

ART & MUSEUM



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WELCOME

ART & MUSEUM MAGAZINE

Welcome to Art & Museum Magazine. This publication is a supplement for Family Office Magazine, the only publication in the world dedicated to the Family Office space.

We have a readership of over 28,000 comprising of some of the wealthiest people in the world and their advisors. Many have a keen interest in the arts, some are connoisseurs and other are investors.

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

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

We formed several strategic partnerships with organisations including The British Art Fair, Vancouver Art Fair, Asia Art Fair, Olympia Art & Antiques Fair, Russian Art Week and many more.

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

www.familyofficemag.com

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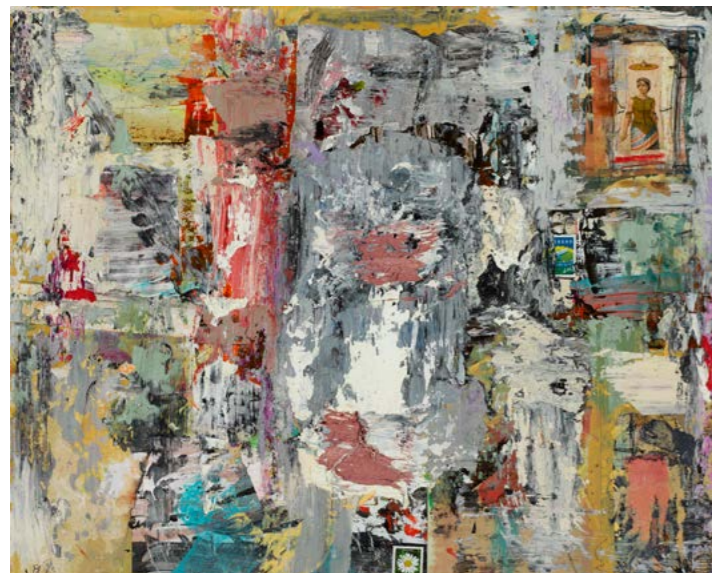
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Kingerlee (MR) Street Kid4 2x47cm



Kingerlee 2012 The Brave Volunteer 40x48cm



John Kingerlee Barcelona

On John Kingerlee

"In John Kingerlee's paintings, the inspiration provided by the outside world is filtered through a process in which the physical qualities of paint, the balance of structure and chance, and the influence of art history all come together. The resulting paintings combine dynamic energy with quiet strength, turning landscapes and human figures into subtle patterns. The late William Zimmer, the former art critic for The New York Times, was an enthusiastic admirer of those very qualities in Kingerlee's work, both writing about his unique art and curating an exhibition of his paintings that travelled to several museums and universities from 2006 to 2010.

Often painting with oils that he prepares from raw pigments, Kingerlee is, in Zimmer's view, a master colourist. His complex layering of paints left a lasting impression on a director of the Kimbell Art Museum, Dr Ted Pillsbury, whose essay on Kingerlee, "The Whole Planet Is A Garden - The Genius Of John Kingerlee," was published in his last book before his sudden passing. That meticulous process of construction has also impressed many collectors of his paintings, including Larry Mullen of U2 and the great American Choral Master, Morten Lauridsen, who visited the artist in Ireland." (Metamorphosis exhibition Larry Powell Management - New York 2017).

Collectors interest in Kingerlee's work witnessed Kingerlee's "Grid Composition" being sold by Sotheby's Auctioneers on 15 November 2006 (Lot 462) in New York for \$156,000 (£82,591 / €121,788 approx.), a new record for the artist.

Kingerlee has exhibited works in Ireland, England, China and The United States of America. Art critic William Zimmer gave a speech about the artist and his works at the Los Angeles exhibition in October 2006, curated by Masoud Pourhabib. At the time, Zimmer was an associate of Katherine T Carter & Associates, an agency hired by Kingerlee's manager to promote the artist in America.

"With some disingenuousness, Kingerlee has described himself as an outsider artist. No one this well-travelled could qualify as one, and yet there is some truth in his statement. He is operating outside the art world that grabs all the attention; that which is high on technology and resembles popular entertainment more than traditional art practices. John Kingerlee's art is triumphant because it transcends all such props. It is based in an imagination sustained by enchantment, observed reality, and superlative talent." William Zimmer - a New York Times art critic for 25 Years.

On becoming familiar with Kingerlee's work, the late John Calder, Samuel Becketts, Publisher and publisher of 22 Nobel Prize Winners, said, "A belated discovery of a modern master - Sam would have loved those characters moving through the Irish landscape". ('A Painters Passage' 2008 Katherine T.Carter & Associates /William Zimmer USA Tour, page 34)

The eighty-five-year-old artist lives and works in Skibbereen, Ireland. A documentary film ten years in the making entitled "Beyond The Beyonds" (words penned

by poet laureate Seamus Heaney, on seeing his work for the first time) is available for viewing.

Dr. Medb Ruane - 'On John Kingerlee'.

John Kingerlee paints with his head down. He places a card, or drawing pad, or paper on his table in West Cork and starts the process of trying to make art. No grand easel talks up his stature as a painter or gives a sign of the forces and influences that have kept him painting, head down, for over 50 years. In the spirit of Samuel Beckett, whose words he cherishes, Kingerlee must 'go on.'¹

Kingerlee has kept his head down in other ways too. Although his life as an artist happens in an epoch of celebrities and self-promotion, his way of being is to place himself apart from art world politics and trends, keeping that head down instead, with eyes and mind focussed intensely on work in progress.

The scale of his paintings, drawings and collages doesn't fit the dominant western museological model of big, bold pieces completing architect-designed vistas. His scale is intimate, sized to his hand and downturned head and to the places where he works. You can hold and exchange them like gifts, like books.

His intensity operates as a microscope fixed on moments of feeling and seeing. The real-time spurs happen mostly in West Cork and in the differently-lit streets of Spain and North Africa, where he strolls with head up and eyes alert. Sometimes, scraps of real-life - tickets, stamps, a Pellegrino label - operate as Proustian shadows that recalibrate times past into the present. Or, in *The Emigrant, a pencil writes a mysterious phrase from some text or conversational scrap, such as "...he passed the last soldier with his money in his shoe..." luring the viewer in closer to look and wonder.

Kingerlee wanted to be a writer. 'The art that I had tried was writing - words - but early in my marriage I found that I could paint, but couldn't write, with the kids all around me.'² The wish to write transformed into a practice of drawing and painting which, curiously, remains close in spirit to his love of letter, word and text.

He speaks through colour and light. He writes on materials, sometimes structuring the picture plane like a printer's grid. Using a knife rather than a pen, he pastes paint onto the ground and then carves it into layers of depth and surface. He inks a logo in the lower right-hand edge rather than a signature, which signals when he is ready to let the work go.

His logo is deceptively simple. A stick man, a stick boat: it couldn't be simpler. But like much of Kingerlee's work, it shows more than it tells. The logo functions as an oriental ideogram do, where different calligraphic marks combine to make a symbol. Here, a sinuously-curved line suggests a boat, which in turn evokes a journey. That can only happen across the water, water being an age-old representation of the deeper levels of the psyche, of the unconscious.

Especially in the years of the twentieth century that shaped Kingerlee's practice, many writers and artists explored unconscious processes. At its quirkiest, the question was about making room for chance, for the happenings in a painting that push it above skill and artistry into dimensions of truth.

Kingerlee was steeped in the work of Modernists such as James Joyce and Ezra Pound and the visual cultures of Paul Klee, Emil Nolde, Antoni Tapes (and in the music of Elvis). Various other Modernists had engaged with automatic writing, oriental calligraphy and drawing, notably (and differently) Jackson Pollock, Mark Tobey and Franz Kline. Some hoped for other-worldly influences; others wished to find inspiration - literally, to breathe, from the Latin spirare - by tapping into psychic forces, whether the Freudian unconscious or Jung's model of universal collective archetypes.

Kirk Varnedoe comments, for example, on Jackson Pollock's experiments with automatic writing and calligraphy:

... the concept of making art by "automatic" gestures - trying to abandon conscious control in order to allow unconscious areas of the mind to guide the hand - was very much in the air... "Pure psychic automatism" was the royal road to fresh creativity ... [Pollock] was almost certainly interested in the kind of liquefied figuration employed by the Frenchman Andre Masson, partially through "automatic" techniques of spilling ink and sand.³

Kingerlee's curiosity about the unconscious led him to study Karl Jung, who broke from Freud with his theory of a collective or universal unconscious reservoir beyond and beneath everyday experience. This, overlaid on the philosophies of Rudolf Steiner, in whose communities Kingerlee had lived and worked as a gardener, gave the artist access to ways of being and doing that spliced Steiner's emphasis on 'ethical individualism with Jung's insistence on a beyond of human experience calling to individuals at a deep level. His encounters with Steiner's philosophy as metaphysics and as a way of living led him to examine how spiritual and material overlap.

The paintings are draped over such mystical, transcendental values and delve into their dimensions. Each is a journey that takes place over months, even years, as the artist begins, paints, pauses, looks again and touches the canvas some more. The time they take to emerge as finished works isn't the time of units of production or manufactured items, obeying a linear command to fit a linear timescale, whether it be Greenwich Mean Time or Eastern Standard Time.

Kingerlee's time is more like what WB Yeats writes of in *Sailing to Byzantium* (1928), where time is a spiralling, shifting "perne in a gyre" that speaks at once of "what is past, or passing, or to come." The image conjures up the Sufi initiates, or whirling dervishes, whose spinning (dhikr) is a bodily prayer to their God.

Norman Jeffares quotes Yeats's own words about the poem: "I am trying to write about the state of my soul, for it is right for an old man to make his soul, and some of my thoughts about that subject I have put into a poem called 'Sailing to Byzantium'. When Irishmen were illuminating the Book of Kells and making the jewelled croziers in the National Museum, Byzantium was the centre of European civilization and the source of its spiritual philosophy, so I symbolise the search for the spiritual life by a journey to that city."⁴

Kingerlee's ethics are also oriented to a 'holy fire'⁵ leading beyond ego towards a universal order that urges each individual to be mindful of their work and lives. Ego is an obstacle to be put aside so that chance may let the paintings happen as moments of truth. The works are full of incident, of glazed moments and heightened depths. At the level of the surface, the paint moves like lichen on rock, sand on mollusc, ripple on the water. At the level of the image, colour evokes mood, emotion, feeling.

His practice is not landscape, not figure, not representation. Even when titles - such as *Street Kid* or *Bullfinch* - point towards a figurative intent with a literal source, the works themselves are anything but. Human features emerging are questions, not portraits or images. Sometimes, they wonder about recognition, about what the eye is drawn to when perceiving human features, as a child who looks at the moon and sees a man there. Or, they recall Kingerlee's head down way of



Kingerlee (MR) Bullfinch 35x40cm



Kingerlee 2013 A Journey 57x40cm

working, his hand moving to find a facial feature looking back at him, with all the amusement that provokes.

Each painting is a journey, as his logo says. In the SRIK's series, he plays with his tonal memories of experiencing works by Robert Rauschenberg and Kurt Schwitters, referencing them to the very letter of the series' title. Like Caspar David Friedrich's Wayfarer paintings (c. 1818), or Louis le Brocquy's Ging Heute morgen uber's Feld (1956), a single work is another step in Kingerlee's lifelong formation as an artist. The journey is a sublime linking of being and doing, an unveiling of the spiritual and material textures that can happen, by chance, in paint.

Dr Medb Ruane is a writer and practising psychotherapist based in Dublin, Ireland, who has published and broadcast extensively on art, culture and politics in Ireland and served as a board/committee member on various cultural and psychoanalytic agencies. Her awards include GREP/ Irish Research Council Fellowship at University College Dublin and Arts Council Travel Bursary.

1. Beckett, S. (1954) The Unnamable.
2. to Brian McAvera, in Pillsbury, E. and others, (2010) The Whole Planet is a Garden: John Kingerlee Works and Travels 1990-2010, p. 97.
3. Varnedoe, K., with Karmel, P. (1998) 'Comet: Jackson Pollock's Life and Work' in Jackson Pollock. New York: Museum of Modern Art. This ed. London: Tate Gallery Publishing, pp. 36/7.
4. Jeffares, AN. (1968) A Commentary on the Collected Poems of WB Yeats. Stanford: Stanford UP, p. 2175 Yeats, WB. (1928). Sailing to Byzantium. (collected in The Tower) Stanza III.

Article sourced by Derek Culley

'Beyond the Beyonds' video
<https://youtu.be/EBupcOmv3s4>

*Pillsbury, E. and others, (2010) The Whole Planet is a Garden: John Kingerlee Works and Travels 1990-2010

- 'The Emigrant' p154 - ISBN 978-9-999-10192-9






Kingerlee 2016-18 SuddenArrival 40x46cm

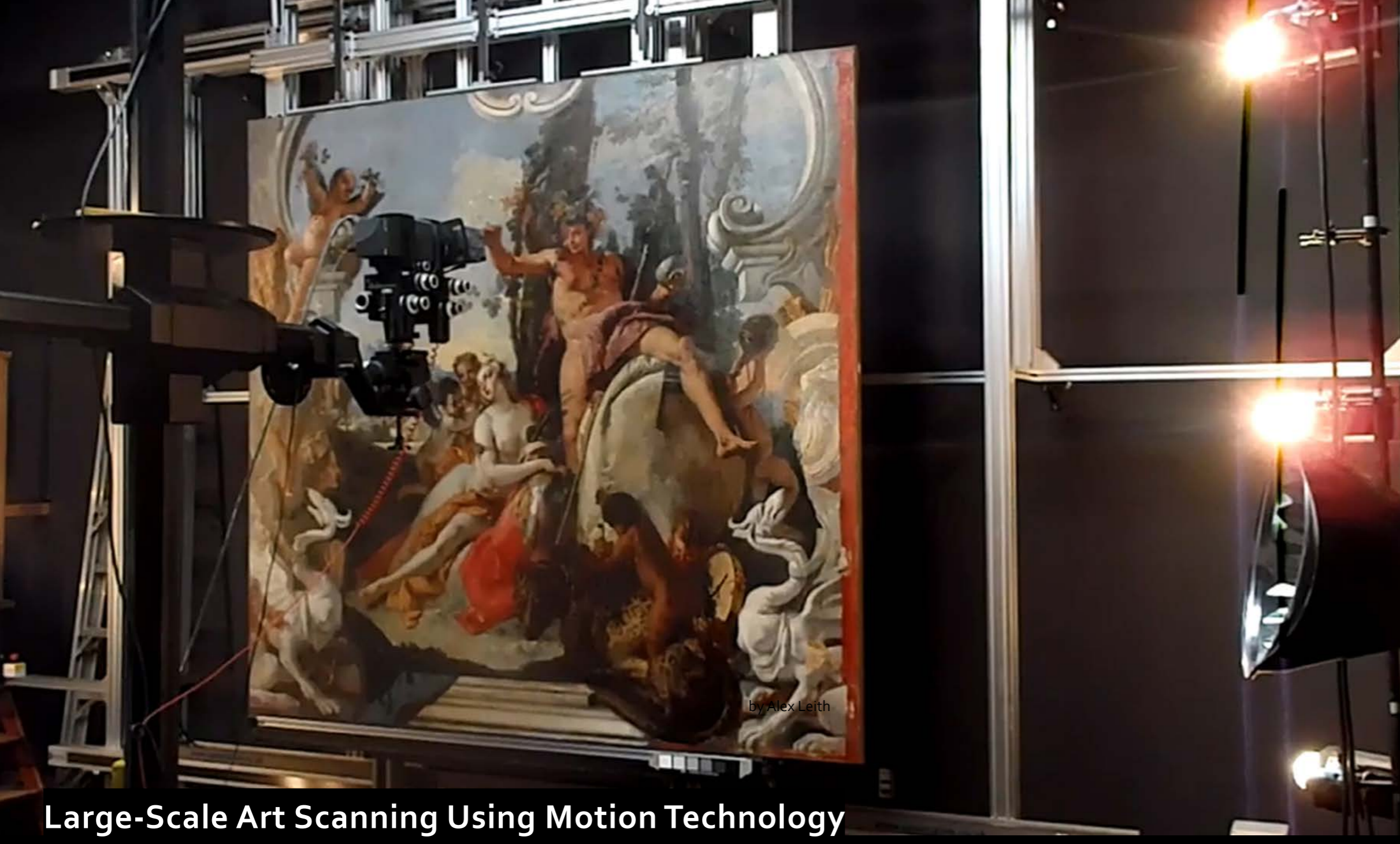


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by Alex Leith

Large-Scale Art Scanning Using Motion Technology

UK-based motion technology specialist, LG Motion, is currently helping museums and institutes better understand their artwork collections with the development of a large-scale digital scanning solution that also offers multi-spectral imaging.

In place at several high-profile museums and art galleries across the UK, Europe and North America, our Art Scanner system is enabling curators to catalogue large-scale artworks quickly and efficiently. The innovative technology captures high-resolution digital images allowing them to uncover new insights and understanding into the provenance of works with IR, UV and X-Ray spectral imaging capabilities.

The art scanning solution offers motion technology that traverses in front of the artwork, surveying and gathering digital data and producing stunning ultra-high-resolution images with extraordinary detail and clarity.

