

Confidential

art

SIR DANIEL WINN

The artistry of
Existential Surrealism



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MASTERPIECE PUBLISHING INC.
Randall J. Slavin

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SPRING 2021

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From the Editor

Welcome to the inaugural issue of Art Confidential Magazine!

Some would say launching a new magazine during one of the most challenging years on record is a herculean task. But alas, here we are. Art Confidential is proud to bring you a publication that celebrates the world of art infused with a luxury lifestyle. We aim to give our readers an experience that expands the artistic definition into a multitude of creative and artisan disciplines. Celebrating and exploring individuals, events, businesses, and industries that maintain a creative spirit throughout the world is central to our mission. My hope is that our magazine brings you a sense of inspiration and beauty by exposing you to the meaningful interpretations of the world around you.

For our cover we are honored to feature the multi-talented Sir Daniel Winn. To say he is more than an artist would be an understatement. Not only have his works been displayed from Los Angeles to Shanghai, Daniel is a fine-art curator, award winning entrepreneur and philanthropist. It was his support of humanitarian causes that resulted in his knighthood in 2018. We are sure you will enjoy discovering the aspects of his artistic style termed "Existential Surrealism."

I would like to give thanks to our entire team whose efforts made this issue possible. Our fantastic group of writers, photographers, and contributors provided a multitude of unique ideas and perspectives that truly lent Art Confidential its voice. I'd like to thank Masterpiece Publishing for establishing our foundation and sharing the vision for the direction our publication will take toward the future as we expand into numerous media avenues. Lastly, I would be amiss if I did not mention and thank Carlo Greco of Preferred Magazine. His years of experience in the industry provided as a great resource in launching this first issue.

The world of art and luxury is, at its core, a celebration of beauty. What one finds beautiful, as the saying goes, is in the eye of the beholder. At the minimum artistic expression is engaging; at its best experientially cathartic. It initiates a transformation and interpretation of reality in order to view things with a shifted perspective. Art has the ability to induce clarity by summarizing the complex, yet at the same time provoke extended thought around ideas and feelings. As we move into a new season, we are excited to bring you aspects of the art world that will inform you, move you, and spur you in exciting new directions. Continue to reach far, appreciate the little things, embrace your passions, and create louder.

Wesley Kemp
Editor-in-Chief





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dc Culture & design

EXPANNS

Fashion as a Philosophical Practice

Written by Ariel Maccarone
Photographs by JL Cederblom



We may be social animals, but our most intimate relationship is the one we have with wardrobe. Like a second skin, clothing stretches to accommodate changing bodies; shrinks or tears if handled carelessly; and much like us, decays with old age. Clothing even participates in the most intimate of moments – those of solitude. Ultimately, we spend more time in our clothing than in the company of those we love.

The art of fashion design is rooted in the understanding that identity is structured not only through the mind's experience (via language) but also through the body's experience (via the senses). Clothing and the body are empowered by serving as middlemen between us and all that in this world which is not us.

During a philosophy panel hosted by the London School of Economics and Political Science's Forum for Philosophy, "Do Clothes Maketh the Human?" moder-

ator Dr. Sarah Fine suggested fashion was another "way of doing philosophy through textures, fabric; these kinds of metaphors that clothes bring for us."

Fashion designer and panel guest Yashka Moore added, "We tend to think that philosophy has to be done through language or else through formal logic, and actually it [feels] to me that we can express an argument or an idea sometimes more articulately through an object."

Unlike most visual arts, fashion does not rely exclusively on its aesthetic to transmit meaning. The significance of a work of fashion is embodied not only within the garment itself, but also within its interaction with the wearer. Clothing is never more fully itself than when it is being worn.

Fashion is the philosophical practice of co-creation. It is alive, organic; more of a verb than a noun. Fashion's call is not for a spectator, but for a co-creator -- a part-





Fashion does not rely exclusively on its aesthetic to transmit meaning.

ner with whom to design new meaning. The wearer shapes a garment through use; the garment's meaning evolving as the fabric does. And the garment sculpts the body just the same. Collarbones are accented. Breasts are pushed up. Stomachs are sucked in.

Dress muddies the idea of an authentic self. Which style of dress evokes something akin to truth? Sweatpants and Crocs on the couch; a tailored suit; jeans and a t-shirt? Which aesthetic version of us is most authentic, and therefore, most valuable?

To reaffirm how significantly dress filters experience, simply consider the cold. The cold can be an unforgiving distraction. It pollutes one's level of patience, steals larger and larger chunks of mental energy, and reshapes the lens through which we recall a moment. Our brains are biologically designed to strategize avoidance and alleviation of pain – cold or otherwise.



“Dress is, at its heart, really about memory, meaning, and intimacy...”

“Tell me to what you pay attention,” says Spanish philosopher Jose Ortega y Gasset, “and I will tell you who you are.”

Reality, your experience, is merely a collection of details that when strung together tell a cohesive story. You are what you pay attention to. Given the profound impact of the body’s experience on determining what

“What we’re actually doing [in fashion] is freeze-framing ... a particular MOMENT IN TIME.”

become objects of one’s attention, dress is a pregnant source of insight when reflecting on the person you believe yourself to be.

Renowned haute couture designer Elsa Schiaparelli was known for her use of innovative materials and



surreal designs to engage existential questions. Andrew Bolton, head curator for the Metropolitan Museum of Art’s Costume Institute, shared that Schiaparelli’s work often served as a meditation on time travel and mortality. Referencing a particular piece from her collections that incorporated a type of plastic designed to self-destruct over time, Bolton said:

“It’s interesting that she was using material that was about the future. What we’re actually doing [in fashion] is freeze-framing ... a particular moment in time. One reason that some art critics dismiss fashion as not



art is its ephemerality, and to me that's really part of its strength. ... Fashion is one of the most important art forms because it is able to reflect the zeitgeist [and] it is able to reflect it immediately. It expresses very complex ideas about gender, sexuality, identity; and that's part of its power."

