoccupation, or a reaction to objective events".

The 1953 painting clearly depicts the emotional upheaval that Picasso experienced as his relationship with Françoise was coming to a close.

Buste de femme had been in the possession of the owner's family for more than 40 years. It originally belonged to Riccardo Jucker, an Italian businessman from Milan who developed an important collection of contemporary art featuring major pieces by Picasso.

It is not surprising that he should have been attracted to a painting with clear connections to Cubism. He was the owner of other important Proto-Cubist and Cubist works such as the oil *Femme nue debout* (1907), now in the Civiche Raccolte d'Arte, Milan; *Paysage: La Rue-des-Bois* (1908) in the Museo d'Arte Contemporanea, Milan; and *Bouteille de Bass, guitare, as de trèfle* (1912–1914) in the Museo del Novecento, Milan, among others.

A touching contemplation of the artist's mental state during this critical period of his life, *Buste de femme* is a striking portrayal of one of the artist's most significant muses. Merely a couple of years after its completion, Françoise left him to start a new life in Paris alongside their two children.

With its striking representation of form and a tastefully limited color scheme, the portrait represents the peak of Picasso and Françoise's personal and artistic partnership.

1 *Buste de femme*. Vallauris. 7-July/1953. Oil on canvas. 64,2 x 54 cm. Sotheby's. #20, L25002, 03/04/25. OPP.53:416. 2. *Tête de femme* (Dora Maar). Paris. 18-October/1943. Oil on canvas. 64,5 x 53,2 cm. Christie's. #31B, 12145, 11/16/16. OPP.43:307. 2. Nash, Steven A. 1998. *Picasso and the War Years: 1937-1945*. New York: Thames & Hudson, p. 13. 3. Léal, Brigitte. 1996. "'For Charming Dora': Portraits of Dora Maar", in William Rubin, ed., *Picasso and Portraiture: Representation and Transformation*. New York: The Museum of Modern Art, New York, 1996, p. 387. 4. Gilot, Françoise and Carlton Lake, 1964, *Life with Picasso*. New York: McGraw-Hill. p. 106. 5. Fitzgerald, Michael. 1996. "A Triangle of Ambitions: Art, Politics, and Family During the Postwar Years with Françoise Gilot," in William Rubin, ed., *Picasso and Portraiture: Representation and Transformation*. New York: The Museum of Modern Art, New York, 1996, p. 433. 6. Ibid. 7. Giménez, Carmen, 2012. *Picasso: Black and White*. New York: Delmonico Books, p. 29.

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Purchasing with Purpose:

How Creativity Can Sustain Conservation When Funding Is Under Pressure

By Georgina Lamb, CEO, David Shepherd Wildlife Foundation



David Shepherd, CBE

When conservation funding falters, creativity can help keep wildlife alive.

It is a lesson I grew up with. My late grandfather, the wildlife artist David Shepherd, understood something simple but profound: if people could fall in love with the wildlife he painted, they would fight to protect it. More than forty years later, as the third generation of my family to lead the David Shepherd Wildlife Foundation, I have seen how right he was.

Today, as extinction rates rise and conservation budgets come under increasing pressure, creative solutions, including purpose-driven art buying, are helping sustain the frontline work needed to protect endangered species.

For my family, this belief has long been more than an

idea, it has shaped our lives and work for more than four decades. My grandfather was one of the world's most celebrated wildlife artists. But for him, painting was never simply about art. It was about protection. The elephants, tigers and rhinos that appeared on his canvases were not just subjects of admiration; they were species he feared the world might lose if people did not learn to care.

In 1984 he turned that belief into action by founding the David Shepherd Wildlife Foundation, using his paintings to raise awareness and vital funding for conservation projects worldwide. What began as an artist's personal mission soon grew into a global movement showing how creativity can be a powerful force in the fight against extinction.

My mother, now Chair of our Board of Trustees, carried

that vision forward during her 25-year tenure, building the Foundation into the organisation it is today and ensuring my grandfather's belief in the power of creativity remained at the heart of our work. Today, as the third generation of our family to lead this mission, I feel both the privilege and responsibility of continuing that legacy.

But the urgency of the work has never been greater.

Around the world, conservation budgets are shrinking as threats to wildlife intensify. Habitat loss, illegal wildlife trade and climate change are accelerating species decline at a pace few could have imagined even a generation ago.

Scientists estimate that up to one million animal and plant species now face extinction, many within our lifetime. Meanwhile, the illegal wildlife trade is now one of the world's largest criminal industries, worth an estimated \$20 billion annually and rivalled only by trafficking in drugs, arms and people.

Against this backdrop, the idea that art might help protect wildlife can seem surprising. Yet creativity has long mobilised people and resources when traditional funding is under strain.

Art transcends language, politics and geography. A single image can communicate the fragility of our planet more powerfully than any statistics. But art does more than raise awareness, it generates vital funding when collectors purchase with purpose, helping protect species that may otherwise disappear within our lifetime.

Through exhibitions, auctions and artist collaborations, including our annual Wildlife Artist of the Year, funds raised from art support vital frontline conservation work. This includes rangers protecting endangered species, community programmes creating sustainable livelihoods and research guiding effective conservation strategies.

The risks these individuals face are real. Around 100 wildlife rangers are killed each year in the line of duty protecting threatened species and ecosystems, highlighting how dangerous the frontline of conservation can be.

This funding can have immediate impact. A single artwork sold at auction can help fund anti-poaching patrols protecting elephants, support monitoring programmes for critically endangered tigers, or contribute to habitat restoration for rhinos and pangolins.

As conservation funding comes under increasing pressure, creativity is no longer a luxury, it is a necessity. Nature is not simply something "nice to have". Healthy ecosystems underpin our economies, food systems and climate stability. According to the Living Planet Index, global wildlife populations have declined by almost 70 percent since 1970, a stark reminder of how rapidly nature is disappearing.

Art connects people emotionally to wildlife and offers a way to participate in conservation. It also empowers artists to become advocates for the natural world, ensuring their creativity helps protect the species that inspire them. The ripple effect can be powerful. An artwork sparks a conversation. A collector learns about a species plight. Awareness grows and support expands.

My grandfather understood this instinctively and it remains a guiding principle of our work today.

The challenges facing wildlife can feel overwhelming. But creativity reminds us that solutions often come from unexpected places. A brushstroke can become a force for change in the right context.

For buyers, collectors and supporters, the message is simple: what we purchase matters. Purchasing with purpose turns art into conservation.

And at a time when the future of so many species hangs in the balance, that transformation could not be more important. If we are to end extinction and safeguard the natural world for future generations, we will need funding, innovation and determination. But we will also need imagination and creativity.

After all, conservation is not only about protecting what remains. It is about inspiring people to believe that a different future, where wildlife thrives alongside humanity, is still possible.

Author Bio: Georgina Lamb is Chief Executive of the David Shepherd Wildlife Foundation, founded by her grandfather, celebrated wildlife artist David Shepherd. After six years leading its conservation programmes and policy work, she now carries forward her family's legacy to protect endangered species.

ALL THINGS WILD

BY Barry Drayson

There they lie on the sand. 400,000 grey seals, the world's largest breeding population presenting us with 85,000 pups each year. They share the beaches with 500 ships that have come to grief on The Graveyard of The Atlantic in the days before GPS navigation. Behind them nests the Ipswich Sparrow, unique to this place, as are various species of insects and plant life that can live in the mist laden, salt-soaked air of the Atlantic Ocean.

Roberto Dutesco, a Romanian who had settled in Montreal and secured Canadian citizenship, had read of a story that would fascinate and inspire him. Dutesco heard about the 500 horses on this isolated spit of sand a little longer than Manhattan. Marooned some 300 kilometers East of Halifax, Nova Scotia these horses would fascinate, absorb his professional energy and finally inspire him.

The Canadian Federal Government were responsible for tending the horses. In 1959, the expense became an issue and it decided to do away with these beautiful animals and use them for dog food. The children of Canada rose up in protest and wrote to Prime Minister Diefenbaker who recognized the irresistible force of their entreaty and, under the Canadian Shipping Act of 1960, protected them.

Dutesco had an eye for beauty. His photographs of the world's supermodels filled the pages of magazines such as Elle and Vogue. But the horses of Sable Island were not monthly publications; they reminded him of his days as a boy of 5 wandering the forests of his

native Romania. The horses ate marram grass and the highly nutritious sea anemones, they wandered the dunes to find scarce water holes and they now carried on life without any interference from man.

Dutesco packed his cameras and lenses, chartered a flight to Sable Island and visited the island in 1994 and every few years afterwards. No small feat. It is a two-hour journey in a prop plane; if the mist falls before the plane lands on the beach, you turn round and go back to Halifax, no refund. He would amass a hundred thousand photographs of these horses. At first, he would find it hard to approach them but his patience rewarded him when, years later, he could actually lie down beside them.

Amazon Prime carries Dutesco's documentary movie, Chasing Wild Horses, a perennial favorite on that channel. His photographs stood sentinel on Montreal's streets; graced the UN headquarters; stood silently on the walls beside dinner tables at the National Arts Club; have been displayed in exhibitions on all five continents.

Finally, in 2013, in testimony to his patience with the Canadian authorities and as a tribute to his interminable love of nature and the wild, Sable Island was declared a Canadian National Park. Most recently, Dutesco has completed four exhibitions in Southern Manhattan. 36 of his photographs, most 80 inches by 120 inches, depict the Sable Island horses in what amounts to life size images.



On the 15th April, 2026, his exhibition will open on the second floor of the Stanza della Fotografia, on the Island of San Giorgio Maggiore, Venice. It will last until 5th July, 2026. It has been the practice for the Stanza to show the work of a celebrated artist from the past alongside that of a celebrated contemporary photographer. This year, Horst P. Horst, who redefined fashion photography to the point where it became almost classical art or sculpture, will occupy the ground floor.

Horst's and Dutesco's two photography exhibits will coincide with the 61st Art Biennale de Venezia. The intimate atmosphere on these two floors will contrast with the expansive pavilions and long exhibition halls in the Giardini dell Biennale and the old dockyards of the Arsenale.

Yes, size is important for Dutesco. At the Jiva Hill Stables above Geneva, he checked the dimensions of the stable doors. His photographs there were 18 feet tall to be visible from the distance across the ring. In the Stanza, visitors will come close enough to touch his beloved horses, see every individual hair of mane or the glint in a stallion's eye

while he nudges the neck his mare of choice. His choice of black, white and sepia eliminates the distraction of color which diffuses detail. You see, Dutesco does not want us to look at his photographs. He wants to motivate you to action, to do what the children did in Canada. Motivate those that walk the corridors of power to, finally, act to save the planet.

The inspiration Dutesco nurtured gave him a dream. He wants to build a "Museum to All Things Wild." He believes that two events, the World Fair in Riyadh in 2030 and the FIFA World Cup in Saudi Arabia in 2034 will be such tumultuous events that he will be able to pull it off, then.

Would it not be a tragedy if Venice, 3 ½ feet above sea level, should force the Biennale de Venezia under water? But nature may preserve Sable Island. The Gulf Stream, Nova Scotia and Labrador currents will simply rise with sea level and continue to deposit their golden sand around the grey seals while his beloved horses still chew the marram grass behind them.

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Blue Chip Art Investing

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In times of economic or banking crisis, investors are often looking for safe havens to protect their assets. Blue chip fine art has emerged as a popular option for those seeking a stable and potentially lucrative investment opportunity.