A combination of high-specification motion control equipment and bespoke software provides precise automated capture and assembly of the images. This can combine with an intelligent stitching algorithm that results in an incredibly high-resolution image of the whole painting, even with minimal visible data present within any single image. In minutes, huge areas of the masterpiece can be captured and preserved digitally for

further inspection and cataloguing. Often revealing unseen features, this process allows conservationists and historians to protect and document their artworks by reducing future handling and disturbance. The system also outputs meta-data for use in databases, triggering events to match various devices for faster and more accessible data extraction in the future.

The art scanning solution is ideal for photographic, art and scientific teams, and a range of devices can be used to capture detailed information about any artwork subject. The one-to-one replication also mitigates any digital distortion, with tiling enabling even the largest of pieces to be scanned.

The museums with current installations of the system include The National Gallery, London, Kimbell Art Museum, Rijks Museum in The Netherlands and National Gallery of Art, USA, to name a few, and there are more ready for installation when current COVID travel restrictions are lifted. Each site is utilising the scanner in different ways, not just to manage and catalogue collections but also to maximise the commercial benefits of superior digital imagery of their pieces.

LG Motion

Simply put, LG Motion make things that go in and out, up and down, round and round. The core of our business is experience, knowledge and a pragmatic approach to providing motion technology solutions for a very diverse range of applications. LG Motion designs and engineers electro-mechanical motion systems that are used in a wide range of scientific and industrial solutions.

For more information, visit:

www.lg-motion.co.uk

Tel: 01256 365600 -

E-mail: info@lg-motion.co.uk

The re-imagining of art collecting in the digital age

By Tamzin Lovell-Miller

Digital transformation is everywhere in business, to ignore it is shortsighted. While art collecting is often a passion, not a business activity, the benefits of 'going digital' are becoming evident in the management of collections.

As the world adopts new technologies at an increasing pace, let's explore the benefits and new possibilities for art collecting in the digital age.

Why digitise? Well, there are several good reasons to consider. The first is pleasure. A collector with several hundred works recently told me he envied a friend who was able to browse her collection on her cell phone whenever she wanted to. Conversely most of his collection is packed securely away and not digitally accessible. Now that he is changing that, he is looking forward to being able to view the works easily to make decisions about rotating them so that he can live with them more.

The second is protection. Good safekeeping requires collated

information, such as original invoice, certificate of authenticity, provenance, location, condition and restoration records. Having all of this documentation digitally attached to the artworks and easy to access, makes it possible to update valuations, insurance, locations and painlessly report on a collection's status.

The third is legacy and estate planning. I was assisting an octogenarian collector who wanted to get organised so that her family would have clarity around the value and locations of her art-works, and there would be no confusion or huge task for them to do when it came to implementing her will. During the process she confided in me that she had already lost some works she had loaned out and later forgotten who she'd loaned them to.

The final reason is value building. Provenance is one of the levers of value that many collectors under utilise. Especially at the beginning of the journey with an acquisition. Proofs



*Tamzin Lovell-Miller,
Founder and CEO of
Artfundi*

of provenance often not collected at this stage, are photographs from the acquisition event, especially if it is from an artist's studio or gallery exhibition. An image of the collector with the artist and the work, a 'thank you' note from the artist, an installation image or video from the exhibition, a catalogue. Years later these can add significant value to a piece, and have proven invaluable in legal disputes.

Collectors and collection managers today must consider digital in three ways - the art itself, trends in collecting, and the benefits of a future-fit collection management software.

Art today includes more and more digital work. Universities are teaching digital as medium for both the creation and experience of art. AI is being used as a creation tool by artists, and they will continue to experiment as the technology develops, for example right now AI is learning to lip read. I wonder how artists might work with that?

Well funded or famous artists and exhibition spaces, especially museums, are embracing immersive technologies like VR, AR and 360-projection, to enhance visitor experience of art. This higher level of 'theatre', designed to improve visitor numbers will impact the overall art market appeal.

Collecting trends are changing. While the preferred media is still paintings and sculptures, collections are becoming a mix of traditional and digital. Young collectors are also much more predisposed to share their collections, and they are taking that beyond just popular Instagram accounts, as far as opening physical spaces and residencies, to engage with the public and promote artists. They are also more inclined to actively reshape their collections, through buying, selling and trading.

NFT's have made it possible to authenticate and prove ownership of digital works. The high prices achieved at their introductory auctions in some of the top auction houses, has validated them in the art market, but we are just at the beginning of realising the possibilities that NFT's can deliver. We will see them used to manage fractional ownership investing in art collections, new market-places, facilitating direct trading among collectors, and so much more.

All these technology-driven developments mean that collectors need solutions that can manage the organisation of a mixed collection in a secure backend database, while also offering a beautiful frontend for curating and sharing their collection and projects and promoting their artists and programmes.

Tamzin Lovell-Miller is founder and CEO of Artfundi, an all-in-one art inventory and website management platform. She previously owned art galleries in Cape Town and London.

www.artfundi.tech



Geraldine O'Neill 'Slí na Fírinne' 'Way of Truth' 36x41cm Oil on linen.tif

Museum of Biblical Art

20th Anniversary Exhibition September 11 2021

Ground Zero 360

by Derek Culley

The embassy of the United States*, Dublin, Ireland, was proud to hold a September 11 20th Anniversary Art Send-Off Event on June 8, 2021, for the Ground Zero 360 exhibition travelling to Dallas, Texas, remembering the victims of the 9-11 attacks and their surviving families. The exhibition was the brainchild of Dublin native Nicola McClean, an artist and photojournalist working in New York on 9/11, and her husband, Donegal native and retired NYPD Inspector Paul McCormack.

On September 11, 2001, McCormack was among the many brave rescue workers who responded to the World Trade Center. McClean took thousands of photographs of the devastation in and around Ground Zero. The couple created Ground Zero 360, an exhibition conveying the chaos, courage and emotion of September 11 in a vivid and personal way. Since 2011 the exhibition has been to over 30 cities around the world. To commemorate the 20th anniversary of the attacks, over 60 renowned artists worldwide have created exceptional art depicting their memory of 9/11. Many Irish artists are included in this group, and their work will be featured at a special event at the US Ambassador's residence at Phoenix Park on Tuesday, June 8.

These artists include Sean Scully, Hughie O'Donoghue, Nicola McClean, Eamon Colman, The Edge, Geraldine O'Neill, Guggi, Geraldine O'Reilly, Donald Teskey, Gordon Harris, Stephen Lawlor, Lola Donoghue, David Norton, Laurence O'Toole, Thomas Behan, Mollie Douthit and many more.

After the event in Dublin, the art will be shipped to Dallas, Texas, for the 20th-anniversary commemoration at the majestic Museum of Biblical Art in Dallas. For details for the Gala Opening on September 10 2021, please visit www.groundzero360.org/2021-exhibition-opportunities.

Following are words and thoughts from both Geraldine O'Neill and Eamon Colman regarding their works donated for Ground Zero 360.

Geraldine O'Neill 'Slí na Fírinne'
'Slí na Fírinne translated directly means 'the way of truth'. It is a euphemism for death. My painting of songbirds, donated beautiful dead bird bodies became a focus of my work in the past when dealing with intense grief. I have re-visited this in an effort to try to make sense of the awfulness of 9-11 —an impossible task.

By painting the birds, it produces evidence that they once existed, existed in the world that never noticed their arrival and did not feel diminished by their demise. Their look will remain, as does their closed eye gaze. The twined birds lie against the blackboard. An artefact from my childhood, a device used for the most temporal images, is too erased. The numbers that appear against this blackboard appear like ghosts. It is the numbers of the selfless sacrifice of the many first responders, the dead, the injured, the grieving. When the numbers run together, they seem to run on into infinity. Like ripples in the pond, it is impossible to quantify the suffering that has and is happening due to this awful event. I was pregnant with my second child when these attacks happened. As I look at my son today, I reflect on the awful loss and the fragility of life. I hope that we may learn to live with each other and with nature, in harmony in this world of ours. It's hard to make sense of awfulness.'

Eamon Colman. 'Enter the valley of the souls'
'The 360 exhibition to take place in the Museum of Biblical Art in Dallas next September brought up many memories of a time spent travelling in Europe with the Artist Pauline O'Connell. We were staying with the Irish Artist Eithne Jordan in the beautiful village of Mount Perue, which is on the France side of the Pyrenees. This village feels like a million miles from world affairs.

Still, on that afternoon, as we tended Eithne's garden with the sound of sheep bell all around us, our lives were rudely interrupted when Timmy, Eithne's son, came running

into the garden to inform us that something terrible had happened in NY. A plane had flown into the Twin Towers.

Making our way home to Ireland, we saw a significant military presence and knew that the world as we had known it had changed forever. Arriving in Ireland, we saw the flags on all state-building were at half-mast, a real sign of how connected Ireland was to New York.

When starting to paint this painting, and thinking how human beings celebrated their fallen heroes, I came across an eyewitness account of how Alexander the Great would pay homage to his fallen men by hoisting a black flag and then settling it on fire and would say farewell, while they entered the valley of souls.

Eamon Colman Artist. Member of Aosdána plus video by Eamon opening Ann's exhibition.

www.youtube.com/watch?v=YSH_Cu_ZPXU

So, my painting is of that flag raised for eternity to honour the dead of 9/11.'

www.biblicalarts.org/
www.groundzero360.org
 Paul McCormack paul.mccormack@groundzero360.org
www.geraldineoneill.ie
www.eamoncolman.com
 *US Embassy Ireland:
Diarmaid.Keane@state.gov



EC Enter the Valley of Souls copy

Public Projects

The Sculptures of Marc Mellon and Babette Bloch

By Mara Sfara



Bloch with fabrication of Vitruvian Man, in process
RAM Specialty Fabrications, Naugatuck, Connecticut, Vitruvian Man, Stainless Steel, 16' high
Enterprise Corporate Park, Shelton, Connecticut, Photo credit: Richard Lerner

In creating public sculpture, Marc Mellon and Babette Bloch have enthusiastically embraced the special projects that called for both their studio skills and intellectual curiosity. Mellon and Bloch welcome projects that speak to history and values and demand a close collaboration with their clients and their clients' communities.

Babette Bloch's studio practice is technology driven. Through the magic of waterjet and laser-cut processes,

her "Reflecting History" series has dealt with subjects as timely as her Lowcountry Figures, hauntingly speaking to the horrific plantation system of the antebellum South, to the timelessness of Leonardo da Vinci's search for man's place in the universe as conveyed in her sculptural interpretation of the Vitruvian Man.

Marc Mellon's practice, through value-imbued bronze busts, statues, and figures in motion, seeks to turn a spotlight on our modern world. His projects include,

for example, busts of Winston Churchill, Nobel Peace Prize recipient Elie Wiesel, global symbol of courage and self-determination Muhammad Ali and legendary entertainer Tony Bennet. He is currently completing life-size statues of Jackie Robinson and George Shuba celebrating a 1946 handshake that augured the birth of the modern civil rights movement.

Working from his-and-hers studios on opposite sides of their Connecticut home, both enjoy the book lovers' pleasure of researching with a hardcover book in hand. Each of their projects adds to an eclectic art and history library. Their projects include as much time reading, researching, and ruminating, as in drawing, modeling, casting, and fabricating.

Figures of the Lowcountry

Brookgreen Gardens, built on what was once the largest plantation in South Carolina, has one of the finest collections of American figurative sculpture in the world. But under these beautifully maintained gardens lies clues to the brutal history of the site, where enslaved Africans lived and died.

Brookgreen's archeological digs have helped reveal the history. Brookgreen's Vice President for Creative Education, Ron Daise, a descendent of enslaved Africans of Gullah heritage developed the detailed historic signage and scripted the "voices" one hears on a quarter mile boardwalk trail that parallels the site's archeological digs and brings the viewer to remarkable vistas where Bloch's ethereal stainless steel laser-cut figures become portals to the past.

This 2006 project serves as a template as to how we in modern times can present difficult and painful history through our public sculpture. Her figures, placed as they are within this historic landscape, and put into fuller context by Ron Daise' signage, provides generations of visitors a thoughtful multi-disciplinary opportunity to reflect upon their own history.

A Handshake For The Century

On April 18, 1946 Jackie Robinson broke the color barrier in professional baseball. Wearing the uniform of the Montreal Royals, the Brooklyn Dodgers' farm team, he had his

first regular season hit, a three-run home run. The many photographers present documented the moment when he reached home plate, welcomed by the smile and extended hand of his teammate, on-deck batter George Shuba.

Mellon was commissioned to create this historic work in 2019, when every week another municipality or campus removed a sculpture previously installed as a symbol of white supremacy. By the middle of 2020, as Mellon gave full detailing to the over life-size clay model, the Black Lives Matter movement had reached full voice. This simple celebratory handshake between black and white teammates speaks to a better way, a way directed by our better angels.

Leonardo Da Vinci's Vitruvian Man

In 2005 Babette Bloch was approached by Shelton, Connecticut developer Bob Scinto to interpret Leonardo da Vinci's iconic Vitruvian Man drawing as a monumental sculpture. Bloch immersed herself in readings on the history of the Vitruvian Man including the architectural principals and philosophical constructs associated with the drawing.

The work was commissioned to be installed on a corporate campus, home to a confluence of medical and research facilities. The placement, on this science-centric campus, was beautifully conceived.

Scinto had previously commissioned several artists, who created unsuccessful renderings. Bloch's style of creating figures that could be seen through reimagining Leonardo's image into three spaced figures. The architectural play of her design was in itself a display of creativity that Leonardo himself might have appreciated. The view from the far side of the sculpture became a mirror image of the near side, poetic homage to Leonardo's mirror writing.

A second fabrication of Bloch's Vitruvian Man is now in process, to be permanently installed across the globe at Taiwan's CHIMEI Museum in March 2022.

To learn more about their work, see <https://www.marc Mellon.com/> and <http://www.babettebloch.com/>.

YAYOI KUSAMA

Cosmic Nature

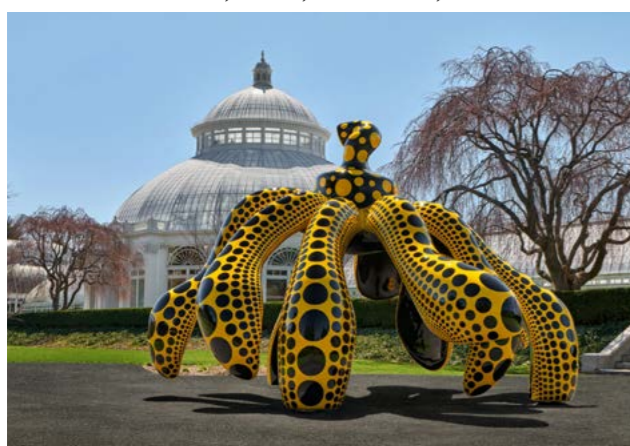
by Derek Culley



Kusama in Flower Obsession
Photo by Yusuje Miyazaki.
© YAYOI KUSAMA 2021



Kusama with Pumpkin, 2010 © YAYOI KUSAMA.
Courtesy of Ota Fine Arts, Tokyo/Singapore/Shanghai;
Victoria Miro, London; David Zwirner, New York



Pumpkins Screaming About Love Beyond Infinity, 2017
The New York Botanical Garden, 2021.
Mirrors, acrylic, glass, LEDs, and wood panels.
© YAYOI KUSAMA 2021
Courtesy of Ota Fine Arts, Victoria Miro, and David Zwirner

The first-ever comprehensive exploration of this Japanese artist's lifelong fascination with the natural world occurs across the Garden's 250-acre landscape.

Bronx, NY—The New York Botanical Garden (NYBG) announces the opening of its expansive 2021 exhibition, KUSAMA: Cosmic Nature, featuring work by internationally celebrated Japanese artist Yayoi Kusama. Although, due to the COVID-19 pandemic, the exhibition, held back in 2020, includes four experiences debuting at the Botanical Garden. NYBG is the exclusive venue for KUSAMA: Cosmic Nature. On view April 10 through October 31, 2021, the exhibition is installed across the Garden's landscape, in and around the Enid A. Haupt Conservatory, and in the LuEsther T. Mertz Library Building. Advance, timed, limited-capacity tickets for the landmark presentation are required and on sale at nybg.org/kusama.

The exhibition, related programs, and accompanying publication reveal Kusama's lifelong fascination with the natural world and its countless manifestations, beginning in her childhood spent in the greenhouses and fields of her family's seed nursery in Matsumoto, Japan. The exhibition includes works from throughout Kusama's prolific career and multifaceted practice. By integrating seasonal horticultural displays, KUSAMA: Cosmic Nature further illuminates the power of nature that permeates the artist's practice and dynamic body of work.

Multiple outdoor installations, including monumental sculptures of flora, transform the Garden's 250-acre landscape and the visitor experience. Her signature polka-dotted organic forms and mesmerizing paintings of plants and flowers feature. Recent vivid observations of nature, shown alongside earlier works that have never been previously exhibited and presented for the first time in the United States, trace Kusama's connection

to the natural world throughout her career. Spectacular seasonal displays complement the artworks on view, making each visit unique as new plantings, textures, and palettes feature. Glorious outdoor displays of tulips and irises in spring give way to dahlias and sunflowers in summer and masses of pumpkins and autumnal flowers in fall. In and around the Conservatory, Kusama's plant-inspired polka-dotted sculptures are among the meadow grasses, bellflowers, water lilies, and other plantings. Stunning floral presentations bring to life one of Kusama's paintings on view in the Mertz Library Building through a seasonal progression of violas, salvias, zinnias, and other colourful annuals. In fall, displays of meticulously trained Kiku (Japanese for "chrysanthemum," one of that country's most heralded fall-flowering plants) will create a dramatic finale for the Conservatory displays.