Fashion can be a tool to generate new approaches to common existential questions. During the aforementioned philosophy panel, designer Yashka Moore suggested that designers "position themselves at the gen-

Philosophy of Clothes," author Shahidha Bari poetically described the intimacy that exists between the wearer and the worn:

"Objects are imbued with the lives of those they serve, nicked, as they are, by incident, worn by habit, and warmed by touch. Our clothes are closest of all. ... Dress is, at its heart, really about memory, meaning, and intimacy; the ties, if you like, that bind. In clothes, we are connected to other people and other places in complicated and unyielding ways."

"We often look to the wardrobe of a deceased loved one as a final form of connection."

esis of meaning" by forging new concepts of dress and beauty. One can design for human needs and wants that do not yet exist or which have not been recognized. Dress expands the boundaries defining the human condition.

Like one peering down a well to see truth reflected back, we often look to the wardrobe of a deceased loved one as a final form of connection. In "Dressed: A

One of my most prized possessions is my great-grandmother's wedding ring, which now sits comfortably on my own hand, on the exact same finger where she once wore it. This little band of earth; a silent companion during the trials and tribulations that would become her life. A band of minerals in the earth, tucked inside of rock inside of rock, the years layering themselves upon one another like wedding cake, a beautiful marriage of element and earth, to one day be picked and pulled from the earth through a mine cut into the belly of a mountain, to one day be forged and sculpted into a ring that would outlive its wearer. I am moved by the knowledge that this piece of earth sat on my grandmother's hand, and that it now sits on mine.

dc



L'Amari

CHEMISTRY & Couture

Written by E.L. Cummings

During a time when more than 100,000 US-based businesses were forced to permanently close their doors, Philippe Lam & Iris Mai not only kept the doors of their luxury bridal studio, “L’amai,” open, but they also underwent significant and unexpected expansion.

“Scientists have logical minds. Business is based on logic,” Lam explains, when asked how someone with a degree in biochemistry had the business acumen to run an international luxury bridal company.

Lam came to America from Vietnam on a chemistry scholarship. He first landed at Wyoming State, and later transferred to Cal State Fullerton to complete his Bachelor of Science and begin his Masters. He was introduced to his now wife and business partner, Iris Mai, by one of his students and the two were married one month later. “We just knew,” says Lam. “We all knew that we wanted our families to grow together and to grow our business together as well.”

The fusion of these forces quickly caused Lam to pause his science studies and to redirect his attention to his wife’s passion for fashion. Mai had established

herself as a successful designer of women’s casual wear in Vietnam. Now, with Lam’s help, she started a small business in Garden Grove, aptly named “L’amai,” which focused on traditional Vietnamese dresses.

Mai set her sights on the multi-billion dollar wedding industry.

Sales were bolstered by the prominent Vietnamese population of more than 50,000 Vietnamese-American residents in Garden Grove. Lam delayed his pursuit of pharmacology to manage operations for L’amai. Meanwhile, Mai focused on the increasing demands of design and creative direction of the company. “All of the documents, the paperwork, the things that make it happen – that’s my side,” Lam explains. “All of the creative parts of the business, that’s her side. Then we come together for our final decisions. We work as a team, along with two other friends here in California and two friends in Vietnam who all work to make it happen.” Their parents live nearby and help care for their three young daughters during Lam and Mai’s monthly trips to Vietnam to oversee quality control.



With the infrastructure in place, Mai set her sites on the multi-billion dollar wedding industry. Lamai Bridal is a full service wedding design studio. This includes floral, décor and bridal wear, including custom bridal gowns.

“You know all the brides want to design their own dresses,” Lam laughs. “They come in and say, ‘Oh I like this dress, but only the top part’ or ‘I only like the bottom.’ The dress can be custom to the bride’s desires, but Iris makes sure that it all works together.”

Brides also have the option of purchasing or renting ready-to-wear designs. The popularity of a second or even a third bridal gown has soared, with brides wearing different designs for the ceremony, reception, and even after-party. Having the flexibility of renting additional dresses allows for the extravagance of multiple looks. However, just because a bride won’t keep her rental dress after the big day, that doesn’t mean that she can’t still have a custom

Dresses at Lamai Bridal range from \$700 to \$5,000 for purchase.

gown. “When a bride comes into our store, we will ask if she has floral and décor,” according to Lam. “If she doesn’t, we will offer her a package. Brides who choose one of our packages have the ability to order custom gown(s) that we will build for her and then keep at the store for other brides to purchase or rent later.”

Dresses at Lamai Bridal range from \$700 to \$5,000 for purchase. The cost to rent the dress is one-third of the sale price. The sky is the limit when it comes to





how far they can dream for the overall design of their special day. “Depending on how the couple wants to design their wedding,” says Lam, “it could go up to \$200,000 or more.”

Lam is confident that the wedding business will bounce back in a big way.

While the bridal side has been Lamai’s bread and butter, men’s custom suits have been a surprising and consistent win for the brand. Featuring Italian-made fabrics and Swarovski crystal buttons, these custom suits have a unique cut that accentuates men’s bodies, making them appear slimmer and showing off more of their physique. Custom suits range from \$500 to upwards of \$2,000. The men’s suits gained additional popularity when Sir Daniel Winn wore one of L’amai Bridal’s custom suits to an event.