Blue chip fine art refers to works by artists with established reputations, whose works are widely recognized and valued within the art world. Examples of blue chip artists include Pablo Picasso, Vincent van Gogh, and

Claude Monet. These artists have a track record of consistently high sales at major auction houses and are often found in the collections of museums and wealthy collectors.

One of the reasons why blue chip fine art is considered a great investment during economic or banking crises is its ability to hold its value over time. Unlike stocks or real estate, which can be subject to volatile market fluctuations, blue chip art tends to appreciate in value over the

long-term. This is due in part to its scarcity - there are only a finite number of works by any given artist, and as time goes on, those works become increasingly rare and valuable. Another factor contributing to the appeal of blue chip fine art is its cultural significance. These works of art are often seen as symbols of human creativity and achievement, and as such, they hold a special place in the hearts and minds of many people. In times of crisis, when other forms of investment may seem uncertain or unstable, the cultural significance of blue chip art can provide a sense of comfort and security to investors.

In addition to its intrinsic value, blue chip fine art is also a highly liquid asset. Unlike real estate or other tangible assets, which can be difficult to sell quickly in times of economic turmoil, art can be sold relatively easily through auction houses or private sales. This makes it a particularly attractive option for investors who may need to access their funds quickly in the event of an emergency.

Of course, like any investment, there are risks associated with investing in blue chip fine art. One of the biggest risks is the potential for fraud or misrepresentation. The art world is notoriously opaque, and it can be difficult for investors to determine the authenticity and provenance of a given work of art. As such, it is important for investors to work with reputable dealers and auction houses, and to conduct thorough due diligence before making any purchase.

When considering investing in blue chip art during an economic crisis, it is important to take into account the potential risks that come with such an investment. One such risk is the potential for changes in taste and cultural values, which can significantly impact the value of the artwork over time.

Blue chip art typically refers to works by artists who have achieved a high level of recognition and success in the art world, and whose works are highly sought after by collectors and investors. Examples of blue-chip artists include Pablo Picasso, Vincent van Gogh, and Andy Warhol, among others.

While investing in blue chip art can be a sound financial decision during stable economic conditions, during an economic crisis, it is important to carefully consider the potential risks involved. One such risk is the potential for changes in taste and cultural values, which can impact the perceived value of the artwork.

For example, during an economic downturn, collectors and investors may be more cautious with their spending, focusing on more conservative investments that they feel are less risky. This can result in a decrease in demand for certain types of artwork, which can cause the value of these works to decline.

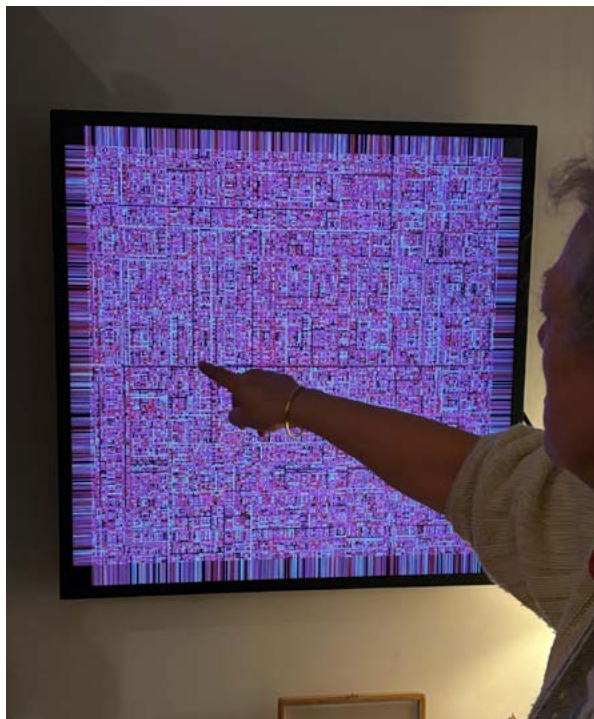
Additionally, changes in taste and cultural values can significantly impact the value of blue chip art. For example, if a particular style of art falls out of favor with collectors and investors, this can result in a decrease in demand for works by artists associated with that style, and a subsequent decline in the value of those works.

Similarly, changes in cultural values can impact the perceived value of certain types of artwork. For example, if a particular artist or style of art becomes associated with negative cultural or political movements, this can result in a decline in demand for their works.

To mitigate these risks, it is important to carefully research the artist and artwork in question, as well as the broader art market trends, before making an investment. This may involve consulting with art experts, tracking auction prices and sales data, and closely following art world news and trends.

Overall, while investing in blue chip art can be a sound financial decision, it is important to carefully consider the potential risks involved, particularly during times of economic uncertainty. By staying informed and vigilant, investors can help to mitigate these risks and make informed decisions about their art investments.

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Atelier du Temps

Geneva

In the heart of Geneva's Eaux-Vives district, a new cultural destination is quietly reshaping the way art is experienced, collected, and understood. Atelier du Temps, founded and directed by Sixtine Crutchfield, is more than a gallery: it is a conceptual space where time, technology, and artistic heritage intersect. Conceived as a bridge between centuries, the venue reflects both the depth of its founder's expertise and the evolving nature of the global art world.

Atelier du Temps distinguishes itself through its curatorial vision. Rather than focusing on a single period or medium, the space connects works spanning from the nineteenth century to the present day, creating a dialogue between historical objects and contemporary practices. This temporal layering is central to its identity. Visitors are invited to move fluidly between eras, encountering fine art, rare objects, and digital works within the same environment. The result is an immersive experience that challenges traditional boundaries between past and present, craftsmanship and innovation.

The project is also closely linked to new technological developments in the art market. Through connections with platforms such as WISE.ART, Atelier du Temps integrates digital art and questions of provenance, security, and ownership in the age of blockchain. This forward-looking dimension reflects a broader shift in the art world, where collectors and institutions are increasingly engaging with hybrid forms of cultural production. By embedding these innovations within a physical space, the gallery offers a rare synthesis of material and digital culture.

At the center of this initiative is Sixtine Crutchfield, whose career spans decades and continents. Her trajectory is marked by a unique combination of academic training, curatorial practice, and strategic advisory roles. Educated in art history and communication, and later in business and law, she developed a multidisciplinary approach that has shaped her understanding of art not only as an aesthetic object but also as a cultural and economic asset.

Crutchfield's international experience is particularly significant. She has worked across Europe, Australia, and beyond, collaborating with institutions, galleries, and governments. Her time in Australia, including work connected to the Arts Council, deepened her engagement with indigenous art and broadened her cultural perspective. Returning to Switzerland, she operated within private banking as an art advisor, guiding high-net-worth clients in building and managing collections. She later directed and contributed to major international art fairs in cities such as Moscow, Salzburg, and Baku, gaining first-hand insight into the global dynamics of the art market.

In addition to her curatorial and advisory roles, Crutchfield has been deeply involved in education and thought leadership. She designed an MBA program in art management, reflecting her commitment to structuring knowledge in a field often driven by informal networks. Her work as Art Director for WISE.ART further demonstrates her engagement with emerging technologies and her belief in the importance of innovation within the cultural sector.

This extensive background informs every aspect of Atelier du Temps. The space is not simply a commercial gallery; it is a reflection of a lifetime spent navigating the intersections of art, finance, and global culture. Crutchfield's expertise in collection management is particularly evident in the selection of works presented. Her experience working with prestigious private collections and institutions has given her a refined eye for quality, rarity, and historical significance.

Equally important is her personal art collection, which underpins the ethos of the space. Built over years of travel and professional engagement, it reflects a wide-ranging curiosity that encompasses contemporary European art, indigenous works, and historical objects. This personal dimension adds authenticity to Atelier du Temps: the works on display are not merely chosen for market appeal, but are part of an ongoing intellectual and aesthetic exploration. The gallery thus becomes an extension of the collector's mindset, inviting visitors into a more intimate relationship with art.

The location of Atelier du Temps in Geneva is also meaningful. The city has long been a hub for finance, diplomacy, and luxury industries, but its contemporary art scene remains relatively discreet compared to larger capitals. By introducing a space that combines high-level expertise with an innovative curatorial approach, Crutchfield contributes to strengthening Geneva's cultural landscape. The gallery's participation in local events, such as open studio evenings, further

integrates it into the community while maintaining an international outlook.



Ultimately, Atelier du Temps embodies a vision of art that is both rooted and forward-looking. It acknowledges the importance of history while embracing the possibilities of new technologies. It reflects the personal journey of its founder while engaging with global audiences. In doing so, it offers a model for what contemporary art spaces can become: not just places of display, but platforms for dialogue across time, disciplines, and cultures.

Through her experience, network, and curatorial sensibility, Sixtine Crutchfield has created a space that resonates far beyond Geneva. Atelier du Temps stands as a testament to the enduring relevance of art—and to the transformative power of those who dedicate their lives to it.



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David Hockney

OmenaArt Triumphs in Malta

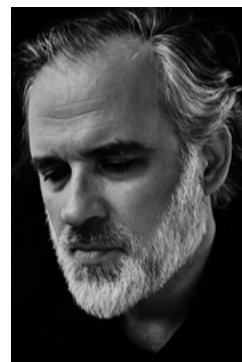
The OmenaArt Foundation's Polish thematic pavilion named Best Pavilion at the 2026 Malta Biennale. Art as an intercultural bridge.

The OmenaArt Foundation has secured major recognition on the international cultural stage after its Polish thematic pavilion was named Best Pavilion at the Malta Biennale 2026. The award marks an important moment not only for the Foundation itself, but also for the growing visibility of intercultural collaboration in contemporary art. Presented under the title "Redefining. Polish-Ghanaian Textile Narratives," the pavilion stood out for its thoughtful engagement with history, identity, textile traditions, and the power of shared artistic practice across continents.

The award was announced on 14 March 2026 during the Malta Falcon Awards ceremony, held at the Oratory of St. John's Co-Cathedral in Valletta. At this year's biennale, 28 pavilions were presented, including seven national

pavilions and 21 thematic pavilions. Against this highly competitive international field, the recognition of the OmenaArt Foundation's project as Best Pavilion signals the strength of its curatorial vision and the resonance of its message.

Curated by Natalia Bradbury, the exhibition brings together large-scale textile installations by Marta Nadolle, Eliza Proszczuk, and Ernestina Mansa Doku, created during an artist residency in Malta. The project is rooted in a dialogue between Poland and Ghana, drawing on the histories, traditions, and material cultures of both nations. Textile becomes more than medium here; it becomes language, archive, memory, and bridge. By using fabric and woven forms, the artists connect personal narratives to wider themes of solidarity, cultural



inheritance, femininity, and transformation.

The collaboration did not begin in Malta, but earlier during Accra Cultural Week 2025 in Ghana. There, together with local artists Moses Adjei, Cornelius Annor, and Raphael Adjetey Adjei Mayne, the participating artists led workshops for children exploring the textile heritage of Poland and Ghana. These workshops took place at the Kids Haven School, built by the OmenaArt Foundation in Ghana, adding another layer to the project's meaning. This was not simply an exhibition conceived in isolation, but part of a broader educational and cultural exchange grounded in real encounters and community engagement.

At the centre of the pavilion is the philosophy of Ubuntu: "I am because we are." This idea of interdependence, mutual respect, and shared humanity gives the exhibition both its emotional tone and its intellectual framework. It also connects closely with the historical relationship between Poland and Ghana, which has developed since the 1960s. In the OmenaArt pavilion, art becomes a means of revisiting those links while also imagining future forms of cooperation and understanding. The result is a pavilion that speaks both to the past and to the urgent contemporary need for dialogue across borders.