Cosmic Nature guest curator Mika Yoshitake, PhD, said, "For Kusama, cosmic nature is a life force that integrates the terrestrial and celestial orders of the Universe from both the micro-and macrocosmic perspectives she investigates in her practice. Her explorations evoke meanings that are both personal and universal. Nature is not only a central source of inspiration but also integral to the visceral effects of Kusama's artistic language in which organic growth and the proliferation of life are made ever-present."

In the Garden

On the Conservatory Lawn, visitors encounter the monumental Dancing Pumpkin; a 16-foot-high bronze

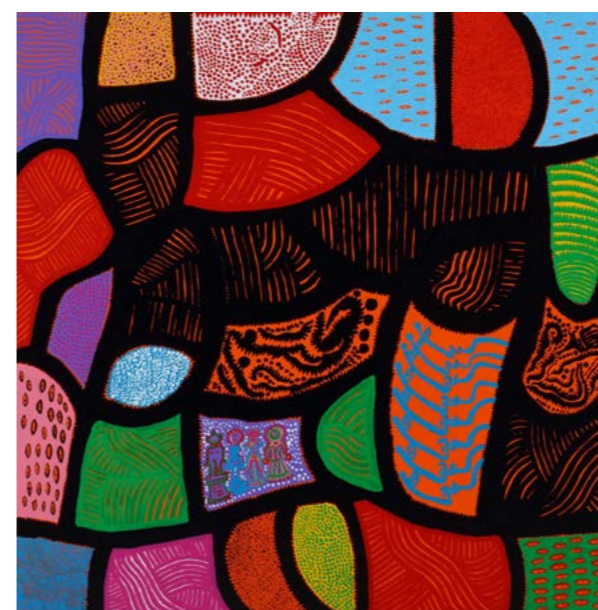
sculpture painted in black and yellow. It is playful and powerful in an immersive landscape of river birches, flowering plants, grasses, and ferns. The setting is made more special by the sculpture and birch forests near Kusama's childhood home.

Visitors can marvel at the bright, purple-tentacled floral form with a vivid yellow primordial face of I Want to Fly to the Universe in the Visitor Center Reflecting Pool, and then behold Ascension of Polka Dots on the Trees (2002/2021), where soaring trees adorned in vibrant red with white polka dots pop in the landscape along Garden Way.

Narcissus Garden (1966/2021), with 1,400 stainless steel spheres, each nearly 12 inches in diameter, is installed in the 230-foot-long water feature of the Native Plant Garden. The reflective orbs float on the water's surface, moved by wind and currents, each mirroring the environment around them to stunning effect.

With interior access planned to begin this summer, Kusama's new Infinity Mirrored Room will operate per New York State and City guidelines for social distancing and visitor safety. Infinity Mirrored Room—Illusion Inside the Heart (2020) responds to natural light through coloured glass throughout the day and seasons. Reflecting the seasonality of NYBG's landscape, the exterior will be on view with the exhibition's opening. A separate timed-entry ticket will be mandatory for limited-capacity access.

www.nybg.org/kusama



Alone, Buried in a Flower Garden, 2014 Acrylic on canvas.
Collection of the artist. © YAYOI KUSAMA 2021



I Want to Go to the Universe, 2013 - Acrylic on canvas.
Collection of the artist. © YAYOI KUSAMA 2021



Dr Gindi



Dr Gindi - Transfigured Immortality

The Sculpture of Dr. Gindi

Modelling the Infinity of our Existence

"Infinity belongs to those who live in the present. I am a sculptor dedicated to model the infinity of our existence."

A career in medicine will often give one a different perspective on the human condition. Dr Gindi as she like to be known, developed early on a deep understanding of both human anatomy and spirituality.

Following a life spent travelling and embracing different cultures, her practice embraces both her collective memory and what she understands as the infinity of life. Played out in her work, this is expressed in morphological constructs ranging from full standing figures, portraits and enshrined miniatures.

Dr Gindi's work is seemingly figurative in form at first glance, yet her style also exudes an other worldliness. Indeed, she aspires to explore the essence of the way we are, or ought to be. Gindi explains "As a medical doctor, the human is always in the centre of my creative ambition — I revel in the physical aspect of humanity, but also in the psyche of the nature of the flesh. A critical point for me is to unveil the magic of the human character in both its outer and inner form."

Dr Gindi was brought up in Europe in a multicultural environment with Egyptian roots. Ancient Egyptian mythology was an important influencing factor. Spirituality was an influencing factor in her childhood and what she terms as 'Transfigured Immortality' is the current focus in her oeuvre.

The artist describes the essence of her work poetically:

"I wanted to explore the essence of immortality omnipresent in ancient Egyptian thought. Indeed, since antiquity, bequeathing a legacy has been the intention of most humans: they have pondered upon this quest. 'Transfigured Immortality' depicts a graceful lady in the prime of her life, leaning on her last place of rest. The lady reflects upon the dark spots of her being, like scattered light glistening from the deep, leading the way to the gate of the unknown. By accepting the world beyond, she illuminates her present life in dignity."

Death is not the end of life but rather the assumption of a different dimension. Fulfilment comes from accepting decease and living a meaningful life. The shadows of 'Transfigured Immortality' shall not fall backwards, nor turn into petrified minerals — it is the alloy that is coming to life, rising up, straightening out, becoming increasingly distinct. It is not eternal death but lucid infinity that I try to capture in my sculpture."

Gindi was educated in classical sculpting techniques. She enjoys working with bronze, modelling her figures in clay, crafting the mold and then casting the bronze through the traditional lost wax process.

Her life's ambition has been to create a kind of sculpture that combines the human fleshiness with the noble infinity of life; a knot that ties together our daily existence.

Being captivated by the infinite and the endlessness of time and space fused with the backdrop of her Egyptian roots and medical practice, her work evokes a fresh and vibrant interpretation of humanity.



Jaclyn Sienna India

Art and luxury lifestyle combined

Based in Los Angeles, Jaclyn Sienna India founded Sienna Charles in 2008, a luxury lifestyle company providing unrivaled worldwide lifestyle and travel experiences since 2008. Jaclyn combines her passion for travel and deep understanding of the wants and needs of her discerning clientele which includes world-leaders, business figures and celebrities.

Jaclyn has traveled to over 60 countries, spending over 200 days a year on the road, personally vetting, selecting and curating the finest things in life, becoming one of the foremost authorities in the luxury industry. With an eye for the extraordinary, an appreciation for uncompromising quality, and a deep understanding of personal tastes, India has quietly unearthed the most remarkable travel and lifestyle experiences.

From the world's most luxurious properties or unavailable art piece to the most in-demand health gurus, Jaclyn's Little Black Book of contacts extends across the globe to provide the ultimate personal experiences and recommendations.

Initially tied to art through her academic background in Art History, Jaclyn Sienna India always envisioned art within the daily life, leading to the creation of her luxury lifestyle company Sienna Charles where art meets every single detail of one's environment, villa, travel, dining, and more. While traveling, Jaclyn always comes back to art history, her first love and expertise: all of her

travels make have brought the works she used to study and fancy come to life.

For Jaclyn Sienna India, "Finding beauty in all forms remains one of my key-interests and drivers while working for all my clients, from a new yacht design to an authentic trip. The "Art de vivre" I am attached to sums it up the best, as I envision lifestyle in a holistic way."

Some of her clients had the opportunity to enjoy this vision such as during a private dinner in Versailles' salons, with a dinner by Alain Ducasse with luxury ingredients, following a specific color palette of dishes, table linens and flowers, or a private visit to the closed down Louvre to enjoy art works in solitude.

In addition to the art-inspired luxury experiences, it became not only necessary but both vital and natural for Sienna Charles to add to its scope of expertise Art consultancy and acquisition.

Jaclyn Sienna India has numerous relationships in the art world allowing her and her team to access unique and off-the-market pieces & collections, and special invitations to galleries, and access to top art dealers. Among series of unique services, she helped procure a Wu Bin for a client's wife's birthday.

For more information visit www.siennacharles.com.

National Gallery of Ireland New Perspectives exhibition

By Derek Culley

National Gallery of Ireland reopens its doors to the public and launches a new exhibition, New Perspectives featuring Geraldine O'Neill.

To coincide with the reopening, the National Gallery of Ireland will open the exhibition New Perspectives on Tuesday, May 11th thru August 2nd, a show comprised of acquisitions made by the Gallery between 2011 - 2020. The latest exhibition will allow the public to view many new acquisitions to the national collection for the first time. Some highlights include Geraldine O'Neill's Portrait of John Rocha (b.1953), Designer, 2015, Peter Paul Rubens (1577-1640), Head of a Bearded Man, Pompeo Batoni (1708-1787) A Lady of the Leeson Family as a Shepherdess, William Crozier (1930-2011) Flanders Fields. Cityscape by American artist Alice Neel and City Rectangle by Ilya Bolotowsky. New Perspectives also features works that have been purchased by Friends and Patrons of the National Gallery of Ireland, including Her First Communion by John Lavery and Crayfish by Anne Yeats.

Sean Rainbird, Director of the National Gallery of Ireland, commented: "We are very happy to be open again after months of closure. These extraordinary times have reinforced the importance and value of the National Gallery of Ireland. After months of staying at home, we know that people are craving culture and live experiences, and we are delighted to welcome our visitors back. Our latest exhibition New Perspectives is a culmination of ten years of acquisitions. Visitors will find great variety in the show, and the stories behind each work are genuinely fascinating. We are grateful to our

Friends, Patrons, and the public for their support over the last few months. I especially would like to thank our Friends and Patrons, without whom some of the art showcased in New Perspectives would not have come to be here.

We look forward to seeing you all over the coming weeks and months."

Niamh MacNally, Curator at the National Gallery of Ireland, continued: "There is something for everyone in this exhibition. A great variety of subject matter, landscapes, portraits – visitors will recognise some of the places and faces that feature too. Over the past decade, we have been working hard on gender balance in the national collection, and this exhibition features almost an even split of work by male and female artists. The earliest work in the exhibition dates back 500 years, with the most recent work created just last year. It has been a privilege to get to know these works and learn more about the story that accompanies each one. I'm sure visitors to the Gallery will feel the same."

Cristín Leach wrote a significant review in Oct 2017 for RTÉ, Ireland's national broadcasting authority. The programme centred on Cristín selecting 21 artworks for RTÉ's "Culture that define Modern Ireland."

"Geraldine O'Neill paints with the skills of an old master. She is a history painter in an era when such a thing seems neither fashionable nor viable. Filling her canvases with many of the basic elements of classical still life and portrait paintings, O'Neill is a realist with a surrealist sensibility, a scientific



Geraldine O'Neill, Portrait of John Rocha (b.1953), Designer, 2015, NGL.2015.35 National Gallery of Ireland



Geraldine O'Neill 'Boy' (IMMA Collection), 2019 Oil on canvas 240 x 130 cm

investigator with the heart of a romantic, a cerebral thinker with the hand-eye skill of a painter at the top of her game. She may be a practitioner of the most traditional of genres, but she has made them new by making them her own.'

Dublin-based O'Neill blends images from art history with depictions of contemporary objects and people. She mixes references to quantum physics (often painting mathematical formulae and theorems onto her canvases) with persistent nods to the conundrums of mother- and childhood.

Geraldine O'Neill lives and works in her native Dublin. She studied at the National College of Art and Design, and in 2008 she completed her MFA.

She has exhibited in many solo and group shows in Ireland and abroad, including the National Gallery of Ireland, the Irish Museum of Modern Art and the National Portrait Gallery, London. In 2016 her specially commissioned portrait of John Rocha entered the collection of the National Gallery of Ireland.

O'Neill's many awards include Ireland – US Council/Irish Arts Review Portraiture Award and the Arts Council of Ireland Bursary. Her work is held in many private and public collections, including the Irish Museum of Modern Art, the European Central Bank, the Office of Public Works, Trinity College, Arts Council of Ireland and The National Gallery of Ireland. Her work is to be included in the forthcoming book, Irish Art 1920 -2020 Perspectives on a Century of Change, to be published by the Royal Irish Academy and edited by Dr Yvonne Scott and Catherine Marshall.

In 2013 Geraldine O'Neill was elected to the RHA, and in 2015 she was elected as a member of Aosdána.

A major exhibition is to be held in the Kevin Kavanagh Gallery, Dublin, April 2022, with a provisional title 'New Worlds, Many Worlds'.

for all National Gallery of Ireland exhibition and visiting details view:
www.nationalgallery.ie

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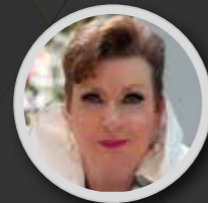
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Mitzi Perdue
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- Art investment in digital age. NFT – are they changing the world of art investment?
- Special spotlight: PHILANTHROPY
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Eli and Edythe Broad at The Broad 2015

Eli Broad, dies at 87

By Derek Culley

Philanthropist and entrepreneur Eli Broad, who is the only person to found two Fortune 500 companies in different industries and who co-founded with his wife Edythe the contemporary art museum, The Broad, died at the age of 87, The Eli and Edythe Broad Foundation announced today.

"Eli saw the arts as a way to strive to build a better world for all. He was a fiercely committed civic leader, and his tenacity and advocacy for the arts indelibly changed Los Angeles. Broad will long be remembered for his unmatched generosity in sharing the arts passionately and widely," said Joanne Heyler, Founding Director of The Broad.

In 1963, the Broads moved to Los Angeles, which became their adopted hometown and the central focus of much of their philanthropy and civic activism. Since moving to Los Angeles, the Broads have played a leading role in making contemporary art and world-class architecture essential to life in the city for residents and visitors. Over his lifetime, Broad and his wife Edythe (who co-founded The Broad Foundations with her husband and serves on the boards for The Broad Foundations, The Broad, and The Broad Art Foundation) have given a total of nearly \$1 billion to the city's arts and culture institutions, in addition to The Broad. Their support of these institutions ushered in a transformational era for the arts in Los Angeles.

Broad led multiple efforts that have made Los Angeles into a global arts and culture capital, including co-founding two different art museums on Grand Avenue in downtown Los Angeles, the Museum of Contemporary Art (MOCA) and The Broad; spearheading the effort to build the Walt Disney Concert Hall, and playing a catalyzing role in developing the long-fallow Grand Avenue into a cultural centre drawing millions from the Los Angeles region and around the world.

During his life, a tireless civic champion whose philanthropic legacy also includes education and medicine, Broad had unmatched influence and impact on the arts in Los Angeles. A 2017 profile on Broad in *The New York Times* noted, "It is difficult to overstate Mr Broad's importance to Los Angeles. His contributions to the city's art and cultural world may well prove the most enduring legacy—particularly for Los Angeles's now-thriving downtown."

It was in Los Angeles where the Broads first became interested in collecting art together. After moving to the city, Edythe—whose lifelong love of art began in her childhood—began visiting L.A.'s growing constellation of galleries independently, with her buying focusing on works on paper. But Broad soon joined his wife in collecting art, a passion the couple shared for five decades of their 66-year marriage. "Edythe was the first collector in our family, and I came along later—later being some fifty-odd years ago.

She was my inspiration to collect art," said Broad. A significant early acquisition was a Vincent Van Gogh drawing acquired in 1972. By the 1980s, however, the Broads had become immersed in contemporary art, believing that by collecting the art of our time, they could create a meaningful art collection and enjoy the innovations and thinking of living artists.

Within the decade, Broad, along with other arts patrons in Los Angeles, helped found and create the Museum of Contemporary Art (MOCA) in 1979. As the founding chairman of MOCA until 1984, Broad played a critical role in establishing the Museum. Broad negotiated the purchase of 80 abstract expressionist and pop works from Italian businessman and collector Count Giuseppe Panza di Biumo, who was known for being the first European collector of postwar American art and for amassing one of the world's largest and premier collections of

postwar American art. These 80 works formed the core of MOCA's renowned permanent collection, giving the museum "instant credibility," according to *The New York Times*. When Panza died in 2010, Broad told *The New York Times*, "Having his collection helped us get other works of great quality that we otherwise may not have gotten. I think because of his collection, we were not viewed as another provincial museum, but a world-class institution."

From 2004 to 2009, Broad served as a Regent of the Smithsonian Institution by appointment of the U.S. Congress and the President were life trustee of MOCA, LACMA, and the Museum of Modern Art (MoMA). Broad was a Fellow of the American Academy of Arts and Sciences, and in 1994 was named Chevalier in the National Order of the Legion of Honor by the Republic of France. Broad served on the board of the Future Generation Art Prize.

Broad received the Carnegie Medal of Philanthropy in 2007 and the David Rockefeller Award from the Museum of Modern Art in 2009. In 2018, the Broads were named Distinguished Philanthropists at the John F. Kennedy Center for the Performing Arts and received the American Federation of the Arts Cultural Leadership Award 2018. The Broads received honorary degrees from the University of Southern California in 2019.

Broad is survived by his wife Edythe and his two sons, Jeffrey and Gary.

For news and updates, sign up for email newsletters at thebroad.org or follow The Broad on Twitter, Facebook, Instagram or YouTube.