Nationwide bans of large gatherings due to COVID-19 have caused many weddings to reschedule or be placed on indefinite hold, but Lam is confident that the wedding business will bounce back in a big way. “I think people still want big weddings. That is the only time that the couple can invite all of their relatives and friends from different countries and states to come together to celebrate their special day. So next year, as COVID dies out, they’re all going to come back. All of the weddings will be back to back.” Lam and Mai have two to three weddings already on their calendar for almost every weekend of 2021, and they are still accepting bookings -- a clear sign that they aren’t going anywhere.

“Whoever stayed in the business, in this industry, will be able to make money, maybe even more than before,” Lam predicts. “During this timeframe, a lot of small wedding companies went out of business. Luckily, we have our other business to cover that loss.”

When Lam talks about his “other businesses,” he doesn’t just mean the event design, traditional Vietnamese women’s dresses and custom men’s suits. During the initial difficult days of COVID-19, Lam says that they decided to “think big,” and they redirected their manufacturing to the types of gowns that everyone needed but very few companies had: PPE.

“Instead of making clothing, we had our people making PPE gowns and have now expanded to doing masks and gloves for medical offices. We also have sheets to cover medical chairs.”

“Instead of making clothing, we had our people making PPE gowns and have now expanded to doing masks and gloves for medical offices.”

Finding distribution methods for these materials wasn’t a challenge for the young entrepreneurs. In 2018, Lam and Mai purchased a 50,000 square foot plaza that they renovated to include a dental office, medical office, spa and their warehouse that holds all of their stock for their various companies. Their connections to small clinics, dental offices, and the vast number of other services that require medical grade PPE, along with the relationships to their manufacturing facilities in Vietnam, have allowed them to quickly diversify their brand to address the current shortage of protective materials that will continue to be needed long after COVID has passed.

“PPE manufacturing and sales will continue alongside L’amai Bridal. All of our products have to get government approval. We have applied for our 510k to be able to mass market to the entire United States. People in hospitals still will need masks and they will still

need gloves. We are confident that, with the quality of our products, they will continue to use it.”

“PPE manufacturing and sales will continue alongside L’amai Bridal.”

In a year that was anything but normal, their story stands out as a true testament to teamwork, perseverance and flexibility. “My father was a high school teacher,” Lam explains. “We have built our traditions under the educational mind. “We know what is right, what is wrong and what we have to do - not just for the business part to make money. While we’re making money, we also have to make friends. Sometimes you have to lose money from one part to gain money in a different part. As long as you do it logically and you do it right, that’s how we make everything work.”

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**LUXURY
JEWELS**
Of
BEVERLY HILLS
— **AND** —
LIZ

Written by Barbie Brady
Photographs by JL Cederblom



When you think of shopping in Beverly Hills you think of luxury. Some of the world's most prestigious brands such as Louis Vuitton, Hermes, Dior, Cartier and Gucci have flagships on those famous streets. But in another, very real sense, Beverly Hills functions like a small town. Among the designer shops lives many family-owned businesses that have thrived there for years. One of the best kept secrets is **Luxury Jewels of Beverly Hills**, a high-end Jewelry store specializing in quality antique, vintage and estate pieces that are truly unique. We had the pleasure to sit down with Peter Sedghi, President and CEO, to learn how they stay competitive, what they have to offer, and to pick up some tricks of the trade.

Luxury Jewels of Beverly Hills is very much a family affair. On any given day you will find Sedghi, his uncle, his mother, and a few ex-girlfriends harmoniously working away. He was introduced to the world of antique jewelry through his uncle, who for many years, had a store in Beverly Hills and also one downtown. About 6 months into working with him, Sedghi really found his calling and developed a lifetime passion for fine gems and quality craftsmanship. He took that passion and eventually branched out on his own, building a thriving business based on unique items, repeat business and mostly word of mouth advertising.

When Sedghi first opened his store, it was originally called House of Taylor Jewelry, named for a partnership he had launched with the legendary film icon, Elizabeth Taylor and super model, Kathy Ireland. He was a longtime friend of Taylor's manager and had sold many pieces to her over the years. When Taylor and Ireland decided to launch their own jewelry lines, they hired Sedghi as a consultant. When he told Taylor of his plan to open his own store, she asked him to partner with her and the rest, as they say, was history. After roughly 5 years of her line being in the market, Sedghi bought the license and became the exclusive location for her collection. Elizabeth Taylor was long known for her love of fine jewelry and her exquisite taste. It seemed a natural fit for her to design and create her

own line. Her image and several of her designs still grace the walls of Luxury Jewels of Beverly Hills today. And of course, the color purple still persists. Elizabeth Taylor famously had violet eyes. The very rare, genetic mutation was one of her trademarks. She was incredibly specific about using the exact right shade of purple and Sedghi remembers going back and forth about that detail for months. But the beautiful purple color remains as a special aspect to the store. Tiffany has blue, Cartier, red, and Luxury Jewels of Beverly Hills, the lightest shade of lavender to match a film star's eyes.

The very rare, genetic mutation was one of her TRADEMARKS.

Elizabeth Taylor would frequently go, in person, to the store, even when she was wheelchair bound. On one such occasion she was trying on a custom piece while there were two British tourists shopping in the store at the same time. The piece was a large diamond butterfly ring that had articulated wings that would move when she wiggled her fingers, making it appear as if it were about to fly away. Being the first time trying it on, it was a little tight and she was having a hard time removing it from her finger. Even though her caregiver was with her, she turned to the two tourists, flipped them her middle finger, and laughingly asked for their help pulling it off. They were overwhelmed in the moment, not only with the celebrity sighting, but because she was quite literally giving them the bird. She apparently had a wicked sense of humor.