The exhibition is further enriched by a sound installation from composer Mariusz Szypura, whose practice lies at the intersection of music, design, and contemporary art. His contribution adds an immersive sonic dimension to the textile works, shaping the rhythm of the viewer's experience and deepening the atmosphere of reflection. The pavilion is also supported by a broader public programme of debates, panels, and meetings with international experts, reinforcing its ambition to function not only as a visual exhibition but as an active platform for exchange.

The OmenaArt Foundation has increasingly established itself as a serious force in fostering artistic links between Central Europe and West Africa. In 2025, it presented African art during the TOP CHARITY Art exhibition at the Orangery of Wilanów Palace and supported the creation of a monumental work by Ibrahim Mahama for Zachęta – National Gallery of Art. Through its work with Phenomena Gallery in Warsaw, it has consistently expanded the visibility of African and non-European artists within the Polish art market. The Malta Biennale recognition now reinforces that broader mission on a major international platform.

This achievement comes at a moment when African contemporary art is receiving increasing international attention. Artists such as Amoako Boafo and Julie Mehretu have achieved major success at auction and in leading institutions, while in 2025 ArtReview named Ghanaian artist Ibrahim Mahama the most influential figure in contemporary art. Against that backdrop, the OmenaArt pavilion feels both timely and strategically important. It positions Polish-Ghanaian dialogue not as a niche theme, but as part of a larger rethinking of where cultural influence is being generated in the contemporary art world.

Running from 11 March to 29 May 2026 at the Old Armory of the Knights of Malta in Birgu, the pavilion responds to the biennale's theme, CLEAN | CLEAR | CUT, which reflects ideas of repair, purification, and connection. In this context, the OmenaArt Foundation's winning pavilion does something especially powerful: it shows that textile, often associated with intimacy and tradition, can also become a profound vehicle for international dialogue. Through woven histories, shared labour, and artistic imagination, the pavilion demonstrates that contemporary art remains one of the most compelling ways to build bridges between cultures.



ART INTERNATIONAL ZURICH 2026: A Global Conversation in Contemporary Art

ART INTERNATIONAL ZURICH returns from 8 to 10 May 2026 for its 28th edition, once again transforming the historic Puls 5 event hall in Zurich into an international meeting point for contemporary art. This year's fair places a particular emphasis on global perspectives, bringing together 54 exhibitors from 25 countries and presenting a rich cross-section of artistic practices that span painting, sculpture, photography, digital art, installation, and mixed media. More than simply a marketplace, the fair continues to position itself as a forum for cultural exchange, artistic discovery, and meaningful dialogue between artists, galleries, collectors, and the wider public.

Over nearly three decades, ART INTERNATIONAL ZURICH has carved out a distinctive place within both the Swiss and international art scenes. Since its founding in 1999, the fair has championed accessibility, diversity, and direct engagement, creating an atmosphere that differs from more impersonal commercial fairs. The 2026 edition builds on that legacy by offering visitors

an artistic journey across continents, with participating exhibitors and artists representing cities and regions across Europe, North America, Asia, and Africa before culminating in Switzerland. This international range is not simply geographic decoration; it is central to the fair's identity and to its vision of contemporary art as a shared global language shaped by many different cultural experiences.

What distinguishes this year's fair is the breadth of artistic voices and the range of themes explored. Across the venue, visitors will encounter works that engage with questions of cultural identity, migration, memory, sustainability, urban life, spirituality, social change, and the relationship between humanity and the environment.

These are not abstract curatorial slogans, but living concerns reflected in the work itself. The fair's programme highlights how contemporary artists are combining traditional methods with newer

technologies and interdisciplinary approaches, often producing works that are visually striking while also socially and intellectually engaged.

A notable feature of ART INTERNATIONAL ZURICH 2026 is the depth of its transcontinental dialogue. Artistic positions from Asia, for example, bring together regional aesthetics and current concerns in compelling ways. Works from Malaysia, Taiwan, Japan, and Korea are described as blending traditional influences such as ink techniques, minimalism, and philosophical imagery with contemporary media, pop-cultural references, and conceptually driven forms. These contributions underline the vitality of Asian contemporary art and its ability to balance technical discipline, social reflection, and strong visual individuality.

African contemporary art also plays a powerful role in the fair's international narrative. Artists drawing on traditions such as Shona stone sculpture bring those histories into conversation with painting, mixed media, and installation. Their works often address identity, migration, community, feminist viewpoints, diasporic experience, and postcolonial narratives, offering nuanced perspectives on how cultural heritage is preserved, challenged, and reinterpreted in a globalised world. These contributions enrich the fair not only aesthetically but intellectually, reminding audiences that contemporary art is often at its strongest when it speaks from specific histories while engaging universal questions.

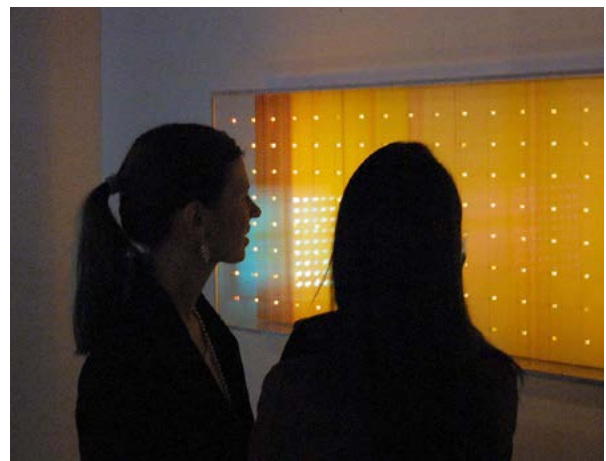
The American presence at the fair adds another dynamic layer. Galleries from places such as Miami and California contribute works shaped by conceptual clarity, bold material experimentation, and urban energy. Textile methods, fashion influences, abstraction, and hybrid surfaces are among the characteristics noted in these presentations, many of which prompt reflections on consumption, cultural mixing, and contemporary visual culture. In parallel, European exhibitors offer work marked by poetic landscape interpretation, introspective figuration, and conceptual refinement, creating productive resonances and contrasts with the American contributions.

The fair's setting is also part of its appeal. Puls 5, with its industrial character and architectural history, provides a distinctive backdrop for contemporary art. Its transformation into a vibrant cultural venue reinforces the fair's broader ambition: to create a

space where artistic encounters feel immediate, open, and human. ART INTERNATIONAL ZURICH places particular importance on direct contact between exhibitors and visitors, and that emphasis gives the event a personal dimension often missing from larger art world gatherings. Solo presentations and individual artist projects offer opportunities for deeper engagement, allowing visitors not only to view the work but also to understand the ideas, methods, and personal visions behind it through direct conversation.

This commitment to authenticity and personalised art education remains central to the fair's ethos. ART INTERNATIONAL ZURICH is designed not only for seasoned collectors and art professionals, but also for curious members of the public who may be seeking a more accessible entry point into contemporary art. By foregrounding openness, dialogue, and cultural breadth, the fair helps demystify the art world while still maintaining a high level of international seriousness. It is this balance between inclusivity and quality that has helped sustain its relevance over the years.

Ultimately, ART INTERNATIONAL ZURICH 2026 presents itself as more than an annual exhibition event. It is a reflection of a contemporary art world increasingly shaped by global interconnection, transcultural influence, and urgent shared concerns. By bringing together artists and galleries from across continents and encouraging genuine dialogue across generations, disciplines, and traditions, the fair broadens the lens through which contemporary art can be understood. In doing so, it strengthens Zurich's role as an international cultural meeting point and offers a diverse, thoughtful, and visually compelling panorama of where contemporary art stands today and where it may be heading next.



The Power of the Frame:

An Essential Tool of Art Stewardship for Family Offices

By Eli Wilner



Vincent Van Gogh, Paysage sous un Ciel Mouvemente, sold at Sotheby's for \$54,010,000, framed by Eli Wilner & Company

In conversations about art stewardship, attention naturally gravitates toward attribution, conservation, provenance, and market value. Yet one of the most consequential elements of long-term collection care often surrounds the artwork rather than sitting on its surface: the frame.

For family offices and private collectors charged with preserving cultural assets across generations, framing is not a decorative afterthought. When historically appropriate and conservation-minded, a frame functions simultaneously as protection, context, and interpretation, shaping how a work is seen today while safeguarding it for tomorrow.

Frames as Historical Context

From the Renaissance onward, frames were conceived as integral components of artworks. Period frames reflected the architectural language, materials, and aesthetic priorities of their time, signaling how a painting was meant to be understood. Reuniting an important work with an authentic, period-appropriate antique frame restores lost context, grounding it within its original visual and cultural framework.

Modern scholarship increasingly recognizes that frames influence meaning and perception. The frame mediates between artwork and environment, guiding the eye, establishing scale,

and subtly shaping interpretation. For collectors and family offices, this reinforces a central principle: historically accurate framing is not embellishment, but scholarship made tangible.

Protection and Conservation

Beyond aesthetics, frames play a critical conservation role. Properly constructed frames help protect artworks from environmental fluctuations, physical damage, and long-term structural stress. Museum-standard materials, reversible mounting systems, and conservation glazing can significantly extend the life of a painting or object.

This is particularly relevant for collections that move between residences, lend to exhibitions, or pass between generations. Thoughtful framing reduces handling risks and stabilizes artworks, aligning private stewardship with institutional-level care standards.

The Role of Craft and Continuity

When original frames are lost, damaged, or historically unsuitable, the question becomes not merely how to surround the painting, but how to restore its context. Museum-quality replica frames offer a rigorous solution. Properly researched and executed, a replica does not imitate superficially; it reestablishes proportion, material authenticity, and architectural harmony.

Eli Wilner & Company is internationally recognized for creating historically accurate replica frames based on period prototypes, archival documentation, and traditional hand craftsmanship. The gallery also maintains an extensive inventory of important antique frames, allowing collectors to pair significant works with appropriate period examples. This dual expertise ensures framing decisions are grounded in historical understanding rather than decorative fashion.

The firm's work is held in high regard by institutions and private collectors alike, including The White House, The Metropolitan Museum of Art, the Detroit Institute of Arts, and Yale University Art Gallery. Among its most significant institutional

undertakings was the framing of twenty-eight paintings for The White House, including works by Martin Johnson Heade, Worthington Whittredge, William Merritt Chase, John Singer Sargent, Severin Roesen, and a painting by Childe Hassam that hangs in the Oval Office.

Perhaps the most widely recognized example is the hand-carved and gilded replica of the lost original frame for *Washington Crossing the Delaware* by Emanuel Leutze. Now serving as the focal point of the renovated American Wing at The Metropolitan Museum of Art in New York, the monumental frame measures more than twelve by twenty-one feet at the opening and is surmounted by an elaborate crest featuring an eagle, flags, pikes, and a banner. The project demonstrates how historically grounded craftsmanship can restore visual authority and structural presence to an iconic work.

Whether selecting an antique frame or commissioning a faithful replica, the guiding principle remains consistent: the frame should not compete with the artwork, but complete it visually, historically, and structurally, preserving continuity



Pablo Picasso, Dora Maar au Chat, sold at Sotheby's for \$95,000,000, framed by Eli Wilner & Company.

between object, architecture, and legacy.

Onsite Expertise for Private Collections

For family offices managing important collections across multiple locations, logistics matter. Eli Wilner artisans routinely travel to meet clients in person, reviewing artworks and architectural contexts on site. This hands-on approach allows framing decisions to reflect lighting, scale, interiors, and conservation requirements.