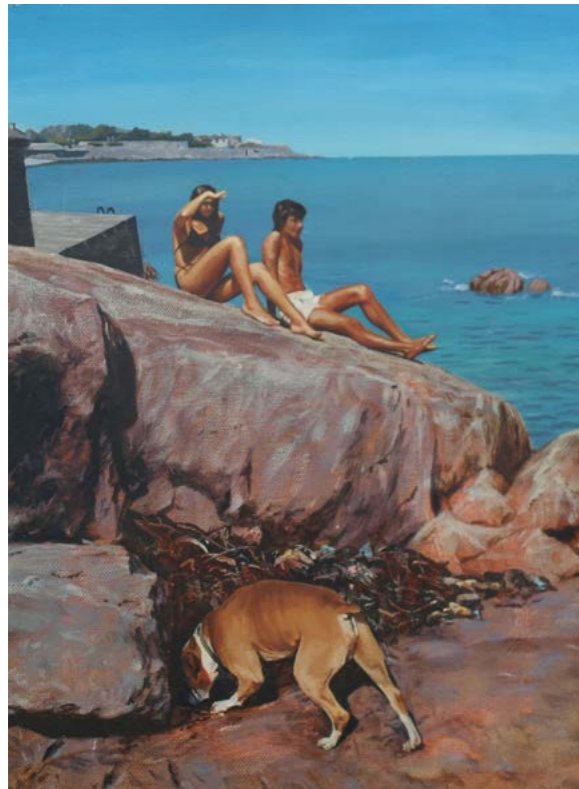


Eli Broad with Robert Rauschenberg and Roy Lichtenstein

Paul MacCormaic

21st Century Renaissance Fisherman

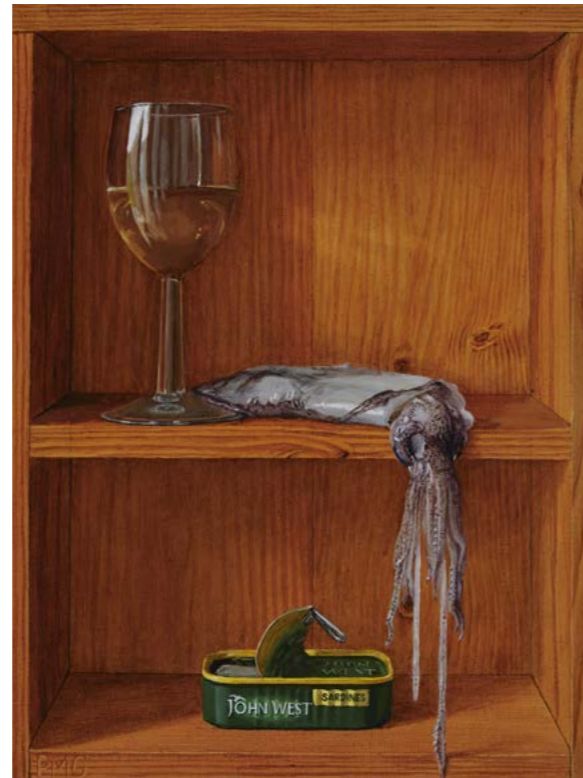
By Dr Gary Granville Emeritus Professor NCAD



I can see Bono's House from here 40x30cm

Born in Dublin in 1961, Paul is a self-taught artist who began exhibiting his work at 17. He then studied at UCD and graduated in 2005 with an Honours BA in History of Art before continuing his studies in the Fine Art faculty of Dun Laoghaire Institute of Art, Design and Technology (IADT). As well as painting and exhibiting his work, Paul has also taught at Dublin VECs and NCAD.

Your works are about today set within a classical reverence. What informs your work. (Art & Museum AM)
 PMC: Most of my work is social comment, often imbued with a wry sense of humour. In the words of Grayson Perry, it is the artist's job to notice things. I note trends, advertisements, the environment and the expectations of my compatriots. I have a wide range of interests for



Paul MacCormaic 'It's Far from Calamari washed down by a Crisp Dry White that we Reared' oil and acrylic on canvas, 40x30cm

subject matter; food supply and eating trends, body shape and image awareness, day-to-day living, health and wellbeing. In my lifetime, tens of thousands of Irish people have been lifted out of poverty and enjoy the benefits of material wealth and consumerism. But there is a cost to the environment and the wellbeing of individuals. High expectations can lead to big disappointment, and now suicide is the biggest killer of males under 40.

How do you approach new work? (AM)

PMC: My work takes the form of realist painting or collage. I work in a mini-series, where I research a topic and make art from my findings. They usually comprise 6 to 20 pieces of work. As well as direct observation,



Paul MacCormaic 'Madonna of the cordless telephone'

30 x 25 cm Oil

much of my source material comes from mass media, especially glossy magazines and TV.

Gary Granville on Paul MacCormaic's 2017 'The Secular Icons, Axis Ballymun – Dublin – CIRCA Art Magazine
 Contemplating the icon with faith and love draws us out of our material world and into that divine world to which we will only have access after death.
 – Sr. Wendy Beckett

"The words of art historian Sr. Wendy Beckett speak of a faith and a religious set of values that are a point of reference for Paul MacCormaic. A point of reference but not an inspiration. MacCormaic sees the shallowness of the materialism that defines contemporary Ireland, but he is not waiting for redemption to come after death. He has long admired Byzantine and Renaissance art and has adopted the aesthetic of Christian iconography and adapted its vernacular for a strictly secular purpose.

Previously shown in the Axis Centre Ballymun (2017), his work reflects contemporary Irish life, a reflection laced with dark humour and rueful irony. MacCormaic is a free-thinking and agnostic commentator who recognises the collapse of religious orthodoxy. He sheds no tears for the Catholic strictures that shaped his upbringing and the mores of the Irish state throughout the 20th century. But he does constantly address issues of values, ethics and morality. He displays a confident and impressive technical virtuosity using conventional materials and techniques – oil and acrylic paint, representational imagery, portraiture,

faux mosaic – and cigarette foil, recycled timbers and plastics. These contemporary icons look like icons as we have always known them, even to the extent of a palette that reflects the range of early Christian icons.

Paul MacCormaic is an icon maker of contemporary Ireland. His exhibition is a collection of work, carefully conceived and composed, that honours an old and established mode of expression. In adapting and subverting that tradition, MacCormaic makes a political statement that is ironically more critical of contemporary consumerism and selfish individualism than the religious tradition it has already rejected".

Gary Granville is an Emeritus Professor of Education in the National College of Art and Design, Dublin.

Paul MacCormaic

SOLO EXHIBITIONS (Most recent)

2021 Food Fight, The Séamus Ennis Arts Centre, The Naul, Co. Dublin

2017 The Secular Icons, Axis Ballymun, Dublin

2012-13 On The Road, Axis Ballymun and Toradh Gallery, Ashbourne, Co Meath, Ireland.

GROUP EXHIBITIONS (Selected)

2020, Royal Ulster Academy Annual Exhibition, Belfast / 2020 Westival, Westport, Co. Mayo / 2020 Portrait, AIR Gallery, Altrincham, Manchester, England / 2019

Zurich Portrait Prize, National Gallery of Ireland / 2018 RUA Annual Exhibition, Belfast / 2013 Irish Landscapes, Gormley's Fine Art, Dublin / 2012 Éigse Open Exhibition, Carlow

2012 / 2010 / 2008 / 2002 RHA Annual Exhibition, RHA Dublin

2011 Drawing Connections, Institute of Contemporary Art, Siena, Italy

2010 Irish Wave, Beijing, China / 2009 Drawing Eire, 411 Galleries, China

2001-2 Oireachtas Exhibition, Dún Laoghaire

AWARDS (Selected)

2019 Zurich Portrait Prize shortlisted, final 26 artists

2012 Golden Fleece Award, shortlisted, final nine artists.

2008 Residency, Áras Éanna, Inis Oirr, Aran Islands, Co. Galway.

2006 Catalyst Student Awards, Belfast, 1st prize painting.

2005 Arts Council Travel Award

2001 KPMG Award, Oireachtas, 1st prize painting.

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 www.paulmaccormaic.com

Video on Paul MacCormaic – The Artists Well – (21st Century Renaissance Fisherman)

https://www.youtube.com/watch?v=pP8gSpwtLnA
 An informative video for Private Collectors / Gallerists / Dealers / Museum & Corporate curators / collections.

CIRCA Art Magazine www.circaartmagazine.net
 Article sourced by Derek Culley

San Francisco's 181 Fremont Takes Art to New Heights



62B 12 Bedroom Philomena David Livingston

At 181 Fremont, San Francisco's highest-rise luxury residence, art plays an important role in more ways than one. Starting at an altitude of 500 feet from the ground, the building's 55 beautifully designed residences are furnished with custom interiors by Orlando Diaz-Azcuy Design Associates.

Diaz-Azcuy, a lover of contemporary art, also configured 181 Fremont's lobby to resemble a "living sculpture" featuring 25-foot ceilings, a dome flanked with gold leaf, and ample banquet seating.

Given 181 Fremont's meticulous design, it comes as no surprise that Jeffrey Heller of Heller Manus Architects, the design team behind the luxury property, and real estate developer Jay Paul Company, envisioned its prospective homeowners as collectors of fine art and design. For that reason, 181 Fremont has acquired a significant number of artworks for its permanent collection and presents more than 200 artworks

throughout the space. Sculptors Tara Donovan and Eva Rothschild, photographers Trevor Paglen and Candida Höfer, and multidisciplinary artist Mungo Thomson are among the art stars represented within the building's collection.

In addition, Gallery 181, an on-site exhibition space, is located in a sprawling half-floor penthouse measuring 3,200 square feet. The full-floor grand penthouse, soaring at 700 feet in the sky, also boasts its own blue-chip art collection, including works by Richard Serra, Joel Shapiro, and Teresita Fernandez.

"The overriding theme for 181 Fremont was to create a new landmark for the San Francisco skyline and the ultimate residential experience in the city," says Matt Lituchy, Chief Investment Officer for Jay Paul Company, Developer of 181 Fremont. To achieve those goals, 181 Fremont established four pillars to support their vision: architectural innovation, seismic safety in engineering,

sustainability, and art. The art program has provided a unique way to engage with art collectors from San Francisco and beyond who've come to visit Gallery 181, the highest gallery in the world, to view works of painting, sculpture, music, and dance.

"Our art program partners with prominent galleries to present works from their programs in a luxury residence to provide collectors with another view into the gallery's program, and to enhance the beauty of the design of the residence," says Holly Baxter, Art Advisor for 181 Fremont. The grand penthouse features a curated exhibition of works in collaboration with the Anthony Meier Fine Arts gallery. The exhibition features works by Larry Bell, Jim Hodges, Donald Judd, Teresita Fernandez, Kate Shepard, Sarah Cain, Rodrigo Cass, Rosana Castrillo Diaz, Joseph Havel, Richard Hoblock and more.

181 Fremont strives to create a thriving community of residents with an appreciation for an environment that embraces beauty and curiosity. The art program has brought art from around the globe to

the building's public areas, model residences, and an exclusive residents club. As art advisor at 181 Fremont, Baxter's role encompasses a number of ongoing projects and programs. She initially began working with the 181 Fremont team during the construction to curate an extraordinary contemporary art collection that enhances this building's stunning architecture and aesthetic.

These sophisticated artworks from across the globe are conceptually bold, as well as technically accomplished. The growing collection includes works by renowned artists. Today, Baxter continues to collaborate with the industry's top interior design teams to curate art presentations within additional residences in the building that are for sale.

"On the 56th floor, we dedicated an entire penthouse as a standalone gallery that we call Gallery 181," says Baxter. "Gallery 181 was conceived as a venue to host exhibitions from respected international gallery programs and to provide an opportunity to contribute to the larger cultural dialogue in the Bay Area. 181 Fremont residents and the public are able to view curated exhibitions of works by artists they might not have the opportunity to otherwise experience.

To date, we have collaborated with and presented exhibitions from Lehmann Maupin, Blum & Poe, and Albertz Benda.

Currently, 181 Fremont has a new show on exhibition, PODIUM II, through July 2021 which features the work of a group of outstanding global female artists. The show is displayed in a new furnished residence from San Francisco interior design firm AubreyMaxwell. PODIUM II includes art that represents the layered, complex histories and narratives of Black women, female identity, queer identity, histories of family, of Africa and the African diaspora, of Caribbean culture, political history and the history of art.

The exhibition includes works by Adama Delphine Fawundu, April Bey, Delita Martin, Erica Deeman, Janna Ireland, Lalla Essaydi, Lanise Howard, Ming Smith, Monica Hernandez, Nnenna Okore, Philemona Williamson and more.

E-mail - Holly@HollyBaxterandAssociates.com.



181 Fremont 6 Matthew Millman

Hugo Boss Prize Exhibition Featuring New and Recent Work by Deana Lawson

By Derek Culley

A exhibition of new and recent works by artist Deana Lawson, winner of the Hugo Boss Prize 2020, will be on view at the Solomon R. Guggenheim Museum. Lawson's presentation will include large-scale photographs and holograms. In addition, the museum is producing a film exploring Lawson's practice that will be released in the early fall. Selected by a jury of international critics and curators, Lawson is the thirteenth artist to receive the biennial prize, which was established in 1996 to recognize significant achievement in contemporary art. Since the inception of the award, the associated solo exhibitions have offered an open platform for artists to present projects that realize their current creative thinking and have formed an anchor of Guggenheim's current program.

The Hugo Boss Prize 2020: Deana Lawson, *Centropy* is organized by Katherine Brinson, Daskalopoulos Curator, Contemporary Art, and Ashley James, Associate Curator, Contemporary Art. The Hugo Boss Prize and the exhibition are made possible by HUGO BOSS. Lawson's images are rooted in a moment from the tangible world. Still, they ultimately exist in the

shimmering in-between space of dreams, memories, and spiritual communion, where the everyday is transfigured into the uncanny and the magnificent. Her photographs and films usually result from collaborations with strangers whom the artist encounters by chance or deliberately seeks out. These individuals are often depicted within richly textured domestic settings in which the details of decor, lighting, and pose are precisely choreographed. In this way, Lawson draws on the legacies of historical portraiture, documentary photography, and the family album but transcends these traditions, constructing scenes that merge lived experience with imagined narratives.

The aesthetics and intergenerational connectivity of the Black diaspora guide Lawson's choice of subject matter. The regenerative forces of nature and the cycle of human life from birth to death are abiding themes, with each of her works taking its place in an overarching project that coheres into what she terms "an ever-expanding mythological extended family." Close examination of her compositions reveals the presence of portals, adornments, and devotional objects that

evoke the proximity of an unseen realm. This sense of the celestial is heightened by images of sublime natural phenomena such as galaxies and waterfalls and in instances where the radiance of an individual seems to burn through the surface of the work itself. Lawson's works also demonstrate special attention to the element of light, as both key to the process by which photographs are produced and a manifestation of the divinity that suffuses her sitters. Recently, Lawson has begun to set her works in mirrored frames that reflect light outward and materialize an exchange between her subjects and the viewer; in her words, they function as "a reflective lining between worlds, that which is 'seen' in the photograph, and that which 'sees.'"

In this exhibition, large-scale photographs, some of which are embedded with holograms, are arrayed in a dense constellation surrounding a spectral rendering of a torus—a three-dimensional shape formed by a circle rotated around a central axis. As such, the installation draws on the thermodynamic concept of centropy, a term that describes how the electrification of matter leads to regeneration and harmonious order. The same impulse of renewal through creative energy is central to Lawson's vision, in which her subjects are figured as ineffably splendid, occupying a world that they command absolutely. In September, the Guggenheim will release a short film illuminating Lawson's artistic practice, which is being created in collaboration with renowned cinematographer Bradford Young and Ummah Chroma Creative Partners.

The exhibition includes works whose production was supported by The Lewis Center for the Arts' Program in Visual Arts at Princeton University, where Lawson is Professor of Visual Arts.

Deana Lawson lives and works in New York and Los Angeles. Her work has featured in solo exhibitions including *Deana Lawson: Centropy*, Kunsthalle Basel (2020); *Deana Lawson, Huis Marseille*, Museum voor Fotografie, Amsterdam (2019); *Deana Lawson: Planes*, The Underground Museum, Los Angeles (2018); *Deana Lawson*, Carnegie Museum of Art, Pittsburgh (2018); *Deana Lawson*, Contemporary Art Museum St. Louis (2017); *Deana Lawson*, The Art Institute of Chicago (2015); and *Corporeal, Light Work*, Syracuse, N.Y. (2009).



Deana Lawson, Young Grandmother, 2019 © Deana Lawson, courtesy of Sikkema Jenkins & Co., New York; David Kordansky Gallery, Los Angeles

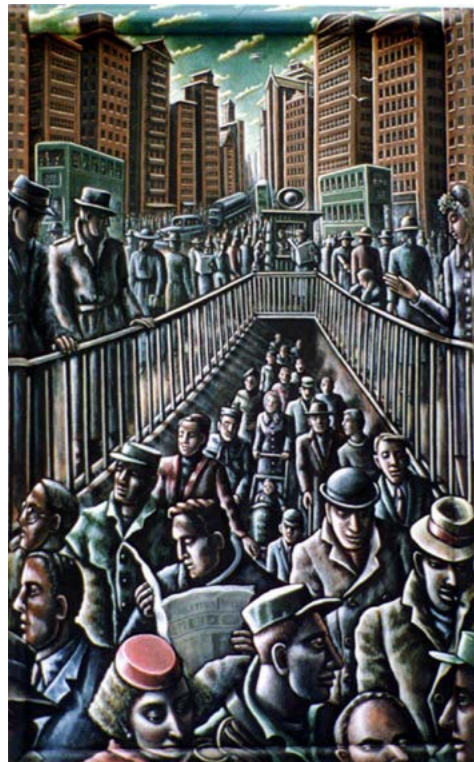


Deana Lawson, Barrington and Father, 2021. Pigment print, 73 3/4 x 57 7/8 in. (187.3 x 147 cm). © Deana Lawson, courtesy the artist and Sikkema Jenkins & Co., New York

Retromodernism

A movement in the making

By Pandora Mather-Lees



CITY by PJ CROOK Courtesy of the the Morohashi Museum of Modern Art, Japan



Les Amours Contrariées. Oil on canvas 116 x 89cm 2015 by BLASE©

From Romanticism to Neoplasticism the study of art history is characterised by its ‘isms’. A lineage of art historical epochs stretching way back, movements are ever evolving often with perplexingly labelled subdivisions. In the post-modernist era, it becomes hard to keep track, comprehend and distinguish so many of the newer concepts manifested in the world of art. This fuels our critique as to what differentiates one from another. Moreover, in describing what we see, we should avoid the taxonomies trap, that is confusing a movement with a period or artist’s School.