Sadly, when Elizabeth Taylor passed away in 2011, their partnership went with her. Sedghi says that her original designs sold very well, but once she died, they skyrocketed in value. While he still has very few pieces, he had wished he held onto more. Not only as an investment but also out of nostalgia. She had an inventive mind and eye for design. One of her trademarks is setting diamonds with the pointed end facing out. A detail you can still find in a few of the pieces



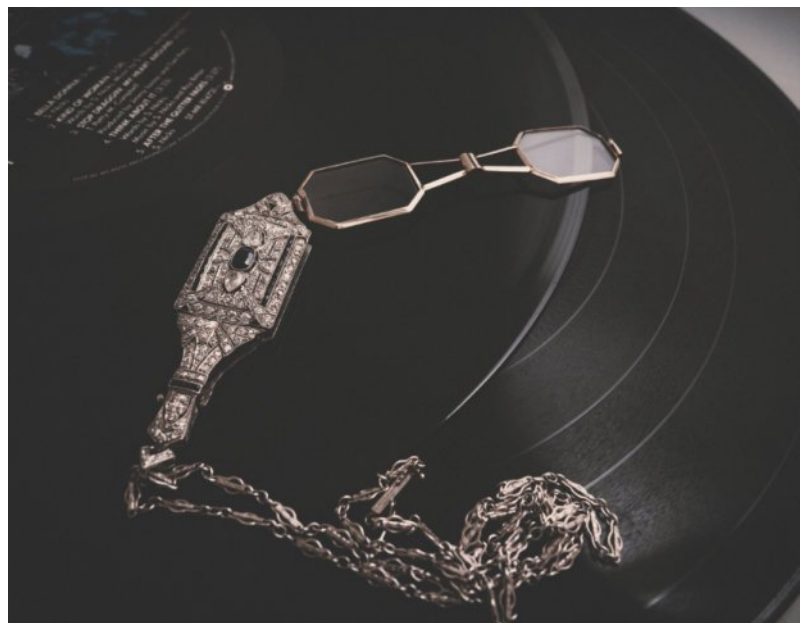
Sedghi's friendly demeanor and CASUAL CHARM make it easy to recognize why he's great with customers.



**Tiffany has blue, Cartier, red, and
Luxury Jewels of Beverly Hills, the
LIGHTEST shade of LAVENDER...**



**“You have to enjoy
and love what
you do or why do it.”**





The one gemstone that Sedghi has yet to sell is the incredibly rare, RED DIAMOND.

Luxury Jewels of Beverly Hills continues to produce today.

Sedghi's friendly demeanor and casual charm make it easy to recognize why he's great with customers. When asked what helps keep the store going, Sedghi

“Personal relationships. We're honest people. We're fair people. Our customers are our FRIENDS.”

says, “Personal relationships. We're honest people. We're fair people. Our customers are our friends.” In an environment where most jewelry stores specialize in one type of jewelry, watches, engagement rings, charms, Luxury Jewels of Beverly Hills specializes in quality antiques that includes all categories. You can buy an antique Van Cleef & Arpels set of earrings, a Tiffany Engagement ring, a Cartier necklace, or a Rolex watch. All with the certainty that they are gen-

uine articles, and many old enough to be unique and hard to find elsewhere. That ability to buy and sell beautiful, timeless jewels is what gives them an edge. On any given day the store is different, ever changing.

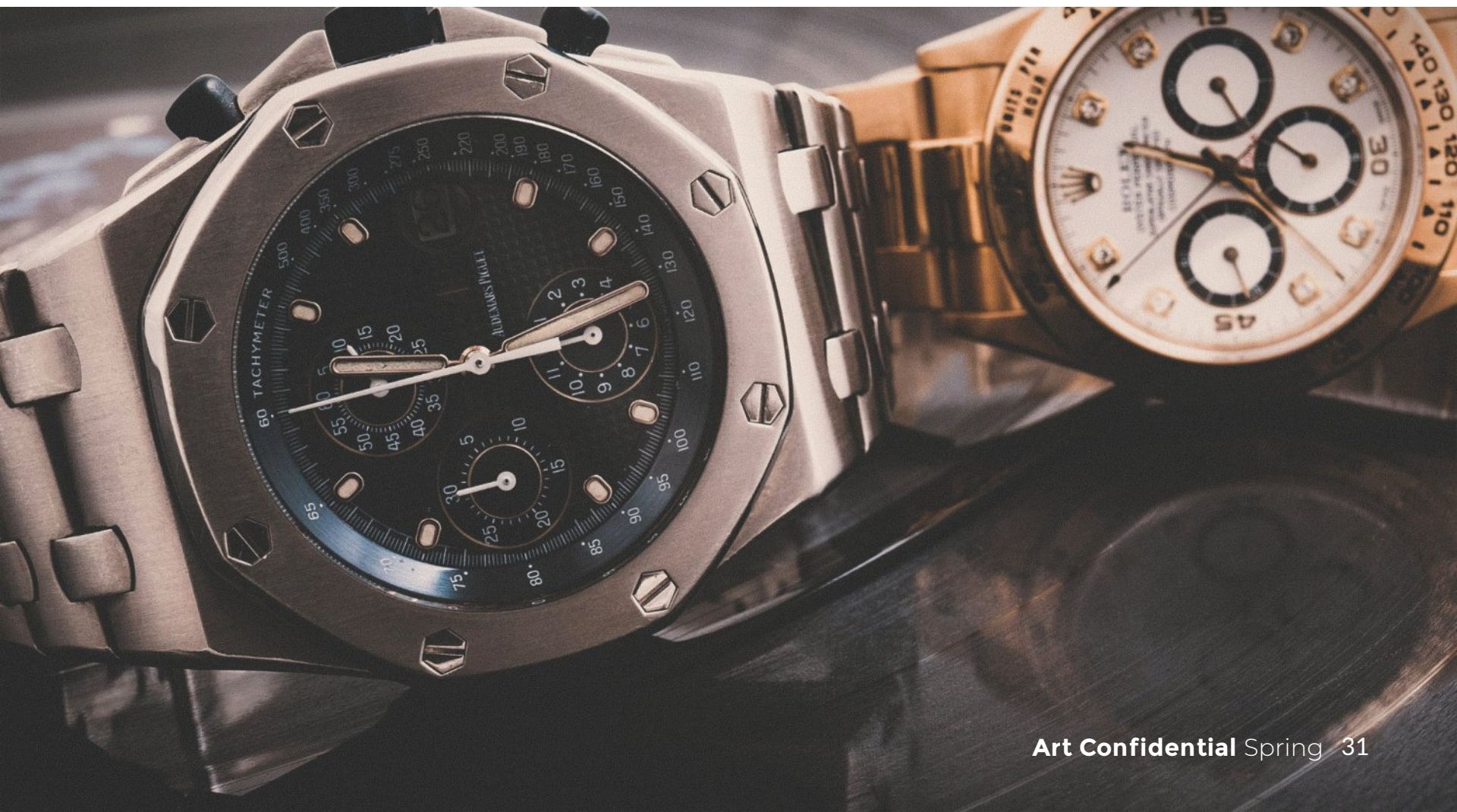
If you are looking for a specialty item or something truly one of a kind, Luxury Jewels of Beverly Hills can create exactly what you want for a fraction of what it might cost elsewhere. They staff designers and jewelers in-store to create whatever you can imagine. A good many of their current customers are celebrities and musicians who frequently come in with requests that Sedghi is only too happy to fulfill. An added bonus is they know they will get the best quality gemstones and attention to detail that custom items deserve. It doesn't hurt that Sedghi is, himself, a drummer and has always loved music and the world of entertainment. He speaks their language and can easily relate. Sedghi told us that items currently on trend include stacking bracelets, rings, and necklaces. In essence, more is more. What's fallen out of fashion is larger,