A particularly valuable service is onsite restoration of antique frames and other gilded objects. By performing conservation work in situ, clients avoid the risks and disruptions associated with packing and transporting significant works. For estates and institutional-scale residences, this offers discretion, efficiency, and peace of mind.

Beyond Paintings

Framing expertise extends into the decorative arts. Historically inspired framed mirrors and television monitors, custom-designed for private residences, draw on the same scholarship and craftsmanship as fine-art frames. When executed with sensitivity, they reinforce architectural harmony and historical continuity, contributing quietly but powerfully to the environment in which art is displayed and lived with.

In a world focused on what hangs within the frame,



Henri Matisse, Danseuse Dans le Fanteuil, sold for at Sotheby's for \$20,802,500, framed by Eli Wilner & Company.



Amadeo Modigliani, Nu Assis Sur un Divan, sold at Sotheby's for \$68,962,500, framed by Eli Wilner & Company.



Eli Wilner, photo by Don Freeman.



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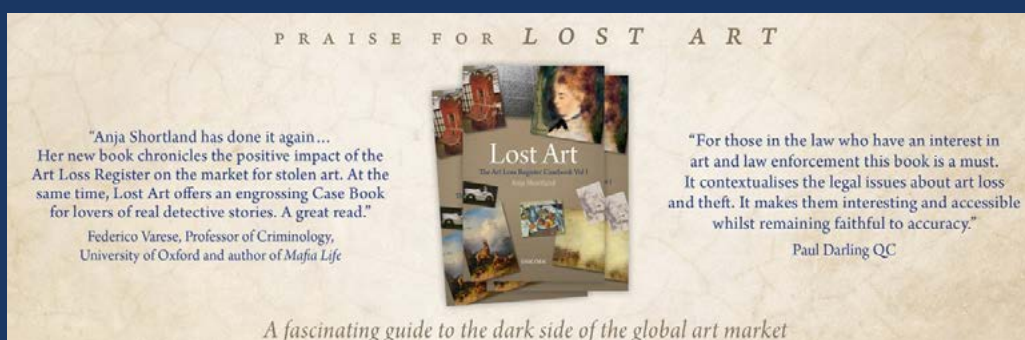


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Recover

Find out more about our work by reading Prof. Anja Shortland's *Lost Art...*



Quentin Blake

100 Portraits Until 12 April



There's double delight for fans of Quentin Blake's work with two exhibitions getting the Sherborne's 2026 programme underway at the Dorset gallery.

The first, 100 Portraits, is now open and brings together Blake's newest works - created exclusively for The Sherborne - whilst also offering a rare chance to see the indefatigable nonagenarian artist's creative world today. Yes, Sir Quentin has reached the venerable age of 93 and is still producing instantly recognisable illustrations, portraits and pictures in his inimitable style.



Vivid, warm, and unmistakably 'QB', the new series of portraits are not of real people but tronies; fictitious characters that suggest they are based on genuine, living individuals. Using nothing more than a ballpoint pen and sheet of paper, these imaginary portraits are often highly personal, created purely for Blake's own amusement and pleasure.

Seen together, 100 Portraits represent an exciting chance to see the hand of a master draughtsman at work now, not then. Completing a trilogy of Blake shows - but running concurrently with 100 Portraits until

12 April - Airborne over Sherborne (opens 17 January) presents pen and ink sketches depicting a string of gravity-defying characters. These include a person clutching an ice lolly whilst being hoisted aloft by a large kite, a somewhat nonplussed-looking man swept aloft by his open brolly and an elderly chap flying in his wheelchair-cum-aeroplane, dangling an anchor or, perhaps, a sky hook...?

Airborne over Sherborne perfectly encapsulates Blake's style and sense of motion, particularly upward lift with a distinctive line that leaps out at the viewer, with characters that feel they have been captured mid-motion and an ability to tell instant stories that rise off the page and transport us into the imagination. Airborne over Sherborne invites you into that feeling of flight and freedom.

The exhibition will also feature The Folke Church Altarpiece, a significant early painting by Sir James Thornhill (c.1675-1734). Long held by Dorset County Museum and conserved with support from the Friends of Sherborne House, the remarkable painting, also known The Folke Resurrection due to its donation to the village's church in the 18th century, adds a powerful strand to the Sherborne House story — placing Blake's joyful imagination in dialogue with the building's

Baroque legacy and Thornhill's presence throughout the house.

Liz Gilmore, CEO of The Sherborne says: "From Charles Dickens to Charles Darwin, The Sherborne has always been a place of creativity, originality and thought leadership. In these exhibitions, Blake's enduring humour and creativity combine to capture the possibilities of life in Sherborne and the people who inhabit it. We are thrilled to showcase Blake in tandem with the James Thornhill Folke altarpiece, which together demonstrate how art from the past can be the lifeblood and inspiration for everyone today."

Sir Quentin Blake says: "I've always liked things that fly. I like things in the air — it separates them from the landscape. You can still have the landscape there if you want to, but the idea is they're something that goes up in the sky, which I always find rather wonderful."

He added about the exhibition in Sherborne "It's so nice to know that there's somewhere for them to go — it makes a lot of difference."

For more information about both displays, plus opening hours and workshop information, please visit www.thesherborne.uk



Enduring Love



L-R: Dr Christine Schmidt, Dr Stefanie Rauch, Judy King, Howard Falksohn, Peter Barber, Dr Barbara Warnock, and Renée Pfister.

Love — one of the strongest emotions known to humanity. This is a true story of love born during the upheavals of WWII, yet lasting for decades, long after the lovers themselves had passed.

Peter Kien was a celebrated Czech-Jewish artist, poet, and playwright whose life and promising career were cut short by the Holocaust.

Born and raised in Varnsdorf, in what is now the Czech Republic, he later graduated from the Academy of Fine Arts in Prague. During his captivity in Terezín between 1941 and 1944, he created hundreds of portrait sketches, landscapes and satirical theatre pieces, including the libretto for Viktor Ullmann's opera *Der Kaiser von Atlantis*.

Peter Kien was married to Ilse Stránská, who remained with him during their detention in Terezín, where he met fellow artist Helga Wolfenstein. The two worked closely together, with Wolfenstein assisting his creative endeavours; what began as an artistic partnership deepened into a profound romantic bond. In October 1944, Kien voluntarily joined his parents

and wife on their deportation to Auschwitz, fully aware of the fate that awaited them. Helga Wolfenstein, her mother, and aunt had also been added to the deportation list but were spared when a senior Nazi officer overruled the order out of petty rivalry with a subordinate. Kien's own family were not so fortunate, perishing at Auschwitz. Kien himself probably died of typhus in late October 1944, aged just 25, a tragic reminder of the Holocaust's devastating human cost.

Prior to his departure, Kien entrusted Wolfenstein with the care of his many drawings. She concealed them in a suitcase hidden in the camp hospital, a place Nazis avoided.

After liberation, and following her mother's tragic death from typhus in May 1945, Wolfenstein moved to Prague, where she worked as a commercial artist. She later moved to Libya before eventually relocating to London. In 1957, she married her childhood friend Eric King. The couple settled in Florida, where she continued to work as an artist until her death in 2003. Throughout her relocations across various countries, the suitcase and its contents were left in the

safekeeping of Wolfenstein's aunt in Czechoslovakia. The collection was later seized by the Communist authorities and handed over to a museum. Undaunted, Wolfenstein campaigned over thirty years for the return of the drawings. The battle did not end with her passing in 2003; her daughter, Judy King, solemnly promised at her mother's deathbed to continue the crusade.

True to her word, and with the support of her cousin Peter Barber, King persisted until the original suitcase and almost all of its contents were finally reunited at the Wiener Holocaust Library in London in January 2026, fulfilling her mother's last wish. She also chose to donate ten of the drawings to Památník Terezín.

In 2025, I was contacted by the Wiener Holocaust Library to advise on and support what would prove to be an outstanding acquisition. Through this work, I came to understand both the exceptional history of the collection and the protracted effort to reunite the drawings and their suitcase with the Library's existing Peter Kien holdings. As a German, I felt deeply affected when I learned about the tragic fate of Peter Kien, Helga Wolfenstein, and their families.

The first hurdle was persuading Památník Terezín, as the holder of the collection, to recognise Judy King as the lawful owner. Title passed to her upon her mother's death through a notarised will. This was eventually achieved.

Památník Terezín provided a complete list of the drawings, including their values, from which we determined which works required export licences. We worked with British and Czech fine art transport agents, as well as the National Gallery in Prague, which issued the licences. We then redrafted and refined the Donation Agreement to the satisfaction of all stakeholders involved. All legal documents had to be translated from English into Czech by accredited translators.

The formalities and official handover of the collection took place in January 2026. Judy King and her cousin Peter Barber met with Památník Terezín, followed by the safe but touch-and-go arrival of the consignment at the Wiener Holocaust Library.

This poignant story is a testament to devotion, to art as an act of resistance, and to the decades-long efforts of Helga Wolfenstein and her relatives to preserve Kien's legacy. It was an honour to be involved in this significant project, which has now come full circle. The acquisition is currently being documented and accessioned and will in due course be made available to the public.

Courtesy and ©Judy M King, the daughter of Helga Wolfenstein King, an artist responsible for the preservation of these works, Peter Barber, the Wiener Holocaust Library, London, Památník Terezín and Renée Pfister Art & Gallery Consultancy, 2026.

By Renée Pfister



Suitcase containing the drawings by Peter Kien.

Godfried Donkor

It's a Numbers Game

23 May - 30 August 2026



Godfried Donkor, Parts Beyond The Seas, 2025, Embroidery on digitally collaged FT paper, 254.5 x 224 cm. Courtesy of the Artist and Gallery 1957

Firstsite presents *It's a Number's Game*, the first UK institutional exhibition by artist Godfried Donkor. Through a powerful body of new and existing work, Donkor transforms the gallery into a space where histories of empire, resistance, commerce and identity collide and are reimagined through the artist's distinctive visual language.

Working across collage, painting, embroidery and installation, Donkor builds a vivid and layered world. A trained painter still in dialogue with the medium, he developed collage as a technique to study and build his paintings – a spontaneous way to blend narratives quickly.

Donkor's choice of materials reflects a deeper philosophy: that history is not fixed truth but a malleable narrative that can be told and retold through different lenses.

By combining archival photographs from a century ago with contemporary imagery, Financial Times pages with Ghanaian symbols, European heraldry with African textiles, Donkor embodies his conviction that 'everything is mixed' - that cultures blend, overlap and enrich each other. This layering – physically and metaphorically – invites viewers to think about history in entirely new ways, revealing how systems of power – financial markets, heraldic traditions, Ghanaian Adinkra symbolism – shape the stories we tell and our experiences of place, identity and belonging.

In *It's a Numbers Game*, these elements come together in a dynamic 'call-and-response' between media, echoing musical structures while interweaving multiple perspectives on shared histories. The exhibition examines the relationships between Britain, West Africa and the Caribbean – what Donkor describes as a 'triangle of commerce' – and how these historical relationships

continue to shape contemporary identity and culture.

At Firstsite, these global narratives are grounded in Colchester's own history. Donkor connects the resistance of Boudicca to that of Yaa Asantewaa, leader of the Ashanti War of the Golden Stool, creating a powerful dialogue between local and international struggles against imperial power. The exhibition also responds to the work of Colchester-born writer and illustrator Sarah Bowditch, whose 19th-century depictions of the Ashanti are reinterpreted by Donkor from a contemporary perspective.