However, ‘isms’ do help us. They make up the structure of art history. This is the means by which we place, in

our minds, the plastic arts in context chronologically, conceptually and stylistically. What is more, we can make connections by referencing how fine art sits alongside literature, music, the performing arts, architecture, design and other forms of artistic expression.

As the backbone of art history discipline reaching across the humanities, movements percolate our lives in ways that we are often unaware of. If we visit a museum or gallery, knowledge of the movements helps us express and interpret objects, to make sense of creator, that created and their milieu. Inventing new movements are helpful of course, in keeping pace with artistic practice as it develops.



Paul Rees Model In Red Costume
Advertisig Photoshoot

To be useful ‘isms’ must allow us to engage in a shared yet objective viewpoint. For instance, we must be able to stand outside say, Expressionism, looking in with the benefit of hindsight and discern what distinguishes it from Impressionism, Classicism or Post Impressionism. Whilst interpretations may differ and indeed art historians thrive on debate, movements help us to start from a guiding set of parameters to explain artworks in the context of society.

Time alone dictates whether they are fashion or fad.

The Avant Garde

Movements are by nature avant garde both visually and conceptually. Their exponents generally rile against their predecessors ushering in fresh and thought-provoking manifestos designed to force us to embrace change.

A movement is often in the vanguard because the artists seek to refute past ideas and styles, not to mention new paradigms.

Let’s explore now, the latest movement which encompasses and celebrates many of those from art history.

Retromodernism – “it’s not where you take things from but where you take them to”.

This phrase above coined by new wave film maker Jean-Luc Godard, aptly describes Retromodernism. It reaches through time to examine art of the past and re-presents it to the modern viewer with a fresh perspective.

Retromodernism concerns the Soul and Spirit of a work of art as well as its iconography. It embraces the familiar concept of ‘Retro’, but how do we accurately decipher what Retro means and what are the codes? Retromodernism.com is the protégé of historian Angus MacDonald who has spent his career in the worlds of advertising, film, and the visual culture

of the fashion industry. Through his work and a keen interest in art, MacDonald was inspired by what he saw around him. Having a deep understanding of how style, trends and practice have evolved Angus MacDonald garners a growing stable of artists who exemplify the Retromodernist ideal.

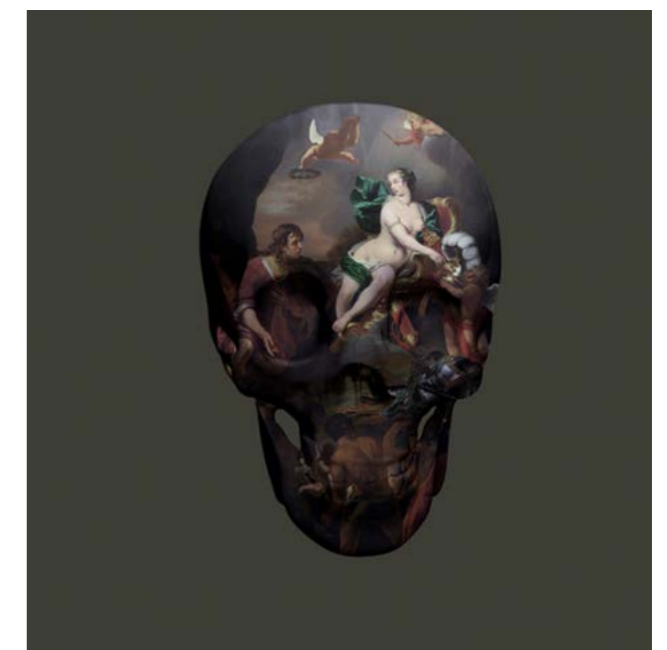
The initial thoughts that spring to mind with ‘retro’ are design elements. For instance, 50’s futuristic rockets and skylines depicting a brave new future and 19th and 20th century vintage posters. These are valid examples and have an unquestionable charm.

We can go further than this however. MacDonald extends the concept by adopting a wider panoply of artistic references. These sources stretch back through time, across different media and across the humanities at large, connecting artists of different periods; Picasso to the cave paintings of Lascaux, or Banksy to Theodore Géricault’s Raft of the Medusa being just two examples.

What are these codes that define the term Retromodernism?

Nostalgia

Nostalgia and its love of confronting what was good about the past is an emotive facet of Retromodernism. It is the classic travel posters of the earlier 20th century, the iconic photos of the 60’s Jet Set and the 50’s idealised family lifestyle interiors. Of course, along with this comes a huge dose of selective-memory cherry picking. We love to remember the best of the past and conveniently forget the hardship and realities of daily life at the time. The word Retro itself has a positive meaning for society today.



Magnus Gjoen -Skull 2

Looking at the work of PJ Crook, she depicts everyday scenes which are steeped in nostalgia. City, Cueing Up and Tango reflect an age gone by. Her style of painting nods to the naïve art tradition which, functioning in unison with the iconography, portrays a metaphysical, retrospective other worldliness.

Vintage style rewards us with similar nostalgic indulgence. In fashion, witness the return of the 30's platform shoe in the 70s and again in the 90s. Victoriana, Georgiana and the Renaissance for instance continue to present a rich source of inspiration for designers seeking a new take on the old. Similarly fashion photography serves advertisers well by taking us down memory lane with comforting, inspiring and iconic scenes of the past.

For example, renowned photographer Paul Rees portrays this in one swimsuit photoshoot destined to bring back the pin-up glamour of the 50s. Model in Red Costume evokes the jet-set era. Here, a modern-day Elizabeth Taylor reclines (arguably a response to the odalisque tradition in art history) sporting red bathing costume and matching lips, the scene carefully contrived to toggle between a contemporary look and the souvenir of a bygone age.

Nevertheless, we must not forget that images from the past often take on a new meaning in contemporary society. Take, for instance, the posters of the Belle Epoque, nowadays colourful, vibrant and stylistically appealing whilst evoking the fun of café society Paris. However, contemporary perspectives differed. Art historian Richard Thomson describes how Jules Cheret's L'amant des Danseuses and its fin de siècle counterparts were seen as bawdy, promoting licentiousness and frankly downright vulgar.

Familiarity

Retromodernism is comforting for the viewer. In viewing a novel artwork, we also perceive something familiar or recognisable. This creates a baseline from which to embrace a new idea. MacDonald proposes that holding a mirror to society is one of the central tenets of Retromodernism. He goes on to discuss the work of artist David Lyle, who creates fresh painting from old vintage photographs which represent the American dream. Produced in monochrome with an alluring style these painstaking reproductions portray familiar faces and products from Warhol to Hendrix or even burger outlets and production lines. Like much of Retromodernist art, they evoke mystery despite their everyday iconography. This eeriness plays out in the work of another Retromodernist artist Blaspheme (aka Blaise) dubbed the Hacker Painter. Again, the concept of familiarity is

present in his rehashing of old masters, yet with a sinister twist. The 'mash-up' the blending of old and new as in Les Amours Contraries of 2015 are both fun, familiar and disturbing at the same time.

A seated and tweedy Edwardian gentleman sports stockings and suspenders beneath his tailored jacket whilst brandishing a riding crop which takes on a fetishist undertone. Similarly, in another painting, a Regency demure sitter poses bound by the mask of Hannibal Lecter. Angus MacDonald likens these to the work of Hieronymus Bosch, the Northern Renaissance artist renowned for his fantastical biomorphic creations such as The Garden of Earthly Delights.

Homage

Homage concerns paying tribute to the great masters who precede us. All artists copy and borrow from art history. As Picasso famously said, "In 15,000 years, we have invented nothing." And to quote Salvador Dali, "Those who do not want to imitate anything produce nothing". Every renaissance master had pupils whose work it was to learn by copying.

The ingenuity of artist Magnus Gjoen, designer Alexander McQueen and indeed Damian Hirst have taken their skulls from the memento mori of Holbein and Holbein arguably borrowed from medieval motifs or even Roman mosaics of 30 b.c. Maurizio Cattelan acknowledges Duchamp in his creation of the Gold Toilet a new take on the infamous Urinal readymade.

Novelty

Importantly, MacDonald's concept of Retromodernism defines itself by the artists that he aggregates and we see a common thread of those characteristics described above. One characteristic however is inherent throughout, that of novelty. In these examples, something new be it a new medium, a juxtaposition or a surrealist twist is a clue to its contemporaneity.

Considering how many artists in history have found new ways to express the old, defining retro modernism can be problematic. Interpretations of the past are endless and broad, so how should we parametrise a work as truly 'retromodernist'? Can we agree on common attributes such as those above to distinguish what a movement is and what it is not? How do we nurture the concept to assist the viewer's reception? When is art Retromodernist vis a vis a straightforward tribute?

The Retromodernist Manifesto

This is perhaps where the manifesto can help. Many



PJ CROOK Cueing Up Private Collection pjcrook.com

artists' groups have published their manifesto as a means to create their identity, to convey what they are or what they are not and even to politicise their mission.

Angus MacDonald brings together a collection of relevant memes from twentieth century heroes to interpret what he believes Retromodernism upholds. As well as Goddard and Picasso cited above, there is Einstein and even David Bowie who tells us that:

"All art is unstable. Its meaning is not necessarily that implied by the author. There is no authoritative voice. There are only multiple readings".

... the manifesto presents 20 concepts such as the promotion of curiosity, education and engagement. It also believes in "art as the commodity for the 99% as well as for the 1%". Perhaps it is this democratisation of art along with its familiarity for which Retromodernism will make history as a popular movement accessible to all.

Retromodernism in literature and the performing arts Movements often transcend both geographical boundaries or cross-fertilise into other forms of artistic expression. In the same way that Romanticism was a movement which played out in painting, poetry, music and opera, Retromodernism is no different. The 'mash-

up' concept presented above is also apparent in music and literature. Witness the novels by publisher Quirk Books such as Sense & Sensibility and Monsters or Pride & Prejudice and Zombies.

Equally in Film, the paintings of Retromodernist Roberto Ferri were featured in Director Matteo Garrone's Gomorrah. The Italian's portrayal of muscular torsos adopt both Caravaggesque and Michelangesque qualities. Contrapposto and chiaroscuro techniques rendered in photo-realist style make us believe in the immensity of the figures. Strangely, they bear a puzzling modern twist.

Conclusion

Retromodernism pervades fine art, fashion, film and literature. Does this evoke a certain zeitgeist through which society yearns for a bygone age?

It is a movement which is stylistically eclectic and draws unashamedly on period sources. Retromodernism has a modern flair and classical soul. It is a concept by which we can trace a theme back in time borrowing motifs from the past, however bizarre without being gauche. This is its essence. It has a clear set of codes which distinguish its exponents from mere imitation. It is now up to art historical debate as to how it might evolve and be interpreted further.



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Paula Stokes

Potatoes from Seattle (1845: Memento Mori)

This Famine Memorial is dedicated to the Irish Potato Famine and is the inception and work of Seattle-based Irish artist Paula Stokes. This installation of 1,845 handblown glass potatoes has taken 15 years to complete. The title of the project references the year that the potato blight came to Ireland, marking the beginning of a period of mass starvation, disease, and emigration. Over 1.5 million people died, and a further 1 million emigrated to Australia, Canada, and America. As a modern-day member of the Irish Diaspora, Stokes reflects on her history as an immigrant to examine historical events that have shaped the present. She has opened a dialogue on how one can learn from the past and, in doing so, hopes to elicit compassionate reflection that transcends the polarizing politics of our current time. The form of the installation differs in response to specific locations, changing shape and volume depending on light, accessibility, and exposure of each site. Finding context anchored in place and its history is part of how the work is created uniquely for each location. In previous installations,

it has taken the form of a cairn (a traditional stone pile). This presentation implies a grave explicitly. Site visits and continued research form the evolving artistic exploration of this work.

In May 2021, this exhibition will open at Strokestown Park House in County Roscommon, kicking off a multi-venue tour over the next few years. Commenting on this venue: "We are delighted that the Irish Heritage Trust is hosting such a memorable outdoor exhibition at two of our historic properties in Roscommon and Wexford (Johnstown Castle Estate, Museum & Gardens).

It is fitting that the first venue for artist Paula Stokes on Irish soil is to be here at The National Famine Museum at Strokestown Park, and launched during the Irish Famine Summer School", said Dr Emma O'Toole, Collections & Interpretation Manager at the Irish Heritage Trust, which cares for and manages the property. She continued: "The story of the Great Irish Famine of the 1840s has particular resonance at Strokestown and hugely impacted tenants on the estate. Many emigrated or died, and a previous owner of the house and local landlord, Major Denis Mahon, was assassinated in November 1847 at the height of the Famine,"

Paula Stokes response:

As a modern-day member of the Irish Diaspora, Paula Stokes reflects on her history as an immigrant to examine historical events that have shaped the present. "In creating this work, I honour my Irish heritage and culture, and I'm thrilled to be bringing this installation to my home country after 15 years of working on the project," she said. "I would like to thank the Irish Heritage Trust for believing in me and for the opportunity to premiere the work in Ireland at Strokestown Park. Its specific history and connection to the Famine add significant meaning to the interpretation and viewing of the work. I believe 1845:Memento Mori will resonate with a wide variety of audiences as it reminds us of our fragile humanity and serves as a connection between shared human experiences in the past and present",

1845: Memento Mori will also be shown at Johnstown Castle Estate in County Wexford, the American Folk Park, Ulster Museum in County Tyrone, and the National Museum of Ireland-Country Life in County Mayo, dates below.

Paula Stokes graduated from the National College of Art

and Design, Dublin, Ireland, with a bachelor's degree in Glass Design, Stokes also has a Certificate in Glassmaking and Technology from the Dudley College of Technology, UK. Stokes received the Milnora Roberts Scholarship for Academic Excellence in Printmaking from the University of Washington, Seattle, Washington.

She has exhibited extensively internationally, with exhibitions including 1845:Memento Mori at the Jefferson County Museum of Art and History, Port Townsend and METHOD Gallery, Seattle (2019), Design and Literature Showcase, CIACLA, Los Angeles(2019), Solas: Light Inspires Glass, Morean Arts Center, Florida (2017), Into The Field, The Model Contemporary Art Center, Sligo (2014), Future Beauty at the National Craft Gallery, Kilkenny(2013), Critical Selection, Royal Hibernian Academy, Dublin, Collect 2012, Saatchi Gallery, London, Engaging with Glass, Traver Gallery, Tacoma, and the Solstice Arts Centre, Co. Meath, Ireland (2011-2012), Supermarket, Stockholm, Sweden (2012), Transformation, Shift Gallery, Seattle (2012), 21stCentury Irish Craft, National Museum of Ireland (2011), and The Wild Geese, Crafts Council of Ireland Gallery, Ireland (2007). Her work features in many collections, including the National Museum of Ireland and the Irish Embassies in Brussels and Beijing. Stokes has been awarded residencies at the Cill Rialaig Arts Centre, Ballinskelligs, Ireland. At the Jefferson County Museum of Art and History, Port Townsend, Washington. www.1845mementomori.com This project has been generously supported by the Thomas Dammann Junior Memorial Trust.

DATES FOR 1845: MEMENTO MORI

- 29 May – 10 July: The National Famine Museum / Strokestown Park House, Co. Roscommon strokestownpark.ie
- 17 July – 21 August: Johnstown Castle Estate Museum & Gardens, Co. Wexford johnstowncastle.ie
- 28 August – 7 November, Ulster American Folk Park, Co. Tyrone nmni.com
- 13 November 2021- 28 May 2022, National Museum of Ireland-Country Life, Co. Mayo museum.ie/en-IE/Museums/Country-Life

<http://www.1845mementomori.com/>
<http://www.strokestownpark.ie/>
<http://www.irishheritagetrust.ie/>

What are NFTs



Warhol SoupCan

by Bonnie Hall

In a changing world, relationships can lose the flexibility or adaptability they need or could become rigid or so degraded by distrust and factionalism that social cohesion is lost as chaos ensues.

Particularly in desperate times, people will look for magic, and easy answers. Today, everyone is questioning what an NFT (Non-Fungible Token) is and why is there a market. What is an NFT? Why are people purchasing NFT? And what is the result or outcome of this new developing digital art market?

NFT is a digital file made by artists and placed on a Blockchain platform for public viewing. Most of the available platforms are bidding or auction type where the public can discover exclusive digital art. These platforms offer the potential to buy, resell or discover an NFT. There are a multitude of platforms to research in order to consider the best option.