statement necklaces. Due to COVID19 and the absence of events, weddings and red carpets, there isn't much demand for a piece like the stunning, million-dollar Boucheron 60ct emerald necklace from the 1940's with 100ct's of diamonds that makes you wish you invented the internet itself in order to simply own it. Perhaps Grimes or Mrs. Gates is in the market?

Everything about the artistry in jewelry excites Sedghi. His favorite gem currently is the blue sapphire. But had we asked him last month it might have been Burma rubies. When you are surrounded by such elegant and stunning pieces it's hard to favor just one. We asked Sedghi what was his most memorable sale? Since being in business for over 20 years now, that was a hard question to answer. However, he did recently sell a 120ct blue sapphire with 120ct's of diamonds to Van Cleef & Arpels for their own museum. How special, to be able to procure and return to a designer a piece that was so fine that it belonged in a museum. The one gemstone that Sedghi has yet to sell is the incredibly rare, red diamond. He told us that he had one on loan from another jeweler once to show to

a client, but the client selected another stone instead. Nearly every other gemstone imaginable has come through his hands. He has traveled the world to bring his clients specialty items and has gone as far as London and China to close the deal. In a normal year, Sedghi participates in buying and selling, in at least 8 to 10 jewel shows. He also procures pieces from auctions, estate sales and private sellers with whom he has lasting relationships. This year, of course, was different. With the pandemic both inventory and revenue were harder to acquire.

We asked Sedghi what types of jewels make the best investments. "Diamonds. It's a commodity, and values go up and down. But anywhere you go in the world, it's money. As long as the gems are GIA certified, they don't even have to possess a designer signature, they truly hold their value." With a sparkle in his eyes, he pulled out a 33ct diamond ring. Absolutely flawless. If you were traveling anywhere in the world you could carry a suitcase full of cash or slip that one stone on your finger and your wealth would remain.



2020 has been a difficult year for nearly all of the economy, including Beverly Hills. At least 3 jewelry stores in the area have shuttered after 15, 20 or even 30 years of business. However, Luxury Jewels of Beverly Hills will continue to make a go of it. Sedghi said it's been an interesting year indeed, but he has faith that customers will return. "You have to enjoy and love what you do or why do it." He can't imagine doing anything else.

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Guo Pei

THE
POLITICS
OF
DRESS

Written by Ariel Maccarone
Secondary photography by Fabian Lopez

How is it that a people with a rich 5,000-year-old history in textile design and production became disassociated with fashion? The word “fashion” didn’t even formally exist in China during the 1960’s youth of its first haute couture designer, Guo Pei.

Born in China in 1967, Guo Pei’s childhood coincided with the bleakest and bloodiest period in China’s history: The Cultural Revolution (1966-1976). Although the period was marked by widespread starvation, poverty and murder, the most insidious assault was on China’s memory of its own history.

During the rule of Communist Party Chairman Mao Zedong, the government led an all-out culture war against anything associated with tradition, creativity, or capitalism – all of which Mao saw as threats to his power. “Mao [even] said that beauty was a capitalist notion,” shared historian Michael Lynch, author of the 2004 biography “Mao Zedong.”

Mao’s culture war began with the erasure of imperial dress and other forms of creativity. Individualism was heresy. Uniqueness was demonized. Mao cultivated a world that made sameness a virtue.

Unlike the meticulous embroidery that characterized five thousand years of imperial Chinese dress, many historians describe the aesthetic of the period following the overthrow of the Qing Dynasty in 1912 as “a sea of blue and gray.” The sobering uniformity of state-sanctioned dress code was one of the government’s many attempts to choke any leftover connections to imperial China while also snuffing out originality.