Visitors will encounter large-scale collages showing African figures emerging from fields of Financial Times text, revealing how global economics and human stories are intertwined. Intricate embroideries become a cultural bridge, with European heraldic traditions merging with Ghanaian Adinkra symbols to explore symbolism and power. Monumental paintings revisit historical scenes through a contemporary lens.

A dedicated gallery space is transformed into a boxing ring, drawing on Donkor's long-standing interest in the sport as a metaphor for migration, resilience and cultural exchange.

Godfried Donkor says, "Histories are layered, repeated and reinterpreted over time. Through combining different visual languages, materials and archives, I explore how history and power are not fixed, but entwined and shaped through exchange, memory and perspective. At Firstsite, this is grounded in Colchester's own story—connecting Boudicca's resistance to that of Yaa Asantewaa, and to Sarah Bowditch's 19th-century documentation of the Ashanti. These histories are not separate, but part of the same ongoing conversation—continuing to shift, overlap and reveal new meanings as they are seen again."

Following the critically acclaimed presentation of Sue Webster, *It's a Numbers Game* marks a further step in Firstsite's long-term commitment to ambitious, rigorous programming that repositions contemporary art within wider cultural, historical and social

conversations. Visually striking and conceptually challenging, the exhibition offers a compelling re-reading of British history through a global lens, affirming Donkor as a vital voice in contemporary art.

The exhibition also forms part of Firstsite's wider enquiry into *Why Humans Make Art*, a developing programme that considers how creative practice helps us interpret complexity, navigate difference and imagine shared futures.

Sally Shaw MBE, Director of Firstsite, says: "It's a *Numbers Game* is exactly the kind of bold, impactful programming Firstsite exists to support. Through intricate collages, embroideries and paintings, Godfried demonstrates how art can hold multiple histories in tension, revealing connections between seemingly separate systems and stories.

"In a moment of unprecedented global complexity, this exhibition asks vital questions about how we understand power and history – and how creative practice can help us imagine new ways forward.

"At Firstsite, we're committed to amplifying artists whose work demands deeper attention and Godfried exemplifies why this matters. His practice has shaped contemporary discourse on history and power – yet his contribution remains undervalued in the UK. This year – with his first major institutional exhibition here and his presentation at the Venice Biennale – is a landmark moment that finally reflects his true significance."

The exhibition coincides with a significant year for Godfried Donkor, who will also participate in the main exhibition of the 61st International Art Exhibition – La Biennale di Venezia. For the Venice presentation, Donkor will unveil a newly commissioned painting alongside three new paintings, as well as four works on paper originally produced for his 2017 exhibition *The First Day of the Yam Custom: 1817*, curated by the late Koyo Kouoh at Gallery 1957 in 2017.

It's a Numbers Game is made possible through the support of Trevor Fenwick, Lead Partner.

Michael Landy: Future Ruins

14 October 2026 – 17 January 2027



Joseph Michael Gandy, Architectural Ruins A Vision, 1798. Full caption on accompanying doc.

This autumn, a selection of Michael Landy's (b.1963) drawings of iconic buildings in ruins will be brought together for the first time in the Museum where the artist was first inspired to begin his meticulous series.

Future Ruins at Sir John Soane's Museum will feature new and recent work showcasing the detailed drawings that continue the artist's reputation as one of the most talented draughtsman of his generation. For the first time the works will also be shown in the context of the art that first inspired Landy to create the series; a unique opportunity to see a contemporary great in true dialogue with an important historical collection.

A work from the Museum's collection - Joseph Michael Gandy's (1771-1843) watercolour Architectural Ruins: A Vision (an imaginary view of the Rotunda at the Bank of England in ruins) (1798) - commissioned by Sir John Soane

and depicting the then-Bank of England as a Roman ruin, was the inspiration for Landy's series. Now this work will be displayed in the same building as the artist's own imagining of a future filled with overgrown nature and crumbling structures, including his own version of Soane's Bank of England in ruins, where the grand structure has now been hollowed out with a Union Jack still flying over the decaying façade, and an exciting new work depicting visions of Sir John Soane's Museum itself in ruins.

Some of the new depictions on display will imagine US President Trump's Florida residence, Mar-a-Lago, as an abandoned building through a series of watercolour and pen works. Properties and places from Landy's own childhood will also be seen, from his favourite childhood art supplies store to his family home in Ilford.

These join recent Future Ruins works depicting the New

York Stock Exchange, Chatsworth House, and the Palazzo della Civiltà in Rome, Mussolini's fascist monument to himself.

Through these drawings, Landy continues his decades-long exploration of capitalism, consumerism and destruction as even the grandest monuments and symbols struggle to endure. He also shows the emotions that architecture embodies over time, from richness to decay, when loss gives way to nostalgia.

Known more for his large installations and participatory works, this exhibition is an opportunity to be reacquainted with an artist celebrated for his innovativeness and singular vision.

Michael Landy says: "Many artists have been fascinated with ruins since the Renaissance. I'm one of them. Everything - no matter how important, valuable or cared for now - will eventually fade, crumble, be

reclaimed by nature, or disappear. Imagine your home or place of work as a ruin. That is what Sir John Soane did when he wrote 'Crude Hints' about 13 Lincoln's Inn Fields falling into ruination, or Joseph Michael Gandy did when he imagined the Bank of England as a ruin. It means a lot to me to show these works at Sir John Soane's Museum, a place and collection that inspired me so much in thinking about and making the Future Ruins."

Will Gompertz, Director of Sir John Soane's Museum, says: "Michael Landy and Sir John Soane is the perfect meeting of two artistic minds. Both have been drawn to the dark romantic notion of the ruin, which has informed their work throughout their careers, albeit over two hundred years apart. Landy's commitment to drawing is also echoed in Soane's own draughtsmanship and his collection. I am thrilled we are able to bring these two titans of the pencil together."



Michael Landy, Oh! What a falling off do these ruins present. Sir John Soane's Museum as a ruin, 2026, watercolour, permanent pen on paper © Michael Landy. Courtesy the artist and Thomas Dane Gallery. Photo: Prudence Cumming Fine Art Photography



Michael Landy, Imaginary view of The Bank of England in ruins after Joseph Michael Gandy, 2024, lithograph © Michael Landy. Courtesy the artist and Thomas Dane Gallery.



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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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Constable: A Cast of Character

Christchurch Mansion, Ipswich

28 March – 14 June 2026



Golding Constable's Kitchen Garden, John Constable, July 1815. Oil painting, 33 x 50.8 cm. Colchester and Ipswich Museums Service: Ipswich Borough Council Collection. IPSMG:R.1955.96.2.

As one of the most celebrated landscape artists ever to have put paintbrush to six-foot canvas, the legacy of John Constable (1776-1837) reaches far and wide, including his name now being synonymous with the surrounding Suffolk and Essex countryside.

But how did the son of a merchant rise to such heights of artistic fame and legacy?

As part of the 250-year celebrations of Constable's birth by Colchester + Ipswich Museums (CIMS), a new exhibition at Christchurch Mansion, in Ipswich, made possible by funding from The National Lottery Heritage Fund, will reveal stories

about the people who helped turn Suffolk into 'Constable Country'.

With over 100 works and objects, including portraits, sketches and landscapes by the artist himself and others, *Constable: A Cast of Characters* will delve deep into the background characters of Constable's life; from family to early supporters recognising his talent, and the friends and patrons that sustained him during his long career.

Continuing the family's creative legacy, new works by internationally acclaimed sculptor Sasha Constable (b.1970) – a direct descendant

of the artist – will also be displayed.

The very space for the exhibition will give people the chance to step into Regency Ipswich as Constable would have known it. Through photographic re-enactments, objects, period fashion, costumes and uniforms - and evoking the space of the Constable family parlour complete with letters - visitors will be immersed in the period detail of the time.

Important items from Constable's life will also be on display, including his wife's wedding ring, an Onyx snuff box, a Royal Academy diploma, and his wooden paint box complete with pens, brushes, pigments, Royal Academy tickets and gemstones.

Although immediately drawn to landscape painting, Constable undertook commercial portrait commissions out of financial necessity at the start of his career, and these also demonstrate his working methods and personal networks that would continue to serve him later.

Included are a group portrait of the Cooper Sisters from a local farming family around 1803-6, the seven-year old daughter of a Major General and patron (1808-10), supportive London neighbours Thomas and Emily Treslove (including a further alteration to make Mrs Treslove appear slimmer in 1826 which was only discovered recently), and an 1808 portrait of his cousin Jane Anne Mason from Colchester (Government Art Collection). This picture will be shown for the first time with a graphite portrait that Constable made in a scrapbook, suggesting a preferred method of beginning with a gentle graphite sketch where the image would be later developed in oils.

Early book illustration for an Ipswich bookseller demonstrates how important the town was for him at the beginning of his career, including graveyard scenes to accompany a book of epitaphs.

A significant cultural figure in the region was

Elizabeth Cobbold, who nurtured the arts scene in Ipswich, and she helped Constable with a network that would lead to his entry into the Royal Academy Schools. A portrait of Cobbold - currently by an unknown artist - is included. Life drawings of both male and female nudes from his time at the school demonstrate how he developed his drawing technique, which would later help him to quickly capture the fleeting light and shadow of East Anglian landscapes.

And following commissions led to some rare subjects. Thanks to the East Anglian churches, religious pictures were pursued, including Study for 'Christ Blessing the Children' (1805) part of a major altarpiece for St Michael's Church in Brantham and connected to the disapproving grandfather of his future wife, and St John (date unknown) - an ink and wash work - allowing him to copy and learn from the Old Masters. A study for a mythological creature The Mermaid (1829) was intended to be a sign at a Warwickshire inn and undertaken out of personal loyalty to a patron.

Portraits of Constable's family will be on display, including his parents, an encouraging uncle, and younger brother Abram who took charge of the family business in support of his older brother's artistic ambitions. And sometimes it wasn't portraits that were important - for instance, consumed with grief after his mother died he chose to paint a view of her garden instead - Ann Constable's Flower Garden (1815).

There will also be tender drawings of his children, including one of his daughter Maria holding the youngest of Constable's seven children, Lionel, completed shortly after their mother died from tuberculosis.

Family was important to Constable, even after the despair of losing his much-loved wife, Maria. Family keepsakes will give a glimpse into this personal aspect of his life – including embroidery by a then-unmarried Maria Bicknell, a sampler by his youngest daughter Emily, and a mammoth tusk discovered in Suffolk that he had

collected to stir a fascination in his children for nature and science.

Locations that held emotional resonance to Constable were also executed in detail – even if some were to remain private. His family home in East Bergholt was a scene he would return to and include on the front page of a series of prints, but some of the views including that of the garden and the family-owned mills in the background would be painted just for himself.

Work from several artists who influenced Constable will also be included. He held a deep admiration for the greatest landscape artist of his time, the fellow Suffolk-based Thomas Gainsborough (1727-1788), often travelling to Ipswich to see the locations he had painted first-hand. View near the Coast (about 1750-55), reminiscent of scenes along the Orwell, and Holywells Park (about 1748-50), situated just east of Ipswich town centre, will be on display.

An early mentor to Constable was George Frost (1744/45-1821), with the pair regularly going out sketching on the banks of the Orwell, and Frost's The Common Quay, Ipswich (1820) shows one of these scenes, as well as Constable's own drawing of a steamship in the area. Two works by Constable's only studio assistant John Dunthorne Jr – a self-portrait and Cottage at Bramford (1817) – will show Constable's own influence on those around him.