Blockchain provides permanency for this digital file or art as it cannot be copied or changed. All NFT's are always available for public viewing. Sometimes platforms have fees, some are free,

some are by invitation only, and some take a small percentage of the sale. All of them use crypto-currency for the purchase, sale, resale as the official NFT exchange. NFT is a new genre of art with pros and cons.

In fact, the money in cryptocurrency along with the digital NFT all seem imaginary. As a digital keepsake, the ownership is awarded yet there is no physical manifestation of the art, and there is no storage. This is an advantage for collectors who normally purchased many items of various art mediums over the years and space comes at a premium. Many collectors are forced to pay a monthly fee for storing their art which does not always fit in their homes.

Some artists see their life transformed by huge amounts of money coming in from the sale of their NFT. Others struggle as they ponder if they should get on board or accept getting left behind. Still, many people online are purchasing art from unknown artists. Even notable artists have jumped into the NFT market like Damien Hirst, Banksy and a range of artists in North West Oregon are reaping ridiculous amounts of money for their NFT creations.

The most notable sale recently of an NFT called, 'Everydays; The First 5000 Days' created by Mike Winkelmann, a digital artist who goes by the name Beeple, was purchased through a Christies sale and sold for sixty-nine million dollars. This market is booming for cryptocurrency but the question remains, is NFT good for art. Most of the work is rather ordinary and uninspiring, yet there are exceptions as always.

For example, a recent NFT by Tofer Chin follows the parameters of his well-defined artistic direction. His NFT called, 'Moment' can be seen at this link: <https://foundation.app/toferchin>. Tofer has a long background of making art in a variety of media including painting, prints, sculpture and video. His practice activates a process in the viewer's mind that furthers an understanding of their surroundings and challenges their perception of permanent concepts such as form, color and scale. Each work wants to open the door to greater possibilities, seeing only a portion of something while knowing there is more beyond. The intent is to enter into the viewers internal architecture, the ego, thoughts and emotions. This insight animates the movement of his work to begin a cross-disciplinary conversation with the goal to shift mood and consciousness, and amplify awareness of being intimate with reality.

The Andy Warhol Foundation is getting into NFTs. His Foundation is offering five digital works Warhol created on his Commodore Amiga in the mid-1980s as tokens. That's rather amazing since the internet didn't become a reality until the 1990's. These digital works made by Andy Warhol are being sold at Christies auction house with a starting bid of \$10,000. Christie's will accept payment for the entire purchase price in Ether or USD, and the starting bid for each work is \$10,000 USD. The online-only sale ran through to May 27 on Christie's website. NFTs certainly keep generating news. Surely there will be more NFT buys in the future.

Created in a paint program on Warhol's Commodore Amiga personal computer include a group of five works which includes two self-portraits, his signature flower and Campbell's soup can motifs and a rendering of a single banana on a blue background. Each of the digital drawings or 'machine works' were minted as NFTs in advance of the sale conclusion and transferred to the new owner's digital wallet upon completion of the sale.

Andy Warhol (1928-1987). Untitled (Campbell's Soup Can), non-fungible token (tif). Executed circa 1985 and minted in 2021. © The Andy Warhol Foundation (Published in artdaily.com). For more information: <https://artdaily.com/news/135867/Christie-s-offers-five-digital-works-created-by-Andy-Warhol-in-the-mid-1980s>

Technology was always part of Warhol's practice. When Warhol was gifted an Amiga 1000 personal computer to act as a brand ambassador, the gift came equipped with ProPaint from Commodore International, an electronics manufacturer attributed with playing an important role in the development of the personal computer.

Currently, David Zwirner plans to disrupt the art gallery model with a click-to-buy business. Zwirner owns an American contemporary art gallery that has three gallery spaces in New York City and one each in London, Hong Kong, and Paris. The platform site he is setting up will sell 100 works of art a month online through smaller galleries for \$2,500 to \$50,000.

With gallery and museum goes waning by no longer participating in a direct art experience, the option is online art dealing which is here to stay. All art venues are in flux shifting from the screening model to a new way of presenting art to the public. The success or failure of this approach remains to be seen; yet time will tell.



David Begbie Wire-mesh-sculpture-

David Begbie San Francisco to Milan

by Derek Culley

Internationally renowned sculptor David Begbie has worked almost exclusively with the human form throughout his career. Since his first pioneering solo show in London in 1984, a whole new genre of steelmesh art has emerged and continues to grow. He is the master of his medium wiremesh, and his work speaks for itself.

"David Begbie transforms a light-weight steel or bronze wiremesh spectacularly into a dynamic three-dimensional figurative form. His transparent sculpture in wiremesh is as much about light as it is about substance, and he transforms his seemingly inanimate machined industrial material into dynamic and evocative sculptural forms.

... Begbie is able to shape the human form with his hands to produce the illusion of rippling musculature. He makes it seem as sensitive and pliable as wax...."

Edward Lucie-Smith

What is the key to the success of your work?

My work is successful because it is a fascinating mix of classical qualities with contemporary material. It is sculptural economy and succinctness with an exuberance of content and subtlety. It is also a marriage of figurative and minimal art.

Do you have a preoccupation with the human form? Since when?

Yes, despite the trends during my art school years for non-figurative, abstract, minimal and multi-media

activities. I can only work on things and subjects for which I have a feeling and passion. Therefore, my commitment enables me to explore the possibilities extensively.

When did you first start working in wire-mesh, what year?

I discovered the particular properties of wire mesh in 1977 at art school; at that time, I was working with more conventional solid materials - such as plaster, wood, bronze, stone and fibreglass casting. I explain this in more detail on my website. (www.davidbegbie.com)

What are the unique/special properties of the wire mesh?

Firstly, the mesh is manufactured flat off the roll and is a uniform grid structure machined with unwavering integrity. When the mesh with all its lines stretch into three dimensions, it has the psychological effect of creating an entirely new type of space - that is, space it newly occupies when stretched.

Secondly, it is transparent - 90% thin air, yet it has as much, and possibly more, presence than a conventional solid form. Because of this, I have been able to introduce the use of lighting as an integral part of a particular composition, combining two and three dimensions by using shadows - an optical fusion of image and object.

Where do you study human form?

I use a variety of ways to record and study the forms. Mainly photography and video, whilst also using direct drawing in charcoal and inks to capture different aspects, stances and movement. Sometimes I use models. I am generally very aware of people - body movements and expression. Artists develop a way of seeing for their own purposes. Good sources of day-to-day study are social contact, working out in the Gym, the use of photos, TV and video, plus an unknown degree of subliminal intake. Works of Artists such as Rodin, Michelangelo, Medardo Rosso, Egon Schiele, many other painters inspire me, as do the works of my contemporaries. My sources perpetually evolve along with my experiences.

How do you respond when compared to the masters, Rodin, Michelangelo and Rosso?

There are similar concerns, mainly as Rodin was the first and most successful artist to use a fragmented form as his subject consciously. He also went on to deal with emotional, physical, passionate and violent expression. Using wax as his medium, Medardo Rosso has been an intriguing influence. The majority of his mature works appear 'softly eroded' or transformed as if by the elements and evocative of the mysterious workings of the imagination - half-formed personalities from the deep subconscious. I look to Michelangelo, who was the exponent of exaggerated physical form (mannerism). Due to the inherent properties and the nature of working with the steelmesh, I often have to exaggerate physical features. My concerns are precisely contemporary in that I am transposing a modern industrial material, in a

mannerist way, but by no means, the same fashion as Michelangelo, because my influences are from a much broader context in today's society. My sculpture is entirely different because of the nature of the material, although the results do strike the same chords.

Please discuss your following two significant shows, to be held in San Francisco and Milan.

The forthcoming exhibition in San Francisco is to be staged in a new gallery space in a beautiful historic building in the heart of San Francisco. The building was formally the office of architect Frank Lloyd Wright who designed the Guggenheim Museum, New York, amongst many other buildings worldwide.

Effi Shoua, the owner of Gefen Fine Art, has acquired the building in its entirety with a grand opening this summer. I have been invited to participate along with an international selection of artists showing simultaneously on several floors. Although I have exhibited extensively throughout the USA, this is my first exhibition in San Francisco. Gefen Fine Art have two other San Francisco gallery spaces - 239 Union Square and at the Fairmont Hotel, Mason Street.

The exhibition in Milan this autumn is with Cris Contini Contemporary, with whom I currently exhibit in London and Italy. The Milan gallery is a new large flexible exhibition space. Although I am currently exhibiting with Cris Contini in Cortina and Montenegro, my first exhibition will be in Milan. www.davidbegbie.com



David Begbie working with wire mesh

Anna Hryniewicz Colourscapes

by Derek Culley

Anna graduated from the Institute of Art Education at the University of Czestochowa, Poland, wherein in 2004, she received a Masters of Fine Arts in Painting and Teaching Art with distinction. She also holds a professional diploma in Piano Performance from the Royal Irish Academy of Music (L.R.I.A.M.).

One can find Anna's works in private collections in Ireland, the UK, Poland, the U.S.A., and the O.P.W. state collection in Ireland (Office of Public Works). Since 2000 Anna has had numerous solo and group exhibitions in Ireland and Poland.

Artist in Residency includes Cill Rialaig Artist Retreat 2018 and a Studio Residency in Draiocht Arts Centre, Dublin, Blanchardstown in 2019. In 2021, Anna was a winner of 'Enlighten 12' in Hambly & Hambly, Enniskillen and held a solo exhibition in the Signal Art Centre – Bray. Her work has been featured on the cover of books: 'Writing Home', 'The New Irish Poets', and 'The Irish Polish Society Yearbook'. Anna became a professional member of Visual Artists Ireland in 2018.

AM What is your relationship with Music and the Visual Arts?

Anna Hryniewicz: I came from a musical background before Visual Art studies, bringing these experiences to my art process. For me, my paintings represent abstract landscapes deriving from childhood memories. I started painting and drawing very early— coupled with the act of listening to my father's storytelling whilst looking at the sky and surrounding landscape. Being connected to nature

created strong memories, which also are associated mainly with music that I grew up with as a young piano player. My memories encompass musical and visual aspect which influence each other and manifest in the process of creation.

I hope that the evocative side of my works will help the viewers respond to it and become part of it. I want viewers to like their own experience of 'being in the painting' and find it a place for contemplation and solace.

Music generally has a prescribed process whereby the composer can expect a given result through following connected notes on a music sheet. Do you apply this process to your painting?

Not exactly, but there are similarities. Composers write classical music down in its final and improved form as a masterpiece. But these are only notes. The performer should then put their artistic vision and emotions into the interpretation of that piece. And that is personal and varies between artists. It can and should also be creative, even though the notes are written down on a music sheet. Painting is also a final work, and although it invites the viewer to engage, it is already painted. As a painter, I go through the creative process, but at some point, I consider it finished. It has to look spontaneous and fresh, like in music, but there is work behind it. To me, the Melody in Music is like Line in Painting, and Chordal Harmony is like Colour (Kandinsky already said it). I create them as I wish in my painting, so I feel somewhat like a composer. The creation process is similar in both because you have to develop your

original idea, have an artistic vision, and go deeper. *Eamon Colman best captures the abstract spontaneity and movement in my work.

"The idea that I get from Anna's painting is of movement. But it is a movement in a celestial dream world, connected but unconnected reality. I like that idea of the marks holding a reference to something that we know, but we don't understand what it is we know. It has a sense of primaeval forest and wilderness about it, that is beautiful. Anna understands what the painting is saying to her, and the painting is understanding what she is trying to say back to it. It's a two-way conversation"

In many ways, your Polish culture and traditions differ from those in Ireland and, in particular, the spoken tongue. Do you believe that as music cross's borders, the visual arts can do the same?

Yes. For me, abstraction is a universal language. The more our sciences develop, be it astronomy or molecular science, our visual vocabularies expand.

Echoing my comment **Paula Meehan wrote: "Anna Hryniewicz draws us into her colour fields by her vigorous, dramatic and energetic painting. I want to live in these colourscapes - whether they be landscape, mindscape, or heartscape. Once, we had to travel to immerse ourselves in the experience of other visual art traditions; now, the vibrancy of other traditions comes to us in the guise of an incoming generation of artists from other parts of the globe. Anna Hryniewicz is part of this new force that will invigorate and augment visual art culture on this island, particularly the practice of abstract painting."

I am honoured to share my abstractions which require



Hryniewicz Reflections 2, acrylic on canvas 20x20cm

no dictionary or explanation but an appreciation of the Cosmic energy and movement within us all.

Eamon Colman Artist. Aosdána & Toscairí
Paula Meehan Poet & Playwright
Ireland Professor of Poetry (2013-2016)
Inducted into Aosdána and the Hennessy Literary Hall of Fame.

www.annahryniewicz.com



Hryniewicz Above the Horizon, acrylic on canvas 20x20cm



Hryniewicz -Blue Bird Song acrylic on canv 120x90cm



Hryniewicz Shapes in Space, acrylic on canvas 80x80cm

Miró

The artist at the door of the future

by Simon Tait



Joan Miró, 'Painting (Tete d' Homme)', 1931.
Image courtesy E & R Cyzer

Joan Miró's work has never really been in or out of fashion, it is simply an essential part of the story of 20th century art and can be admired in museums across the world. But if you wanted to collect Miró's work where would you go and how would you start? I visited Alison Witheyman, Manager of E&R Cyzer Gallery in Mayfair London, a specialist in Modern Masters, which currently has a selling Miró exhibition, to ask her advice.

Miró had a long life in which he produced more than 2,000 paintings as well as prints, sculptures, ceramics, works on paper and even tapestries.

Whether it's his early form painting when he was under the spell of Cézanne and the Fauvists, the Cubism he was eventually to kick against, his "assassination of painting" period in the 20s, his work on canvas or paper, automatic drawing, Surrealism, colourism, Abstractism or Expressionism, the artist was constantly reinventing himself. Such is the range of his work that many devoted Miró devotees simply collect by decade.

"He never stopped playing", as Alison Witheyman puts it, "and there's always an appeal in that". The work is joyful, colourful, pleasing, but always technically right.

So it was no throwaway line when Picasso, his friend, mentor and compatriot, told him early in his career, "After me, you are the one who's opening a new door".

Some of the influences form a narrative for the exhibition at the Cyzer Gallery in Bruton Street in which a small group of Mirós taken from the 40s, 50s and 60s is complemented by some of the other giants of 20th century painting that he stood alongside and influenced, all from the meticulously acquired Cyzer stock of 20th century art.

Miró was born the son of a watchmaker in Barcelona in 1893. He studied drawing from the age of seven and tried accountancy as a young man before enrolling at art school. He exhibited while still a teenager, but at his debut solo exhibition in 1918 his work was ridiculed, and in 1920 he headed for Paris. The 1920s

was an especially formative decade for Miró when he developed the precise geometric style of Magical Realism that was to be taken up by Kandinsky and Calder. He made enduring friendships with surreal poets such as Paul Eluard, who began to influence him away from figurative work. One painting from this time, *Painting-Poem (Le corps de ma brune)* of 1925, sold in London in 2012 for almost £17m.

He was one of the first to use automatic drawing, making a line purely from the image in one's head, and this was closely allied to Surrealism – though he never signed his name to his or any movement - and works from this period tend to go for the highest prices.

By 1930 his work had changed again, and he was developing what he called "anti-paintings", collages made up of anything from feather to tar because he saw paint as a bourgeois trope. But his reputation was spreading overseas by now, and Henri Matisse's son set up a gallery in New York where Miró was introduced to an eager new market.

He was soon reconciled with paint, but increasingly influenced by politics, and in particular the Spanish Civil War of 1937 when he identified with the Republican anti-Franco cause, and then the Second World War. He and his family became gypsies looking for refuge from Fascists and Nazis all over Europe. During this peripatetic time he made a series of 23 gouache paintings travelling with unfinished canvases in his bag, sky pictures reminiscent of Chagall that seem an astronomical echo of the strife below rather than a description of it. They are among the most sought after Mirós of all, hardly ever on the market and selling for millions when they are.

In 1941 the Museum of Modern Art gave him a retrospective, which was to be a major influence on an immediate post-war movement: Abstract Expressionism, in which the automatic approach of the likes of Robert Motherwell, Jackson Pollock and Mark Rothko was key.

Throughout his life Miró loved printing, particularly lithography, and in the 1950s, by now settled in Mallorca, he preferred etching, making lithographs and ceramics to painting, until he died there in 1983 aged 90.

Elayne Cyzer and her husband Richard were collectors until their passion turned them into specialist dealers

almost 20 years ago. "If you own a great picture you will do better holding it unless you need the money for something else – and then it will cost you a commission, or in many cases a prohibitive auction house fee to sell it and probably you will have to pay some tax on the proceeds", they write in their catalogue.

Sale prices of Mirós vary enormously, depending on the medium, provenance and quality. The Cyzers, says Alison, buy only when the price and quality is right, and their purchases can stay in their collection until the right buyer arrives. The gallery is open for special exhibitions like this one perhaps once a year.

The Mirós selected are all works on paper, a surface the artist loved for its tactile differences and its effect on the shapes he made. The most fascinating of the Miró works on paper on display is *Trace sur la Paroi 11 – VI*, six etchings with aquatint and a carborundum solution he used latterly to add an extra texture, made in 1967 and bought at auction in 2018. They are a rare group of all six in the set, the fourth of 75 impressions, with an asking price of £195,000. Four other Mirós, gouache and watercolour, pencil and crayon and watercolour, will sell for between £200,000 and £1m. The Mirós sit comfortably in the show with works by Kandinsky, Calder, Léger, Dubuffet and Brauner, almost in a discussion group.