“When I started studying design [as a teenager] in 1982, no one knew that clothes were supposed to be designed,” Guo Pei said in a 2015 interview with the Wall Street Journal. “There were fewer than three types of collars: lapel and small lapel, that’s it. ... [For

most people at the time], a normal, one-piece dress would be the most beautiful dress they could think of. They had never heard of gowns. So, at that time, people thought fashion designers were just seamstresses.”

Despite Mao’s war against beauty, China still produced an haute couture fashion designer decades after his fall. Guo Pei’s collections serve as testimony to everything that was not stolen from the Chinese people: the richness of Chinese culture. Her work is a visual protest of anything that seeks to squelch beauty or love.


“Although I have seen and touched the most exquisite fabrics in the world, none of them surpassed the fabrics mentioned by my grandmother.”

“I believe that love is the connection between people. ... I think [love] is not only in the fashion industry, but everywhere in our daily lives. ... [Many] people in our society nowadays do not understand truly what it means to love. And that society is gradually losing love in a sense,” Guo Pei said in a 2018 interview with Only Fashion Network and Savannah College of Art and Design (SCAD).



“Royal embroidery was lost over a century ago when the Chinese royal family was dismissed. So, right now we are trying to bring it back.”





“Sometimes I would have four of my best embroiderers work for ten months on just one garment.”

Guo Pei’s grandmother worked at the imperial palace during China’s last dynasty – the Qing Dynasty (1644-1912).

“[Pei’s work] is so much more than couture. There’s theater [and] history that she’s bringing back. The historical references that she includes in her work ... via mythology from Chinese heritage, ancient traditions that are no longer mass used. It’s definitely beyond ‘just fashion,’” Jonathan Osborne, Executive Director of Creative Development at SCAD, said in the Only Fashion Network interview.

How did Pei become so familiar with embroidery techniques that were entirely absent during the most formative years of her life? Guo Pei’s grandmother worked at the imperial palace during China’s last dynasty – the Qing Dynasty (1644-1912). She spent a significant portion of her youth living with and being

cared for by her grandmother, who taught her embroidery.

Pei’s mother had extremely poor eyesight, which made caring for Pei as a child extremely difficult, especially while Guo Pei’s father was away in the army. In a 2018 interview with i-D magazine, filmmaker Pietra Brettkelly explained that if Guo Pei’s mother’s poor eyesight was discovered by others, not only would her mother be stigmatized, but she also might have lost her job. Brettkelly’s award-winning documentary “Yellow is Forbidden” follows Pei as she pursues becoming a member of the Haute Couture Commission of Paris.

In the interview, Brettkelly explained, “The grandmother had all these stories of the Qing Dynasty. Guo Pei’s mom wanted to be an opera singer but was told that was just impossible. There was a lot of singing around the home. Yes, Guo Pei grew up during the Cultural Revolution, but there was this laughter and this freedom and this exploration of arts and culture very privately in the home.”

At night, in the dark, Guo Pei's grandmother would whisper bedtime stories describing the spectacle of court dress during the Qing Dynasty. She spoke of rare and delicate fabrics dyed with royal colors – colors that were forbidden during the Cultural Revolution. Imperial dress had been woven together using complex patterns and delicate fabrics that Guo Pei never saw as a child.

Imperial dress evolved between the dynasties depending on who was in power, but there remained some consistencies. Palace dress was always fit with painstakingly intricate embroidery, delicate fabrics, and required extensive man-hours and expertise to produce.

By the time of China's Shang dynasty (1600 BCE–1046 BCE), silk production in China was already very

sophisticated. By the Zhou dynasty (770 BCE–256 BCE), the art of weaving complex patterns into delicate silks was thriving. Nearly every weaving technique that is now known to us was already in use in China by the time of the Han Dynasty (206 BCE–220 CE).

These were truly works of art. The artisanal craft of imperial dress would foreshadow the rigorous standards held for members of the future Haute Couture Commission of Paris. As mentioned, the federation would later invite Pei to be a guest member. Included among the federation's permanent members are Iris Van Herpen, Chanel, Dior, and Dries Van Noten.

If you've never seen the collections of Guo Pei in-person, mentally blend the obsessive detail of Fabergé eggs, the irreverent grace of Charles Frederick Worth,



At night, in the dark, Guo Pei's grandmother would whisper bedtime stories describing the spectacle of court dress during the Qing Dynasty.

and the theatrics of the Venetian Carnival. The patterns and designs are so intricate, and the fabrics so delicate to work with, that it normally takes Guo Pei's studio two and a half years to complete a collection.

The patterns and designs are so intricate, and the fabrics so delicate to work with, that it normally takes Guo Pei's studio two and a half years to complete a collection.

Of one dress laced with 6K gold strands, Guo Pei said that because gold threads are so delicate, her embroiderers often rethread the needle nearly 300 times a day because it breaks.

"[One on my dresses] took 30 months to make," Pei said in Brett Kelly's documentary. "... 20 years ago, you couldn't find anyone who did embroidery. These 300 [embroiderers] we trained [ourselves.]"

In the Wall Street Journal interview, Pei explained, "Royal embroidery was lost over a century ago when the Chinese royal family was dismissed. So, right now we are trying to bring it back. Sometimes I would have four of my best embroiderers work for ten months on just one garment. The gown ... exhibited at the Metropolitan Museum of Art [in 2015] ... took two years to complete. It took 50,000 man-hours and 100 embroiderers five months to do the embroidery. ... [My] employees are artisans ...".

The collections of Guo Pei are a visually stunning representation of the past's ongoing conversation with the present. Her work echoes the generations of artisans that came before her. The care with which her pieces are constructed honors all those who were once forbidden from creating.