And bringing family work to the fore will be a series of new sculptures by Sasha Constable based on the family archive. Combining technical precision with expressive form, the works will include a re-working of a Constable self-portrait in Portland stone, a response to The Cornfield investigating the health of Suffolk's rivers in present day, and a specially designed Family Tree. Also included will be a portrait by her son Valya Constable which was selected for display at the Royal Academy in 2021.

Through the cast of characters that populated Constable Country – that helped his personal and professional life and ended up in the finished paintings themselves - this exhibition will offer a new and unique view of one of Britain's most enduring artists.

Emma Roodhouse, Art Collections & Learning Curator at Colchester + Ipswich Museums, said: "Marking this anniversary year, the exhibition opens up the

wider world around Constable, his family, friends and supporters, revealing the social networks that shaped his artistic development, and connecting them with the contemporary through the work of Sasha Constable.

"We can't wait for visitors to discover unexpected moments and gain a richer, more expansive understanding of Constable's story and legacy."

Councillor Carole Jones, Ipswich Borough Council's Portfolio Holder for Planning and Museums, said: "Ipswich is incredibly proud to host what will be an unrivalled display of Constable's work, bringing together masterpieces - including The Hay Wain - and rarely seen treasures in his home county for the very first time. Thanks to the remarkable partnerships behind Constable 250, visitors will experience a once in a lifetime gathering of world-class artworks that celebrates not only Constable's extraordinary influence and impact, but the people and places at the very heart of his story."

Constable 250 is made possible with The National Lottery Heritage Fund. Thanks to National Lottery players, we will be able to explore Constable's art and legacy through 2026. Loans for Constable 250 are supported by the Weston Loan Programme with Art Fund.



Dedham Vale, John Constable, 1828. Oil painting, 144 x 122 cm. National Galleries of Scotland. Purchased with the aid of The Cowan Smith Bequest and Art Fund, 1944. NG 2016.



Golding Constable's Flower Garden, John Constable August 1815. Oil painting, 33 x 50.8 cm. Colchester and Ipswich Museums Service: Ipswich Borough Council Collection. IPSMG:R.1955.96.1.



The Mill Stream, John Constable c.1814. Oil painting, 71.1 x 91.5 cm. Colchester and Ipswich Museums Service: Ipswich Borough Council Collection. IPSMG:R.1941.72.

"BSTRACT LOVE" NEO-SURREALISM AND A TOUCH OF CUBISM

In 2026, Bella Kollek's artistic practice turns toward one of humanity's most profound and universal forces: love. Not the fleeting romance of popular culture, but love as a fundamental driver — the energy behind creation, selfless action, trust, care, and deep human connection.

This year's body of work, centered on the three-piece painting *Red Knot*, fuses neo-surrealism with geometric precision and echoes of Cubism. It explores "fusional love" — the profound merging of compassionate individuals — through fragmented forms, symbolic color, and dynamic composition.

Blending Artistic Traditions

Kollek draws inspiration from Pablo Picasso's revolutionary approach to form and perspective, particularly his Cubist fragmentation of reality and later surrealist-infused distortions. Picasso's lifelong exploration of love, desire, and emotional intensity — often channeled through his muses — resonates in Kollek's work, where personal relationships become abstracted into powerful visual metaphors.

She also acknowledges the influence of Tamara de Lempicka, the iconic Art Deco painter known for her bold, glamorous portraits that combined Cubist structure with sleek modernity and strong leading

lines. Lempicka's empowered, stylized figures and dramatic elegance inform Kollek's use of directed composition to guide the viewer's eye.

The result is a harmonious synergy: Cubism's geometric fragmentation meets surrealist dream logic and neo-surrealist emotional depth. In *Red Knot*, these elements do not clash but enhance one another, proving that seemingly disparate artistic languages — when used with intention — can create richer, more resonant experiences.

The Symbolism of "Red Knot"

The painting emerges from red, the color of passion, love, and intense emotion. As the first color perceived in the rainbow and the one with the longest wavelength in the visible spectrum, red carries primal power and symbolic weight. It dominates the composition, binding the fragmented figures into a unified whole — a "knot" that represents both entanglement and unbreakable connection.

Through surrealist portraiture and geometric abstraction, Kollek depicts shared love not as a simple union but as a complex, multi-faceted reality: overlapping perspectives, interwoven forms, and emotional layers that invite viewers to look deeper. Leading lines, a technique refined in Art Deco and

Cubist traditions, direct attention toward the heart of the fusion, emphasizing intimacy and interdependence.

This approach aligns with contemporary neo-surrealism, a vibrant trend in 2025–2026 that revives surrealist tools to explore inner worlds, identity, consciousness, and emotional realities in fresh ways. Artists today use dreamlike fragmentation and symbolic distortion to address human connection amid uncertainty — themes that feel especially urgent.

Art as a Source of Happiness

Bella Kollek, a Munich-based German contemporary abstract paintress (born Anita Izabella Kollek in 1990), describes her work as deeply personal yet universally accessible. She states:

“Art is an optimal source of happiness that we all have access to.”

Her practice blends traditional craftsmanship with a modern sensibility, often incorporating geometric

abstraction and explorations of technology and identity. The website www.bellakollek.com showcases her geometric abstract works and serves as a window into this ongoing dialogue between emotion and form. A Timeless Message

As Paul McCartney famously sang in 1967: “All you need is love.”

In 2026, amid rapid technological change, social fragmentation, and global challenges, Kollek’s message feels more relevant than ever. Her Red Knot reminds us that love — in its conscious, supportive, and fusional forms — remains the most powerful creative and healing force.

Through the language of neo-surrealism, a touch of Cubism, and the bold elegance of Art Deco influences, Bella Kollek invites us to see love not as abstraction alone, but as the vibrant, knotted thread that binds us.

For more information or to explore the work:

www.bellakollek.com info@bellakollek.com



Red knot Bella Kollek



Red knot 2026 Trilogy

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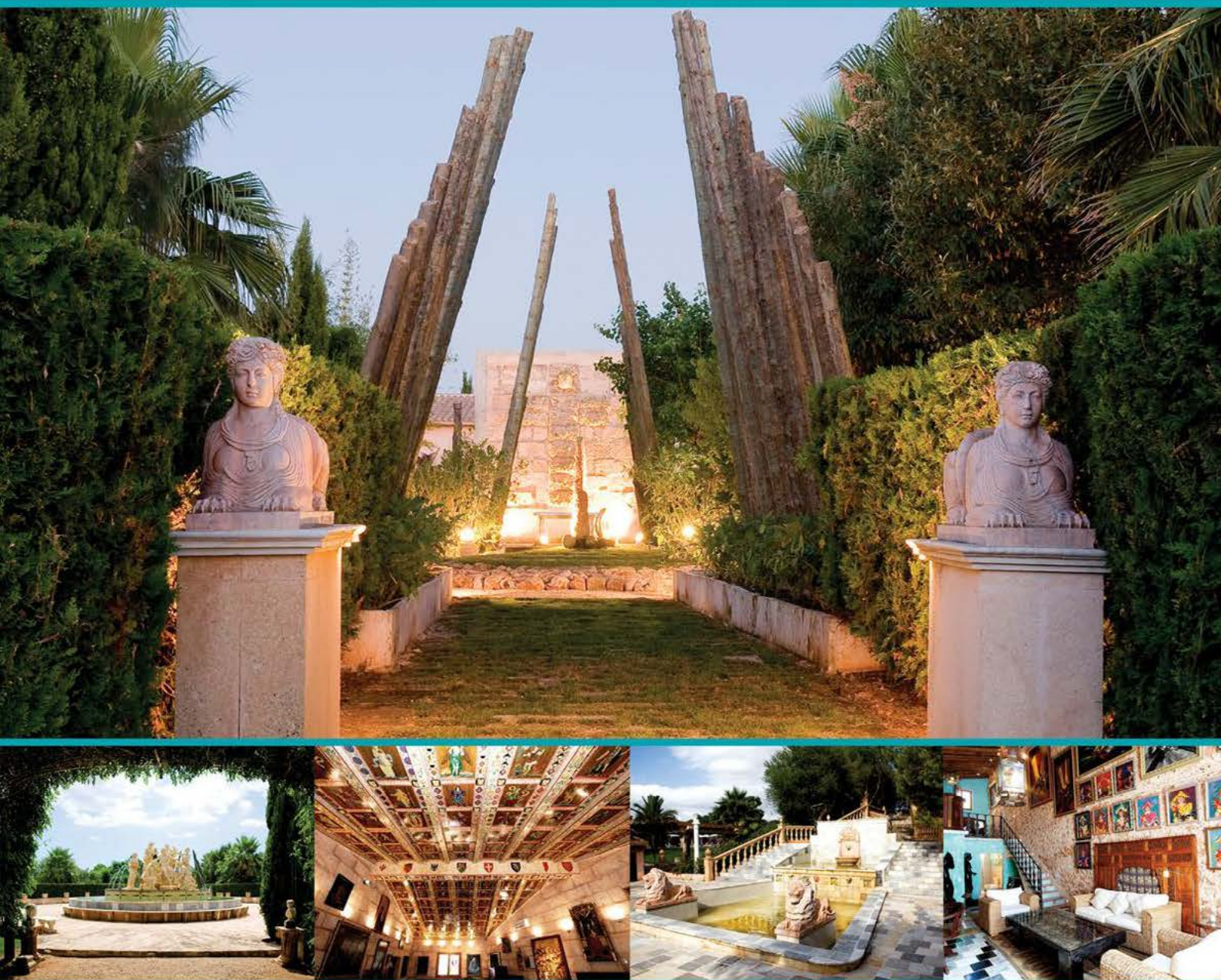
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Discover Juliasaurus' Lost World

3 April 2026 – 1 November 2027

By Kevin A MURPHY



Dinophiles are in for a jaw-some treat when a recently discovered potentially new species of dinosaur goes on display at Colchester's Hollytrees Museum, the first time it has ever been publicly displayed.

Dubbed 'Juliasaurus' - a nickname for this dinosaur chosen by the private owner of the skeleton, meaning Julia's lizard: saurus is from the Ancient Greek for lizard or reptile - the remarkably complete skeleton (70-75%) was unearthed in the world-famous, Late Jurassic Morrison Formation in the US state of Wyoming in 2020.

Some of the most famous and well-known dinosaurs come from the Morrison Formation* including, Stegosaurus, Brontosaurus, Diplodocus, Allosaurus and Ceratosaurus.

Remarkably complete at 70-75% of the skeleton, including a partial skull with braincase, very rarely are specimens are found as complete as this. New species are usually based upon far fewer remains - sometimes only 1 or 2

bones – therefore providing limited information about them. The completeness of this skeleton provides a large amount of anatomical data and will, for instance, allow a reasonably accurate estimate of its weight.

When it was alive, about 150 million years ago, the Juliasaurus was over 20 feet (6 metres) long and was a carnivore. It belongs to the group of dinosaurs known as the theropods – the most famous and popular of which is undoubtedly the Tyrannosaurus Rex. It was probably an adult, due to the state of fusion in the bones.

Another remarkable aspect of Juliasaurus is that it may be a hitherto unknown species, or even a completely 'new' genus. Such a discovery could provide fresh insights into the evolution of carnivorous dinosaurs, whilst also adding to the already great diversity of dinosaurs found in the Morrison Formation

The preservation of the braincase could also help us to

understand its senses: smell, balance, hearing and potentially some indication of intelligence. Only very rarely are braincases preserved. Therefore, it could give us some indication how it hunted and interacted with other animals and its environment.