"Has Covid affected the market for Miró?" I asked Alison. As one of the 20th century's five or so artists with universal reputations, she believes his popularity will never fade: "Good quality always keeps going and provided the provenance and condition is good, a work will always keep and increase its value", Alison responds. "And although the internet has had an important influence on sales and how people buy in the last two or three years, we find that collectors will still want to stand in front of a great work of art, maybe two or three times, before deciding. That's what we offer."

As well as a rare exhibition, E&R Cyzer's Miró is a showcase of the quality of what's on offer in this exquisite corner of the art market.

Now in its eighth year, Mayfair Art Weekend is a three-day celebration of the visual arts held annually in London's gallery district, Mayfair.

More information - www.mayfairartweekend.com

A Change of Space

The abstract world of Henry Ward



Heap 2021 (1m x 1.1m)

by Alex Leith

The London-based artist Henry Ward went through a period in his art practice recently that embarrassed the hell out of his kids: he picked bits of rubbish off the floor, and took them home, to use to make tiny sculptures on his kitchen table. "Rubber bands, bits of broken plastic, bent nails, squashed toys... the kind of thing you see when you look down at your feet in the gutter," he explains.

Ward is in demand this summer, with a big solo exhibition - 'Baffle' - with virtual gallery Aleph Contemporary, as well as group exhibitions at Kingsgate Space, Terrace Gallery and Sid Motion Gallery. It's not the tiny sculptures that are on show, though. They were just used as a stimulus to

kick-start the creative process which eventually led to the vast abstract oil paintings that have become his stock-in-trade.

The original idea was to paint the shapes thrown up by his little creations, for a series of abstractions. Unfortunately, the resulting pieces "didn't work". "What did happen," he says, "was that the sort of formal language of making these objects began affecting my painting, so I was thinking about paint wrapping around other paint, or propping other paint up, or shifting paint to one side, so the paintings themselves started to take on a sculptural language that was informed by these little objects." Another unexpected twist pushed the process into a different, but



Henry Ward

equally positive direction. Several years back, Ward abandoned his studio, and converted a "glorified garden shed" into a workspace. It didn't work out well, as the shed became cluttered with junk – as sheds do - and he was soon renting another studio. But the pandemic forced him back home, to do his painting "among the boxes, and items of unwanted furniture, and garden tools". This change of space completely changed the way he worked.

With no space to store works, he abandoned his usual practice of using oil on canvas, and started using acrylic ("because it dries fast") on "big doorstep pads" of A3 or 16 by 20-inch watercolour weight paper. And he changed the very way he worked, too, turning out pieces at a terrific rate. "The studio had a nice comfy chair, and I could make a cup of coffee and listen to some music, and I'd spend a lot of time looking out at the view, dozing, flicking through books, and procrastinating. But I don't do any of that in the shed because there's nowhere to do it. There isn't any heating, and it's an uncomfortable place to be, so it becomes all about production. If I'm not painting, there's absolutely no reason to be there."

After a while, of course, he was allowed back in his studio, but he decided to use the vast body of work he'd built up in the shed to inform his process in the much bigger space. "There's a limit to the size of anything I can make in the shed, and I can't make anything that's over a foot wide. But in the studio, I can put these things together and make something on a really ambitious scale." He fits the shed paintings together, "like a giant game of Tetris", and "paints them in", daubing over them in oil paint to finish the piece off. He calls these paintings 'composites' and they form the basis of the work for his 'Baffle' show in the summer, at Aleph Contemporary. The work that will perhaps stir most debate at that exhibition is a large composite called 'Medusa', which was put together in a slightly less random manner. "It's a transcription of Gericault's [1818-19 painting] 'The Raft of the Medusa'" Ward explains. "I divided up a reproduction of the Gericault painting into 32 sections which then became the starting point for 32 individual paintings in the shed which then were taken to the studio, pasted onto canvas to make a big 3 by 2.3 metre version of The Raft of the Medusa, which then got 'painted back in' in the studio."

He admits that only the art-savviest of viewers will be able to 'see' the Gericault painting that underlies his piece, without being told in advance, but he doesn't see this as being important. "We're not still necessarily still interested in Gericault's painting 200-odd years after it was created because of the narrative it tells, but primarily because of the way it's been painted," he says. "It's what the paint is doing formally, that really gets me going... For me, fundamentally, painting is all about the paint."

Henry Ward: Baffle is live at Aleph Contemporary from 1st July till 30th September www.alephcontemporary.com. The book Henry Ward – Shed Paintings was published by Hato Press in February.

Wine Label Art of Valentino Monticello

By Stuart George



The Vine by Valentino Monticello

Arden Fine Wines is honoured to present the remarkable wine label art of the late Valentino Monticello (1933–2014), who was a longstanding friend of Arden's Founder & MD Stuart George. Born in 1933 in Piovene Rocchette, near Vicenza in Italy, Valentino moved with his family to the town of Thiene at the age of five. There he was raised in a world of food, wine, art, and music. His passion for opera had an early start. At the age of six, the artist played the role of Trouble in a local production of "Madama Butterfly". He was soon attending opera recitals at the open-air theatre in Verona, making the gokm journey by bicycle.

His gifts for line and composition were evident from an early age. At 11, he was awarded first prize in a portrait competition organised by Professor Guerra from Trasche Conca. By 14, he was creating posters and labels for Distillery S. Giorgio of Bassano del Grappa. Valentino's family ran a hotel and by the time he moved to London in his 20s, he knew enough about

wine to find work as a sommelier at Club 21. There, he was exposed to the world's finest wines, becoming an expert in Bordeaux and Burgundy and cultivating a lifelong passion for Château d'Yquem. By the mid 1980s Valentino's expertise saw him rise to Head Sommelier at the legendary Harry's Bar. Immersed in the world of wine, Valentino never stopped making art. He would leave the restaurant and retreat to the peace of his studio, often working through the night. He worked in oils (completing a large scale rendition of Dante's Inferno) and designed the scenery for two musicals before starting to paint symphonies and opera arias that related to wine. He began to incorporate the tools of his trade – wine labels – into his art.

In 1986, a commission to create a mural prompted Valentino to experiment with collages comprised of wine labels that he had taken from the fine wines that he served at Harry's Bar. Cutting out and arranging the figures in incredible detail, his signature method

was established. Said Valentino: "All of my pictures are composed of shapes carefully cut from wine labels: the people, the flowers, even the lines, are carefully cut from different wine labels. There is no drawing or painting involved at all."

Valentino's work began to win the support of prominent artists including Gueri da Santomio, Piero Annigoni, Emma Sergeant, and John Ward. Two of his wine label collages were short listed for the Royal Academy of Art's summer exhibition. Many others were shown annually at Christie's and five were commissioned by Avery's of Bristol.

In 1990, Valentino had his maiden exhibition at the Ergon Gallery, an event opened by former Arts Minister David Mellor.

In 2002, the National Gallery held an exhibition of Valentino's work to mark the launch of his epic book project "Opera & Wine: Wine in Opera", a work 20 years in the making. On display were 31 of the 70 original collages printed in the book, for which Luciano Citeroni produced the text. In 2009, a conference was held at the Uffizi Gallery, Florence. Experts in the field of art, wine, and music held a discussion on Valentino's work. In May 2011, the artist was awarded a prize for Excellence at the Lyric Theatre in Thiene, Italy. Valentino worked on his art until 12th June 2014, when he passed away.

The work of Valentino Monticello is now held in prestigious private collections around the world.

Valentino Monticello and Domaine de la Romanée-Conti
Domaine de la Romanée-Conti is a wine estate in Burgundy that produces one of the world's most prestigious and expensive red wines from the 4.4 acre Romanée-Conti vineyard.

DRC (as it is often known) has another six vineyards. In total, about 45,000 bottles of wine are made each year. Valentino Monticello's image of a scene from Rossini's 1825 opera "Il Viaggio a Reims" uses mainly burgundy labels, including Grands Échezeaux, Richebourg, Romanée-Conti, Romanée-St-Vivant, and La Tâche from Domaine de la Romanée-Conti.

"Mark's Club" refers to the private members' club and restaurant in Charles Street, Mayfair, close to Arden Fine Wines' office in Brook Street. Valentino worked as a sommelier for Mark Birley's clubs for many years. "Burgundy Flowers" depicts a floral display made entirely from Burgundy wine labels, including five of the six DRC

vineyards. Valentino Monticello and Château Mouton Rothschild
Château Mouton Rothschild is a wine estate in the village of Pauillac, about 30 miles north-west of Bordeaux in France. In 1924, Mouton was the first Bordeaux wine estate to bottle all of its production at the château, instead of shipping the wine in barrels to merchants who would then bottle the wine themselves. This innovation was commemorated with a bespoke art deco label, as seen in an untitled work by Valentino. From 1945 on, the label for every Mouton vintage has been designed by a renowned artist. "Bordeaux Flowers" and "The Vine" both include the brightly coloured 1970 Mouton Rothschild label by Marc Chagall.

Valentino Monticello and Pétrus

Although the wines of Pomerol in the Bordeaux region have never been classified, all agree that Pétrus is a First Growth among equals. Pétrus was considered a minor estate that produced underwhelming wine until hotel owner Madame Edmond Loubat gradually acquired it, becoming sole owner by 1945. Working with the negociant Jean-Pierre Moueix, who became her sole agent in 1943, she made Pétrus the world's most renowned and sought-after red wine. The Moueix family became majority shareholders in 1969.

Valentino was privileged to serve Pétrus to his guests at Harry's Bar and he included the label of this great wine in some of his works.

Part of his "Bacchus and Ariadne" image (based on Richard Strauss's 1916 opera) includes a label from Pétrus 1970.

"The Vine" includes the 1966 Pétrus label and "The Vineyard" features 1971 Pétrus.

"Noah Saves The Vine"

Valentino's wine label collage "Noah Saves The Vine" depicts a scene from Gaetano Donizetti's 1830 opera "Il Diluvio Universale" ("The Great Flood").

It features 33 people and 64 animals.

The rear of the hippopotamus used a label from Château Gruaud-Larose.

At lower-right is Valentino's Alsatian dog Ginny.

The white horses are depicted with labels from Château Cheval Blanc – a visual pun on the château's name and a reminder of Valentino's warmth and humour.



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

PABLO PICASSO

The Collage Verre and Its Surrealist Connection

In the summer of 1914, Picasso executed the collage Verre [OPP.14:267] while staying in Avignon with his companion Eva Gouel. Measuring 27,7 x 22,5 cm, it consists of a mixture of oil, gouache, pencil and printed wallpaper with a metal pin stuck on another piece of paper containing a glass drawing. This work was just auctioned on May 14 at Christie's as lot 411. Part of the James W. and Marilyn Alsdorf Collection, Chicago, it sold for \$750,000.

The flower wallpaper in this collage could have possibly placed it in Céret in the spring of 1913. Similar components were used in Nature morte avec bouteille et verre [OPP.13:009] and Guitare sur un guéridon [OPP.13:034]. However, as Boggs pointed out, there are several factors that confirm its date as 1914: a reduction in the number of pieces of wallpaper used—a single one versus a minimum of two in Guitare et tasse à café [OPP.13:041] or three in Tête d'homme [OPP.13:063]—and, especially, the shape of the glass drawn—a stubby goblet with a short stem, bulging curves on one contour, a generous mouth with a full lip and a dot as an indication of throat.

A similar glass appeared exclusively in 1914 still lifes like Trois verres [OPP.14:131], Verre et biscuits [OPP.14:132], Verre [OPP.14:244] and Verre [OPP.14:245], all related to the Verre d'absinthe sculptures of that same year, as Richardson has pointed out.

The wallpaper also suggests a more domestic setting. Picasso had started a new liaison with Eva in November 1911. Born at Vincennes, outside Paris, she had detested

Picasso's prior Bohemian life, and now provided the artist the peace and comfort he needed to concentrate on his increasingly complex work. The first occurrence of wallpapers in Picasso's oeuvre dates back to a trip they took together in June 1912 to Sorgues, a northern suburb of Avignon.

There the couple was joined by Georges Braque and his wife Marcelle. At the beginning of September, Picasso was forced to make a brief escape to Paris to arrange for the move to a new apartment on Boulevard Raspail. In his absence, Braque went to Avignon where he noticed a roll of wallpaper printed as faux bois in a shop window. He immediately bought it and would soon use it in what is considered his first papier collé.

When Picasso returned to Sorgues a couple of weeks later, he was impressed with his friend's discovery, and added similar ones to his own work. The papiers collés executed by both artists in the following months helped set the stage for the new synthetic phase of cubism. In the summer of 1914, Picasso had traveled south once again with Eva, this time going to Avignon. The town was close enough to Montfavet, where Derain had found a house, and Sorgues, where Braque would stay. At the same time it was far enough away to preclude the involvement with either artist that cubism had formerly necessitated.

At the onset of World War I in August, Braque and Derain were mobilized, while Picasso as a foreigner was excluded from the action. The war would exacerbate the

Spaniard's isolation. On his own, he would continue to make significant developments in his work, transitioning to what came to be known as Roco cubism, in still lifes like Cartes à jouer, verres, bouteille de rhum ('Vive la France') [OPP.14:008], whose nationalist slogan was clearly meant to be ironic.

Several critics have commented on the otherworldly—even "surrealist"—nature of these 1914 colorful compositions. Indeed, one could also see a relation between the collage just auctioned and the clearly surrealist Guitare [OPP.26:005].

The rectangular face of the guitar in the latter is defined by a swatch of floor rag (an allusion to his wife Olga Khokhlova), with several nails stuck through its underside, which may have found a precedent in the nail piercing the earlier cubist collage. The surrealist connection implicit in Verre [OPP.14:267] is particularly interesting given its provenance history. Formerly owned

by the Brussels collector René Gaffé, it was purchased from him in 1937 by Roland Penrose, the recognized Picasso biographer and an important surrealist artist in his own right. It is also worth noting that the first time this collage appeared in public was in 1937 at the Zwemmer Galleries, London in a joint exhibition with the Italian surrealist Giorgio de Chirico. Granted, there are differences between the two works. If the 1914 collage absorbed its varieties of foreign matter into a unified field of visual signs, as Krauss has argued, the 1926 composition exploited the revolutionary potential of collage as an assembly of real things, and promoted the appearance among them of that otherwise invisible force, the marvelous.

Nevertheless, the allusion to Eva through the flower wallpaper pattern is undoubtedly no less marvelous than the reference to Olga through the floor rag. All works may be viewed on the Online Picasso Project (OPP), ed. www.picasso.shsu.edu

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"It is not enough to know an artist's works. One must also know when he did them, why, how, in what circumstances ... I attempt to leave as complete a documentation as possible for posterity." — Pablo Ruiz Picasso

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Interpreting mind shadows

The magic in Marco Tirelli's head

by Alex Leith

One of the four storeys of the Cardi Gallery dedicated to Marco Tirelli's summer show features a self-portrait of the Roman artist. Though not a self-portrait in a conventional sense - for there's little of the conventional in any of his massive body of work.

The artist first came to prominence in 1990, when he shared a duo exhibition with the American minimalist/conceptualist Sol LeWitt. A workaholic, who claims to be busy in his studio 12 hours a day, seven days a week, he has had solo shows in many of his country's major galleries, representing Italy at the Venice Biennale in 2013. His prestige is growing far beyond his home country, too, with successful solo shows in Antwerp and Hong Kong just before the pandemic. This exhibition is the British public's first opportunity to have a good look at his work.

And a good look at the man himself, though he might struggle to make it physically to the gallery this summer, due to Covid restrictions. "The self-portrait is based on the Renaissance concept of the 'studiolo'," he tells me, via Zoom, from his studio in Spoleto, Umbria. He explains that these were rooms in the palaces of 15th-century noblemen, where they would escape to study. The walls were adorned with pictures which in some way characterised these men - the philosophers they read, the artists they favoured, the sports they practiced - and the idea was that you could get a good measure of the man from the sum of the images.

"All the walls of one whole floor [of the Cardi] will be crammed with drawings, little sculptures, photographs," he continues. Each one of these pieces is an exploration of the inner workings of Marco's active mind, representing his thoughts, his beliefs, his memories, his dreams. Interpretations - conscious, unconscious, subconscious - of the world around him. You might need some time in the room to get the measure of the man, sure. And you will be left with no idea of what he looks like. But how much more intimate could a self-portrait be?

I've read critics using many terms relating to Tirelli's work, which seem ill-fitting: formalist, minimalist, conceptualist, abstractionist. I've even seen him called a 'realist', and, oddly enough, this might be the closest of all. But he rarely represents objects as they appear in the flesh; he paints them as his mind interprets them, believing that all our experiences are quickly translated into fleeting memories, phantoms which dance precariously on the border between darkness and light. Tirelli, in other words, is a metaphysical artist, a master of shimmering reflection. So don't expect to whizz round this show, if you want to get anything out of it.

"It's a way of understanding yourself," he tells me, when I ask him to define the 'M' word. "We're not

talking about what is tangibly visible, but what is mentally visible. When you close your eyes, you can create images, no? But these images are no longer physical. They don't weigh anything; they have no substance. They exist, but they don't have body. I'm attracted to this world of ideas, of the mind, when reality transforms itself into a kind of magic in our head."