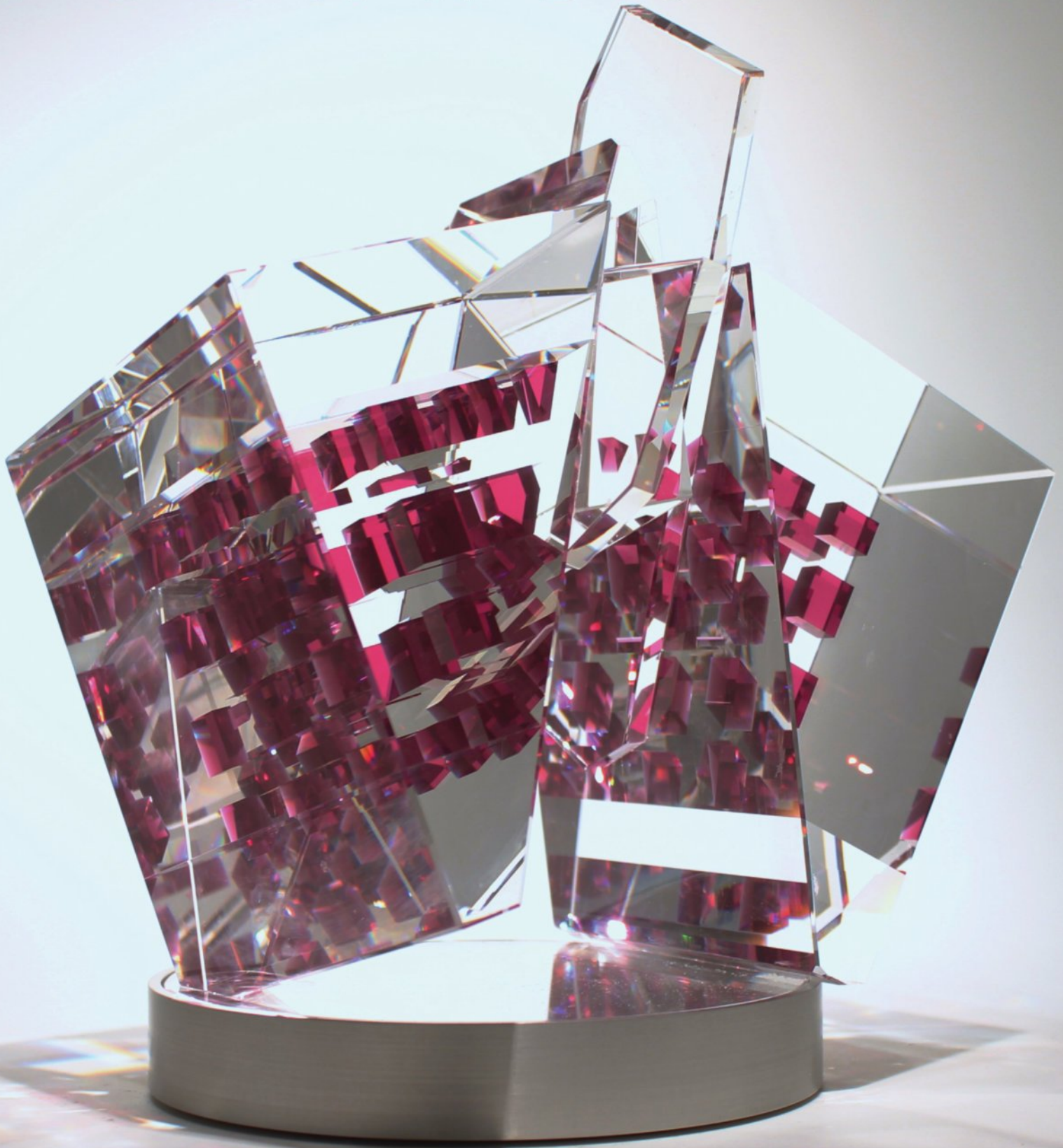
We'll leave the final word to Guo Pei. She has her own hopes for what her life might echo to future designers.

"... I know many young people have ambitions to be famous and successful one day ... [But] it is not one's destination. ... Passion is what matters more. ... If, one day, you choose to be a designer out of love, because you want to create beauty to be shared with the world, that you want to leave something for this society and our world, that you feel a need to help other people ... that is, I think, what we should all pursue." – Guo Pei in her interview with Only Fashion Network.

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



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Physical Spiritual Dichotomy Human Existence

**SIR DANIEL WINN'S
EXISTENTIAL SURREALISM**

Written by Teresa Greco
Photographs by Ray Kachatorian
Originally published in Preferred Magazine

Internationally recognized blue-chip artist, fine-art curator, awarded entrepreneur, and highly respected philanthropist, the art of Sir Daniel Winn represents a remarkable fusion of a technique reminiscent of the Renaissance masters with a contemporary approach to communicating a message that speaks to a global community. Winn's artistic philosophy conveys messages of balance, optimism, and courage by combining detailed realism with surrealis-

Mondial Art Academia. His oil paintings and sculptures are highly sought after, ranging from \$50,000 to \$5 million US. Among many other distinctions, he is the Board Chairman of The Academy of Fine Art Foundation, CEO and curator of Masterpiece Publishing, Inc., and Founder of Winn Slavin Fine Art, one of the most prestigious art galleries in Beverly Hills, which manages, fosters and connects a wide range of artists with global art collectors.