The loan of this incredibly rare specimen has been facilitated by the David Aaron Gallery. Its owner, a private collector, was keen for it to be hosted at a venue in which it would be showcased and have real impact with local communities. Colchester and Ipswich Museums Service' proposal chimed exactly with that vision and we are excited to bring this world class exhibit to Colchester.

Inspired by this new discovery and opportunity to display the fossil, Hollytrees Museum will also offer visitors the chance to discover much more about dinosaurs and prehistoric life on earth, as Dr Simon Jackson, Ipswich Museum Collections and Learning Curator explains: "As this will be the first time a dinosaur has been displayed in Colchester, we plan to exhibit it alongside the fossils in our collections to reimagine the landscapes in this area 150 million years ago."

Also included in the exhibition will be around 100 objects and specimens, including fossils discovered in the local area. This will include replicas of dinosaur bones from contemporaries of *Juliasaurus*, including the famous *Stegosaurus* and pterosaur material including a real wing finger bone. There will also be living 'relatives' of animals and plants that would have lived alongside *Juliasaurus*, includin

g herbarium specimens, and a taxidermy crocodile. The displays will also feature fossils showing what life in Britain was like when *Juliasaurus* lived in North America, with exhibits including marine reptile fossils carried to Suffolk by ice sheets during the ice age. A display will also feature fossils of Essex animals that would have lived in the area after *Juliasaurus* lived, in the later Cretaceous.

Visitors will be able to explore other areas of the museum to encounter a variety of other objects and specimens, including things discovered in strange places, such as magical witch bottles and shoes buried under floorboards plus objects believed to have been



used for "magical" protection and some of the staff's favourite objects including a pocket potato and the lobster people. What's a pocket potato? Come along and find out!

Colchester Museums Manager Pippa Pickles adds: "*This dinosaur has not been publicly displayed anywhere else in the world, so it is a wonderful and exciting opportunity to view this 6.2-metre-long specimen in the Georgian mansion. The remarkable specimen of *Juliasaurus*, which may be a new species, further highlights that this globally significant Morrison Formation still has secrets left to discover.*"





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50 years of Modern Art by 100 British artists at Southampton City Art Gallery



LS Lowry, Canal Bridge Southampton City Art Gallery

In 2026, Southampton City Art Gallery will stage an extensive exhibition of over 100 works showcasing how British artists responded to the Modern Art revolution that swept across Europe and beyond.

It has been over a century since Roger Fry caused an art sensation in Britain with his 1910 exhibition Manet and the Post-Impressionists. 23 years later Herbert Read's seminal book *Art Now* reviewed how the mostly France-based avant garde artists had impacted the British art scene.

Art Then! British Painting, Sculpture and Drawing, 1910-1960 continues this modern art story with a selection of paintings, sculpture and drawings, from over 100 artists, such as Paul Nash (1889-1946), Barbara Hepworth (1903-

1975), David Bomberg (1890-1957), Henry Moore (1898-1986) and Lucian Freud (1922-2011), demonstrating how that pivotal moment in art history led to some of the most exciting, daring and influential work ever to be produced on these shores.

This celebration of half a century of Modern British Art draws on one of the UK's leading collections of the period - the Ingram Collection - as well as Southampton City Art Gallery's own internationally-renowned collection, including rarely displayed works. The exhibition is curated by Dr David Boyd Haycock, the author of *A Crisis of Brilliance: Five Young British Artists and the Great War*.

From modern art's most well-known practitioners and the leading British artists of the day, to fascinating

lesser-known names that are now being recognised for their impactful contributions, the exhibition will serve as both an introduction to this exciting period as well as an opportunity to uncover forgotten and unknown gems.

Opening in 1910 with Duncan Grant's (1885-1978) Parrot Tulips, new modernist techniques and results can be seen in landscapes such as Rye Harbor (1938) by Eric Ravilious (1903-2942) with his use of a 'starved brush' in which little paint is used to evoke a strong sense of engulfing light, or Graham Sutherland's (1903-1980) abstract use of colour in his capturing of the Welsh hills with Red Landscape (1942).

Post-impressionism style is on display with Cedric Morris's (1889-1982) bold and colourful The Jay (1924) as well as Robert Duckworth Graham's (1908-1980) poster-like rendering of fashionable women in On the Beach (1934).

Portraits include "Queen of Bohemia" Nina Hamnett's (1890-1956) intimate painting of fellow artist Howard Brodsky (1915), while Stanley Spencer's (1891-1957) Patricia Preese (1933) showcases how his unique take on modernism led to graphic and emotionally charged figurative work.

And an array of sculpture will also be on display, from Elizabeth Frink's (1930-1993) menacing composition Bird (1958) to Leon Underwood's (1890-1975) The Birth of Eve (1929) and its use of indigenous and African influences.

The sheer creativity and variety that exploded with modernism will be fully represented in the exhibition, from Impressionism, Expressionism and Fauvism to Social Realism, Surrealism, and post war figurative painting, and much more.

Dr. David Boyd Haycock, exhibition curator, said: "I am delighted to be working with two exceptional collections of Modern British Art, in fantastic gallery space's purpose built to show Modern Art at its best."

Jo Baring, Director of the Ingram Collection, said: "Southampton City Art Gallery has one of the most astonishing collections of 20th century British art in the UK and I am so excited to be working with the team there alongside David Boyd-Haycock to present this exhibition."

Councillor Alex Winning, Leader of Southampton City

Council, said: "The Ingram Collection's collaboration with Southampton City Art Gallery is a welcome endorsement of the value and impact of the Gallery and its internationally renowned collections. We are delighted to be hosting this exhibition as one of our major line ups in our reopening year. The Gallery and its amazing collections will play an increasingly important role in attracting national and international visitors to Southampton. We look forward to seeing these two fantastic collections displayed together under the expert guidance of David Boyd-Haycock."

Southampton City Art Gallery holds an internationally-renowned fine art collection often described as one of the best outside London. Its nationally important collection comprises artworks spanning eight centuries of European art from the Renaissance to the present day. The core, however, is British 20th century and Contemporary art. Alongside displays of the collection, the gallery features a regular programme of temporary exhibitions in collaboration with leading artists and arts institutions in its stunning art deco building, opened in 1939. Admission is free. www.southamptoncityartgallery.com

The Ingram Collection is one of the largest and most significant publicly accessible collections of modern British art in the UK, available to all through a programme of loans and exhibitions. Founded in 2002 by serial entrepreneur and philanthropist Chris Ingram, the majority of the collection was donated by Chris in 2016 to the Ingram Art Foundation, which was established and funded by Chris to assist in fulfilling his ambition to make such works widely available for public display. The collection now spans over 100 years of British art and includes over 600 artworks. More than 400 of these are by some of the most important British artists of the twentieth century, amongst them Edward Burra, Lynn Chadwick, Elisabeth Frink, Barbara Hepworth and Eduardo Paolozzi. The collection's main focus is on the art movements that developed in the early and middle decades of the twentieth century, and there is a particularly strong and in-depth holding of Modern British sculpture.

The Ingram Collection also holds a growing number of works by young and emerging artists, and in 2016 established the Ingram Prize, an annual purchase prize created to celebrate and support the work and early careers of UK art school graduates. www.ingramcollection.com

Escape to Moominvalley

Tove Jansson's World of Refuge and Reflection



lunula_Dorset Museum & Art Gallery

An exhibition celebrating the search for antiquities and the visceral thrill of finding objects that connect us with our ancestors will open at Dorset Museum & Art Gallery this summer.

Featuring finds from momentous events in prehistory, Roman, Viking and Anglo-Saxon times, *Treasure!* will also highlight the rich archaeology of Dorset, telling the remarkable and fascinating stories behind the objects on display.

The exhibition will look at how treasured possessions of communities and individuals became buried and lost to us for centuries, sometimes millennia, before being discovered and recovered - either by archaeological excavation or the work of metal detectorists.

New scientific research will be revealed that changes our thinking about the early peoples of the Britannic islands.

Alongside the collection of Dorset Museum & Art Gallery, major loans from prestigious British museums will feature, including The Potteries Museum & Art Gallery and Lancashire County Museum Service, providing a national context.

Some items will be on display for the first time such as a deliberately damaged prehistoric gold hoard from Crichel comprising a torc and bracelets that date around 1400-1150 BCE and were acquired with funding from The Headley Trust, The Robinson Trust and V&A Purchase Grant Fund.

Also seen for the first time will be a uniquely preserved Middle Bronze Age rapier buried with an axe head and a beautifully incised bronze bracelet from a Stalbridge field dating around 1400-1275 BCE.

Visitors will have the chance to see significant recent finds, such as a gold and garnet encrusted sword pommel and hilts dating from 570-630 CE as part of the Anglo-Saxon Staffordshire hoard discovered in 2009, and Viking treasures including intricately decorated silver bracelets and rare silver coins dating from 880-900 CE that were found in Lancashire in 2011 and prove to the links with the Frankish empire and the Arabic world.

The exhibition will tell the discovery stories of all these objects and more, explaining how they enhance our understanding of the past and connecting them with the significant finds loaned from the other museum collections.

The show will have four distinct sections. The first explores how ancient objects ended up in the ground, such as grave goods or being lost due to violent historical or natural events. The second will focus on how these objects were brought to light, either through archaeological excavation or metal detecting. Next, visitors will be able to explore how the definition of 'treasure' has changed through time. For example, the famous Anglo-Saxon ship discovered at Sutton Hoo in Suffolk, was not considered a 'treasure' under the Treasure Trove law of the time (1939) because it was technically a burial and had not been put into the ground with the intention of retrieving it at a later date.

Visitors will be presented with uplifting stories of finders who followed the law and declared their finds, allowing us to admire ancient treasures and learn about our past. This is contrasted with tales about treasures lost to public view, depriving us all of part of our shared heritage and history.

The exhibition concludes with a focus on why it is important for archaeological finds to enter museum collections, showing how continued research and new technologies are allowing experts to reconstruct ancient lives, allowing us all to continue learning about our past.



Bronze Age gold from Crichel _Dorset Museum & Art Gallery



Clandon Barrow _ Dorset Museum & Art Gallery



Silverdale hoard_on loan from Lancashire County Museum Service™



Clandon Barrow _ Dorset Museum & Art Gallery

Although it features several beautiful items of jewellery, such as a bejewelled gold pendant found in Charminster, or the ornate craftsmanship displayed in the silver adornments amongst Lancashire's Silverdale Hoard, the exhibition is not all about ancient bling, but also the more prosaic, everyday artefacts of life, such as a candle holder, whistle and posy ring alongside rare evidence for prehistoric woven cloth. All these lost items represent moments and fragments from our past and the exhibition does much to explain why modern techniques are allowing them to be found and no longer left to rot, be broken up and disappear.

Cutting-edge creative work developed by students from Arts University Bournemouth will bring a first-century Roman soldier to life alongside weapons from Dorset landmark Hod Hill, creating a new and engaging experience for visitors. Using digital tools such as a Holobox, projections and holograms, combined with sensory elements including smell, touch and audio, the students have designed immersive interventions that reimagine Dorset's historic treasures in fun and interactive ways. One installation will also tell the story of a young late Iron Age woman buried with wealth around 82 BCE – 60 CE, using creative interpretation and emerging technology to bring her story to life for modern audiences.

The Iron Age, Roman, Saxon and Viking items on display evoke the past lives of our ancient predecessors, whose lost objects are ours to enjoy today.