The pieces on show represent a big range of different styles, sizes and subject matter, but have definite similarities which define them as Tirellis. There is a cool, rather stark element to many of them; the predominant colours are black and white. Sometimes they bring to mind the inventive sketches of Leonardo, others the architectural playfulness of De Chirico. Some are more abstract and non-representational than others: a two-tone Rothko comes to mind; a black-and-white Mondrian. "Because I am representing the reflection of colour, rather than colour itself, and because everything ends up being about light and shade, colour is always dulled down in my work," he says.

Tirelli likens himself to "an explorer" searching out "all the experiences of life: "I travel up, down, deep inside." He explores his sentiments, his emotions, his dreams. The pieces that he produces "are all little experiments, as if I'm putting my arm into a dark hole, feeling round and taking something without being able to see exactly what it is." At first glance, the images look rather cold, and geometric. But, as Tirelli keeps pointing out, what you first see with your eyes is very different from what becomes of that image afterwards, in your memory. There might not be an art show in London this summer that lays bare the soul of the artist quite as much as this one does.

Marco Tirelli at Cardi Gallery, 22, Grafton Street, London W1S 4EX, until 4th September (closed 8th-22nd August).

Danielle Mano-Bella

'Shards of Reality'



process on Basics - Photography collage sculpture
2020



solo exhibit - photography installation , photogrphy collage,
dress made of photogeophy collage - 2020

By Derek Culley

Danielle Mano- Bella, born in 1993 in Tel-Aviv Jaffa, is a multi-disciplinary artist who graduated with a BA from Shenkar College.

Danielle is a member of the Binyamin Gallery, describing herself as a freelance artist who also acts as a mentor to art students whilst contributing to art teaching programs.

Art & Museum) AM

How would you best describe your philosophy and approach to your art practice?

Danielle Mano-Bella: As an artist, I examine various questions that deal with identity - whether it is the individual self or society. I use the same questions and thoughts in conducting a research process in the material. In such a work process, I arrive at a place where I examine the delicate connections of spirit and matter. In my work, I reuse materials that have come out of their "normal"

use option and examine a process that gives them new and exceptional functionality. (Recycled, Russian - detached in their natural form) The exact use of material that is "separate" from its usual definition is integrated into working with the medium of photography, The same encounter between different societal figures is also subject to a new examination of definition, the exact "figures" who are called "the exception" and how they are presented to us in diversity in movement and connection.

My work process begins in the medium of photography (in reflection of reality). Then it undergoes a disassembly and reassembly process (collage) when I use techniques working with different mediums to create the connection, such as sculpture, drawing, printing, writing and sewing, etc.

I perform various operations digitally and analogically to

assemble one image consisting of multiple processes, which include 3D photography installation, sculpture on objects that incorporate pieces of photography, to create two-dimensional digital collages.

The process involves approaching the spiritual world by engaging in material that combines the study of philosophical theories from Judaism, Christianity, Islam, Buddhism, and their encounter with the material through the study of the use of reflections of reality (in photography) "complex derivatives" on different materials in an attempt to create new images; which are fictional, relying on the illusions of memory, emotion and imagination from the shards of reality.

The same images have limitless possibilities in the physical and digital dimension as another question I would like to ask about the period we are in about the availability and accessibility, which seems limitless and the value of the physical material which remains for re-examination."

AM: Artists such as Jean Tinguely, Niki de Saint Phalle, Hannah Höch, Robert Maplethorpe, Robert Rauschenberg, Julian Schnabel, and Frank Stella displayed the same energies and enthusiasm inherent in your works. Please discuss.

DMB: I am significantly influenced in my work by the Dada movement. We must discuss and think about the spirit of things and the same day-to-day movement of a herd at every age. Therefore, I include how we operate, how we question and even disagree on the same conventions. Art has the place to bring up those issues for discussion and to inspire the public. My conception of Art commits the continuous questioning of my place within my existing reality.

AM: Do you believe it is an artist's responsibility that their works represent our current environmental challenges both historically and moving forward?

DMB: Yes, I ultimately believe that Art is to re-examine the place of society from period to period, from the changing society and the environment. As I said before, I believe that Art has the place and the power to reveal the existing reality and connect it with new possibilities - to have a different reality.

Art must not stop asking questions and re-examining every occurrence. Whether we like it or not, as soon as we create it, even if it is from observation alone, we examine the environment's society and landscape, directly reflected in the finished work itself. The same painting of a tree will be completely different from period to period, from coach to artist - the external

influences are inevitable; they are just a matter of awareness. Of course, some artists will choose to raise the questions of the same influence and environment in their Art, and some artists will choose to focus on other issues - but in all cases, the influences exist.

AM: Wei Wei, Banksy make bold political statements whilst Damien Hirst kills butterflies? Beyond the galleries and commercialism, is it possible for an artist to affect real change?

DMB: Since an artist can make an impact, the Art they make will leave an impact. Therefore, in my belief, Art should not want, but reveal, inspire. The role of Art is to discuss questions and thoughts, even when their results are not always pleasing to the eye. If Art concentrates entirely on just being another beautiful image to a room, it is at risk of being replaced very quickly by another one. Only by creating change and revealing different perspectives on reality can arts true potential be realised.

Selected exhibitions to date:

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The act of a chariot - Photography collage - 2021

The predominant theory of the origin of the universe is the Big Bang

By John C. Mather



Chris Tille Big Bang Overview 2

Unfettered curiosity and a drive to search for the essence of our existence are what inspire German photographer Chris Tille. He has always been fascinated by the sublimeness of nature and miraculous origins of the universe.

However, for Tille it is about much more than just the pure beauty of fleeting natural phenomena. His visions contemplate major topics affecting humanity, including history, science, and religion. His photographic cycles are characterised by an intensive scrutiny of certain astronomical events, which he visualises using painstaking techniques. By doing so, he has been able to capture the beginning of time with his Big Bang cycle.

This series is an artistically elegant and logically precise presentation of astrophysical facts, rather than a vision of the artist himself. His studies are based on the impressive scientific developments of American physicist John G. Cramer, who in 2013 released audio files of the Big Bang, communicating data of the cosmic microwave background from the European Space Agency's Planck satellite mission. The sound cloud represents what the Big Bang would have sounded like during the event. Much like the images of distant

galaxies, black holes, and supernovae, their optical interpretations are created from gathered data being collaged together. Cramer's auditory, too, is a reading of resonances perceptible to human hearing. Tille's efforts rest within this tradition, and in this instance he translated Cramer's audio files of the Big Bang into pictorial metaphors, where we hear the birth of the known universe.

It involved two years of experimentation until he found a method of translating Cramer's soundscapes into light, which he then captured on photographic paper. Tille explains, "I stripped down the tones deriving from the frequency and the volume of the recordings into pictorial impulses and discovered that loud noises with a low frequency produced light-coloured pixels, whilst quiet interferences with a high frequency resulted in grey-coloured pixels." And for an awe-inducing effect, he depicted the cumulative data at large scale in a timeline format, where waves flow out from an invisible epicenter, expanding into infinity. Indisputably, when standing in front of Tille's Big Bang photographs, we are reminded of the inner workings of the cosmos and creation itself. The works take viewers on a pictographic journey through space and time, back



Chris Tille Big Bang Detail with visitor

to the Big Bang, and as the concept describes, that is the point when the universe came into being from a single, unimaginably hot and dense element (aka a singularity) more than 13 billion years ago. The sudden, forceful explosion of more than millions of solar masses did not occur in an already existing space. The event rather initiated the expansion - cooling off space itself.

Tille continues in his engaging manner, "How can we even begin to conceive the birth of the universe, and even more so what it looked like or the moment before there was time, before there were eyes to see? Over more than thirteen billion years ago, the 'Big Bang' created not only the dimensions of time and space, but everything known to the human race, from light to life. It is our story of origin, and as it is impossible to fully comprehend, by the same token it is absolutely spellbinding."

The BBA Artist Prize 2021 exhibition is taking place at the Kühlhaus in Berlin, a six hundred square meter exhibition site, from 24 June – 30 June 2021, organized by BBA Gallery. Ten to fifteen shortlisted artists were selected from the longlist in early April 2021, and shortlisted artists are invited to exhibit in a group show and eligible to win the four prizes.

Probably the most striking entry into the competition is Chris Tille's shortlisted, nearly nine-meter-long photograph, entitled 'Big Bang', a key work in his repertoire. Tille has long ceased to engage in classical photography and decided instead to nourish his fondness for deciphering astrophysical data, signals, and codes through complex processes. He often collaborates with the Max Planck Institute, which provides him with continuous scientific recordings and at times even grants him access to a supercomputer that provides images of the cosmic microwave background radiation.

Tille has truly found his language - apprehending the entire perspective or big picture and letting it culminate in an almost overpowering simplicity. He is guided by the Russian and Soviet writer Maxim Gorky, who said, "Just as science is the intellect of the world, art is its soul." Tille added, "Where science turns to art, the universe reveals itself."

Big Bang, 2014, photo exposure on Ilford paper, limited edition of 6 + 2 AP, photo exposure on Fuji paper, the last available copy of 6 edition, the first 5 editions are already held in well-known private collections, for further information contact info@reneepfister-consultancy.com



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Peter Paul Rubens (1577-1640), *Head of a Bearded Man*, 1622-1624 (detail), NGI.2016.21, Photo © National Gallery of Ireland / Saoirse Wall, *Gesture 2*, 2014 (detail), NGI 2015.18, © National Gallery of Ireland

Rui Matsunaga Apocalypse and beyond

by Derek Culley

Rui Matsunaga is an internationally exhibited British art college-educated Japanese artist. 1999-2002 Royal Academy of Arts Schools, London - MA Fine Art Painting 1996-1999 Central Saint Martin's College of Art and Design, London - BA(Hons) Fine Art Painting Selected Exhibitions for 2021. The Myth for Survival, Solo Exhibition, (Current) Daiwa Foundation London, UK and The Atkinson Southport Museum, Southport, UK Collections: Victoria & Albert Museum London, The Atkinson Southport Museum, Southport, University of Arts London, The Amsterdam Collection for SOHO, House Museum of Senigallia Italy, The Mag Collection, London, Clifford Chance Art Collection, and London House of St. Barnabas, London.

Why art? (Art&Museum)

Rui Matsunaga (RM) It is an inner compulsion to express myself on a visceral and intellectual level and an urge to search for who I am. Making art makes it easier to access where I am not able both consciously and unconsciously. Looking at what I created makes me reflect and often gives insight into what was not previously unknown to me.

AM: Discuss current themes in your practice and, in particular, animism?

RM: I am interested in creating imagery that implies a specific narrative and sense of poetry. I draw inspiration from myth, folklore and popular cultures such as books, films and manga. I am also very drawn to the idea of animism – that everything in the world has consciousness, and behind all things, there is anima. Animism has been a way of understanding the world since ancient times and continues to some extent today.

AM: In your opinion, what makes you distinctive?

RM: My works are informed by Japanese culture, where the doomsday weapon of 2 nuclear bombs that exploded over cities significantly impacted the deep psyche level.

The tiny creatures in the works can be seen as a morphed projection of our human existence and explore our fragile and sometimes treacherous relationship to nature. They ask the universal existential questions of what it means to be a human in a globalized world where traversing the spirituality of interconnectedness can help us to what kind of humanity we wish to be.

AM: Whilst your works are informed by Japanese culture, my visual yardstick harkens to Hieronymus Bosch (your paintings) and Albrecht Dürer (your engravings). Both European masters whose energies I witness in your works. Please discuss their influences.

RM: I love their storytelling quality and animistic view in their Christian framework. Beauty of landscape and light, expression of human emotion and relationship in the works create a world infused with wonder, awe, reverence, devotion and humanity, pulsating with unseen forces and magical beings.

AM: As you are British Art College-educated, would you ever describe your work as 'British'?

RM: No

AM: Our society has a preponderance for labelling / categorizing. Would you ever describe your work as 'British-Japanese' or 'Japanese-British'?

RM: I describe my work as Japanese, but in some way can be described as Japanese British, without a hyphen as I feel both as almost equal and necessary. My art education and subsequently art practice had started and continued in the UK. Even though I feel my root as Japanese, being in the UK profoundly formed how I perceive my identity. Also, I have made a meaningful relationship with artists who influenced me in making art and finding my voice. I needed to be in the UK to see my root as Japanese, clearly in reflection of the other, although I don't mean both are opposite.

AM: The forthcoming book with Routledge, entitled 'Imaging Migration in Post-war Britain: Dr Beccy Kennedy-Schtyk* will include Artists of Chinese, Korean and Japanese Descent, will include your work.



Rui Matsunaga Raft -Oil on plywood 20x25.5cm 2020

What is your opinion of these categories/nomenclature?

RM: I think the sense of rootedness and belonging is getting more complex and broader, not only people geographically migrating but mentally and psychologically with the advent of technology and interconnectedness at an unprecedented level. It is not only a geographical location but an intangible, invisible space.

The definition of home is also getting more complex.

AM: How would you briefly discuss your work within this context?

RM: My work deals with the ambiguous narrative of non-locational time and space. I use ancient myths and folklore, which usually happened a very long time ago, presenting them in altered space and time. I believe it can be called internal or imaginative, surreal space. For me, it is our archetypal space, where this reality and the others are interconnected.

AM: Addressing the current contemporary British art scene, what do you think are the main issues to be critically addressed regarding equality of representation? Or do you believe this is a globally driven art gallery/ auction houses initiative?

RM: I think works of merit by ethnic minorities deserve greater exposure in the media and the broader press, be they female or male artists.

Dr Beccy Kennedy-Schtyk Senior Lecturer in Manchester Metropolitan University.

www.art.mmu.ac.uk/profile/bkennedy#ruimatsunaga.com
[instagram.com/ruimatsunaga](https://www.instagram.com/ruimatsunaga)



Rui Matsunaga Ride of Discord Oil on plywood 20x20.5cm 2020



Clyfford Still Art and the Young Mind by James Dewhirst

Clyfford Still Museum announces three community focused exhibitions during its 10th anniversary year

by Derek Culley

The Clyfford Still Museum (CSM) announced the three exhibitions it would present during a year-long celebration of the Museum's 10th anniversary centred around the concept of community.

Since opening its doors, CSM has made countless discoveries as the staff has worked to inventory and assess the Museum's vast art and archival holdings, better understand visitors' interests, and evaluate the artist's legacy in an ever-changing, 21st-century world. A Decade of Discovery: Clyfford Still in Denver, October 15, 2021–March 6, 2022, will take inspiration from the Museum's inaugural exhibition and highlight some of CSM's most compelling revelations about the collection and its audiences discovered during the first decade. Featured discoveries include photographs of lost paintings from the 1930s, undocumented and mysterious artworks found during the collection inventory process and the different ways in which our visitors approach Still's artworks. The exhibition will also include expanded information about

Still's earliest years and artistic training and a few architectural quirks unearthed about the building. Exhibition text will feature various staff, scholarly, and community voices to broaden engagement and present a wide range of perspectives.

Clyfford Still, Art, and the Young Mind, March 11–August 7, 2022, is a community-wide collaborative exhibition examining the aesthetic preferences of early learners using Still's artworks as a basis for study. Installed in five of the Museum's galleries and based on current research and fieldwork, the exhibition will investigate five significant themes in the visual development of infants through early childhood: high contrast, pattern, scale, recognizable imagery, and bright, highly saturated colours. Gallery text, video, and audio will reveal how children in the community responded to these themes and how Still achieved an art form that resonates through time by mastering these fundamental visual motifs. The remaining galleries will be arranged in a chronological narrative and



Clyfford Still 'Inaugural Exhibition' photo by Raul Garcia

will highlight works from the collection selected with families and young children in mind. CSM's curatorial and educational staff worked with young children (ages six months – eight years old) and teachers from partner schools and childcare centres around the Denver metro area on every exhibition level, including artwork selection and arrangement, object interpretation, gallery text, and programs. Though primarily created by and for early learners, Young Minds will include various levels of engagement for all ages to explore and enjoy.

In the culminating exhibition of CSM's 10th anniversary celebration year, You Select: A Community-Curated Exhibition, August 12, 2022–January 22, 2023, the Museum will hand the curatorial reins to art lovers from the Denver community and beyond. Designed to foster far-reaching engagement and appreciation of Clyfford Still's art and artistic legacy, the exhibition will share the curation of CSM's city-owned collection with a broad and diverse audience. Like the artist himself, CSM believes there is valuable knowledge to gain about Still's art and the power of abstraction from the surrounding communities and passionate individuals from around the world. Community participants will choose the exhibition's themes and the artworks that will illustrate those themes. Exhibition gallery text and interpretive content will incorporate participants'

perspectives on their selections and themes. Throughout the 10th anniversary season, the Museum will offer community-centred public programs and events. For information about hours and tickets, visit <https://clyffordstillmuseum.org>.

About the Clyfford Still Museum

Designed by Allied Works Architecture to display the revolutionary art of one of the 20th century's greatest artists, the Clyfford Still Museum opened in November 2011 in Denver's Golden Triangle Creative District. Considered one of the most critical and mysterious painters of the 20th century, Clyfford Still (1904-1980) was among the first generation of abstract expressionist artists who developed a new and powerful approach to painting in the years during and immediately after World War II. The Museum's collection represents 95% of the artist's lifetime output. As the steward of Still's art and legacy, the Museum's mission is to preserve, exhibit, study, and foster engagement with its unique collections; generate outstanding exhibitions, scholarly research, educational and other cross-disciplinary programs that broaden the definition of a "single-artist" museum; and be a gathering place for the exploration of innovation and individual artistic endeavour. Connect with the Clyfford Still Museum on Facebook, Twitter, Instagram or at clyffordstillmuseum.org.



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