Claire Dixon, Executive Director of Dorset Museum says: "Dorset Museum & Art Gallery has been actively acquiring Treasure since its early origins, and we are excited to be displaying so many of our internationally significant artefacts, many of which have never been seen before. This would not have been possible without the support of funders. I would like to thank the NLHF, V&A Purchase Grant Fund, the Headley Trust, The Robinson Trust and our many generous donors, who have made it possible for DMAG to acquire these artefacts for the nation. We look forward to sharing them with our audiences, both during the exhibition and afterwards, when they will be incorporated into our displays."

Dorset Museum & Art Gallery is the only museum in Dorset that tells the story of the county in its entirety, showing the relationship between the land and its inhabitants, and how this relationship inspired ingenuity, exploration and creativity. Covering 250 million years of history, their collections are of international significance and demonstrate the breadth of the Dorset story and its relevance to all. The Museum holds four permanent galleries and typically offers 3-4 major temporary exhibitions, touring or home-grown, a year in their designated special exhibitions space. For more information www.dorsetmuseum.org



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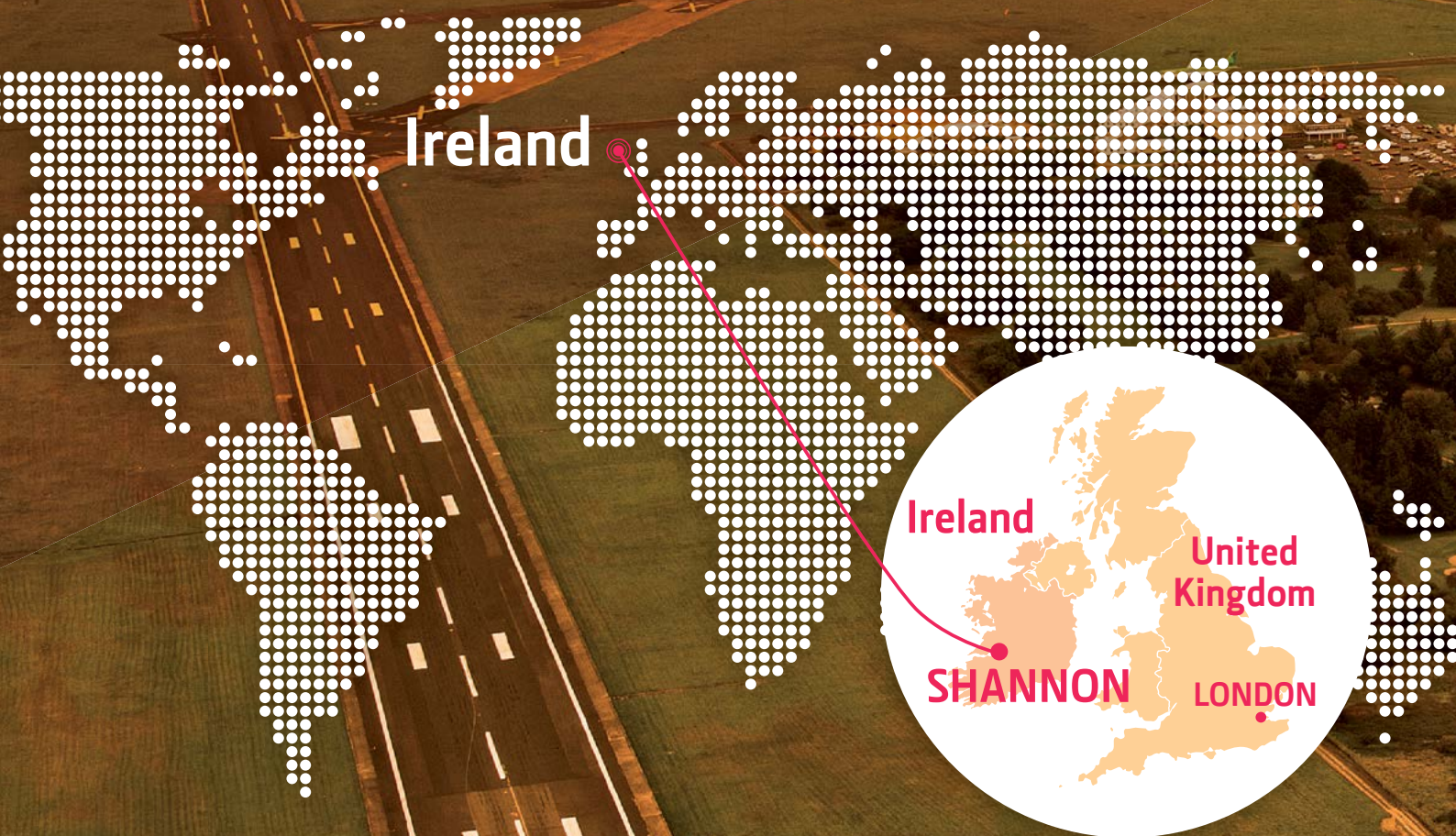
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Terra Recognita

The World as Seen by Foote



Nathaniel Foote Terra Recognita, 36 x 60 oil on canvas

This latest body of work forms part of an ongoing series representing Foote's pursuit of beauty in overlooked places. Along the waterways of New England, the artist finds hypnotic rhythms in both the natural landscape and its man-made echoes - the interplay of tide, weather, and time alongside the enduring grace of docks, bridges, and facades. Today, Foote's focus has evolved toward subjects shaped purely by the elemental forces of wind, water, gravity, tides, and time.

"While painting along the water's edge," he reflects, "you become sensitive to how and when the tide moves in and out — unless you don't care about getting wet or stranded. As that awareness sharpens

itself against the tide charts, there's also the realization that we exist on a blue sphere tethered to a rock. It spins around us in perpetual motion, never making a mistake. It's inspiring and humbling to know we live here strictly at the pleasure of a giant stone clock, four and a half billion years old. The pull is so strong that it lifts the Earth's crust a few feet each time it swings around. That's not something you stay tuned into while riding a horse, skiing, sailing, or commuting to work. The moon's position matters to seaside painters. Sailors follow the stars."

Foote describes this period of his life as a happy stage of creative freedom, one unburdened by the need to align his vision with public expectation. His instincts

now lead the way. "I paint the surroundings — whether in nature or in the city — wherever life is happening, whatever the thing is that is pulling on my visual curiosity. It's a long conversation with what is making an impact," he says. "I took the writer's approach: write the book you would want to read. I paint the pieces I would want to see but haven't found yet, the ones that I'd want on my own walls. If your eye is interested, there's someone out there who loves it too."

For Foote, the beach and estuary remain a constant feast for the senses — vast in scale yet endlessly rich in intimate detail. His paintings unfold like "stories within stories," where every ripple, reflection, and fragment of debris tells its own tale. "Every day the water's edge is different," he muses. "Each day something new appears — and something else vanishes forever."

The Return of Realism

Foote has been sensing for a few years how certain anxieties around artificial intelligence parallel those that likely arose with the mass distribution of the camera, the notion that representational painting could never rival the precision and speed of a machine. "As I understand it, the fear of being replaced by a machine partly contributed to a creative drive to expand modernism's visual language and even the definition of art itself." Yet, over time, he and others came to see the fallacy in that fear. "Restoring realism to the conversation," he explains, "bridges a gap between abstraction and representation. Artists can combine the principles of both. As for the camera, it's a cyclops: one eye, no depth perception, only the illusion of depth, and that's a fun distinction, too."

He smiles as he describes the limitations of the lens. "We humans — birds of prey, for that matter — can perceive depth at 240 miles per hour. A cyclops cannot. It's a topic I'm still learning about but there probably aren't enough CPUs in the universe to replicate what the human mind can do. We're apex predators with binocular vision, capable of perceiving space and distance in four dimensions, some will say five. Even a stereo optic viewer offers only a double illusion - two

layers of two-dimensional images pretending to be three. A camera presents the world through a two-dimensional lens; its depth exists only in your mind. Painting, one of humanity's oldest mediums, remains so relevant partly because of how we visualize. I think art lovers feel that instinctively when they experience a work rendered by the naked eye."

Foote likens the act of painting to a form of hypnosis—a shared trance between artist and viewer. "All artists, musicians, and storytellers are hypnotists to a degree," he says. "And it's not only the audience who are transported; the creators are, too."

Terra Recognita

When asked about the hypnotic quality of his new work, *Terra Recognita*, Foote attributes it partly to his understanding of Josef Albers' color theory - knowledge he first absorbed under Irwin Rubin, one of Albers' protégés, during his studies at Cooper Union. "Hypnosis is contagious," he says. "I'm merely amplifying my own, and if it becomes an extension of your vision, then we are meeting minds."

The title *Terra Recognita* carries its own resonance.

Foote picked up the phrase from military historian Michael Vlahos, who later told him that the expression plays on *terra incognita*, or "unknown land." Vlahos explained, "There is a common understanding of unknown territory, which we actively seek out. Yet we often ignore the territory we already know —failing to see the familiar truth itself. *Terra recognita* signifies the rediscovery of what we know so well, yet have let slip away, out of sight."

Foote's paintings, in their meditative quiet, echo that rediscovery. Each brushstroke feels like an act of remembering — not of invention, but of recognition.

By Aster Holland, a writer, poet, and mathematician.

When not in London, she spends most of her time in Leicestershire's Hidden Cotswolds.

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A JOURNEY THROUGH EXCELLENCE MY VISIT TO THE ROLLS-ROYCE FACTORY

By Sean Larrington-White, Automobile Correspondent for Family Office Magazine

Following our exploration of Rolls-Royce's remarkable Phantom Cherry Blossom on the previous page, I find myself compelled to share the profound experience of walking through the hallowed halls of Goodwood. There's a particular alchemy here that no statistics sheet can capture - the quiet hum of perfection being crafted by human hands, the scent of fine leather mingling with the crisp English air, the almost reverential atmosphere that permeates every workshop.

As I stepped into the Atelier, the bespoke commissioning area, I was immediately struck by how Rolls-Royce has redefined the very concept of automotive luxury.

Where other manufacturers boast about their production numbers, here they speak in hushed tones about the 18 hours required to hand-polish a single paint finish, or the 170 individual wood pieces that might go into immortalizing a client's beloved

"I realized I hadn't just visited a factory. I'd witnessed a living philosophy"

pet. The young commissioning specialist guiding my tour - one of the new generation of Rolls-Royce ambassadors perfectly embodying their increasingly youthful clientele - explained with palpable pride how no two cars leaving Goodwood are ever truly identical.

In the woodshop, I watched master craftsmen working with near-surgical precision. One artisan was creating a dashboard veneer so flawless it resembled liquid metal frozen mid-pour. "We work with nature's imperfections," he explained, carefully aligning grain patterns like a master curator hanging priceless art.

Nearby, another specialist was inlaying a client's family crest using techniques that would make Renaissance cabinetmakers nod in approval. The materials themselves tell stories - rare burr woods that have been curing for decades, sustainably sourced veneers with histories as rich as the clients who will eventually admire them.

The painting bays offered perhaps the most visceral demonstration of this commitment to excellence. Watching the coachline painters work their magic, I understood why Rolls-Royce maintains just seven specialists worldwide qualified to perform this freehand artistry.

Their steady hands trace those iconic lines with a confidence born of countless hours mastering what might be the most expensive brushstroke in motoring. The paint facility itself resembles a scientific laboratory more than an automotive workshop, with climate-controlled booths ensuring each of the 23 possible lacquer layers cures in perfect conditions.

Perhaps most revealing was my conversation with one of the leather masters, a 20-year veteran who



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