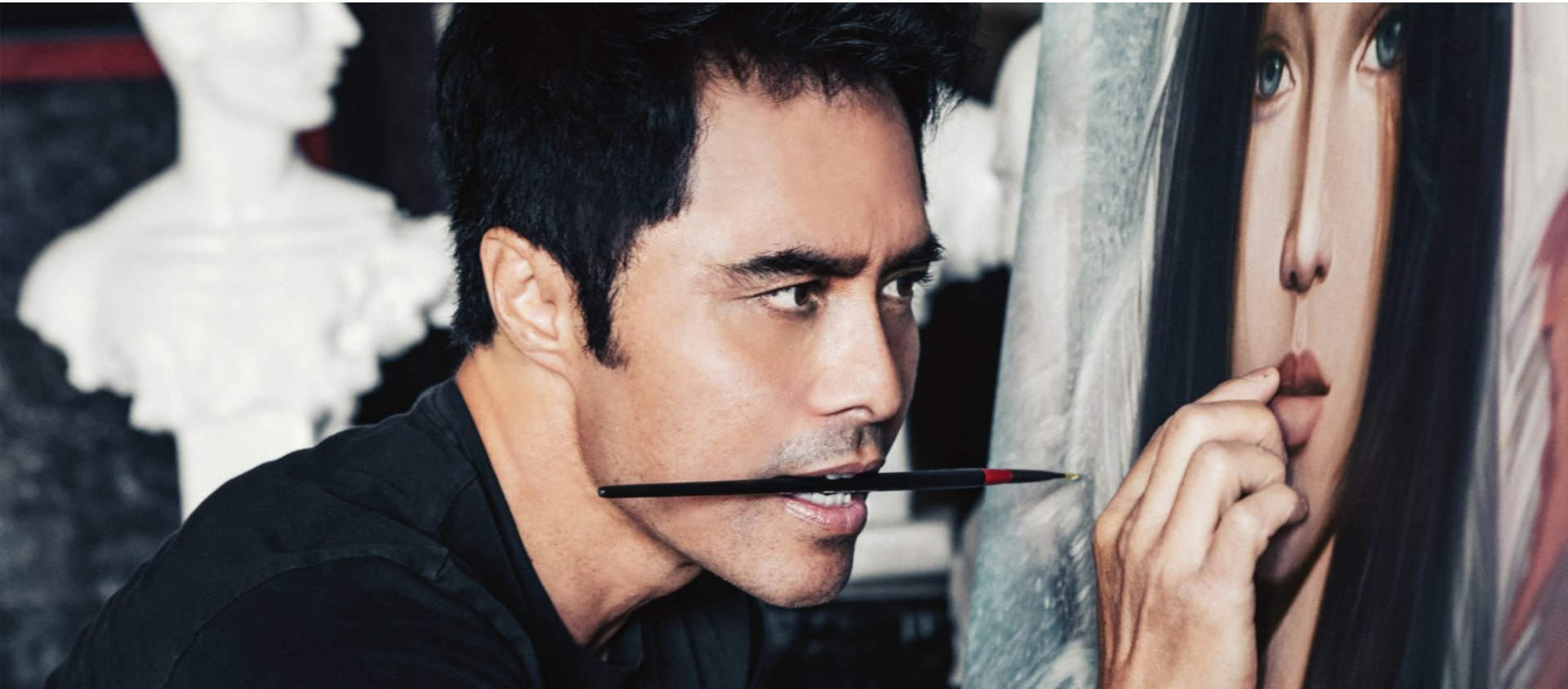
tic and abstract elements. His artwork juxtaposes ideas of self-determination with providence, individualism with community, and the mundane with the exceptional.

At the age of 54, multi-talented artist Sir Daniel Winn has remarkable achievements. This Vietnamese American artist has had work on display world wide, including at the Shanghai Art Museum in a dual exhibition with Salvador Dalí and with the work of Pablo Picasso (coming in spring 2021). He won the prestigious Médaille D'or for sculpture from the Grand Jury of the

His family evacuated to the United States when Saigon fell on April 30, 1975

Winn was born in Bien Hoa, Vietnam, on June 19, 1966. His family evacuated to the United States when Saigon fell on April 30, 1975, with little more than the clothes on their backs. As a child refugee from Vietnam, the bright and inquisitive Winn excelled in academics while at the same time supporting his younger sibling, allowing his parents to earn a living. He went

His artwork juxtaposes ideas of self-determination with providence, individualism with community, and the mundane with the exceptional.



on to study medicine, despite his dream of being an artist. "In those early days, I always cherished a passion for art. Drawing and creativity came to me as naturally as breath," he expresses. However, while studying reconstructive surgery at the University of California Irvine medical school, he broke from family expectations and set out to pursue a life in the world of art.

Deciding to open a small gallery and frame shop, Winn had remarkable success and established other high-end galleries in Newport Beach and Laguna Beach, California. In 1997, he founded Masterpiece Publishing, Inc., which helps to identify obscure artists and develop their artistic style to bring them national and in-

ternational prominence. Acting as an agent and curator, Winn curates museum and gallery exhibitions throughout North America and Asia.

In 2009, The Asian Business Association of Orange County, California, recognized Winn as one of the top Asian 'Entrepreneurs of the Year' for his outstanding work in the fine arts industry. Sir Daniel went on to earn the 2009 California Legislature Assembly Recognition Award, the 2014 California Senate Resolution Recipient as a Publisher for Contemporary Artists, and the 2018 Philanthropic Artist of the Year Award.

Besides his devotion to his businesses, Winn is an avid philanthropist. In 2001, Winn used his connections to establish The Academy of Fine Art Foundation, a pub-



lic charity dedicated to using art for the benefit of humanity. He is also active in raising funds to provide medical services and basic necessities to underprivileged children and families in the U.S. and Vietnam. “If I see need, I just give. Sometimes I give money; sometimes I donate paintings to auctions. When we give, we get so much happiness back,” he admits. In recognition of his direct support to humanitarian causes, having directly assisted in raising over three million dollars for non-profit aid in the United States and Asia, Winn was honoured with the prestigious title of “Sir” when knighted in 2018 under the Princely House of Schaumburg-Lippe-Nachod. Sir Daniel Winn is one of only five recipients of the title in the history of this royal family.

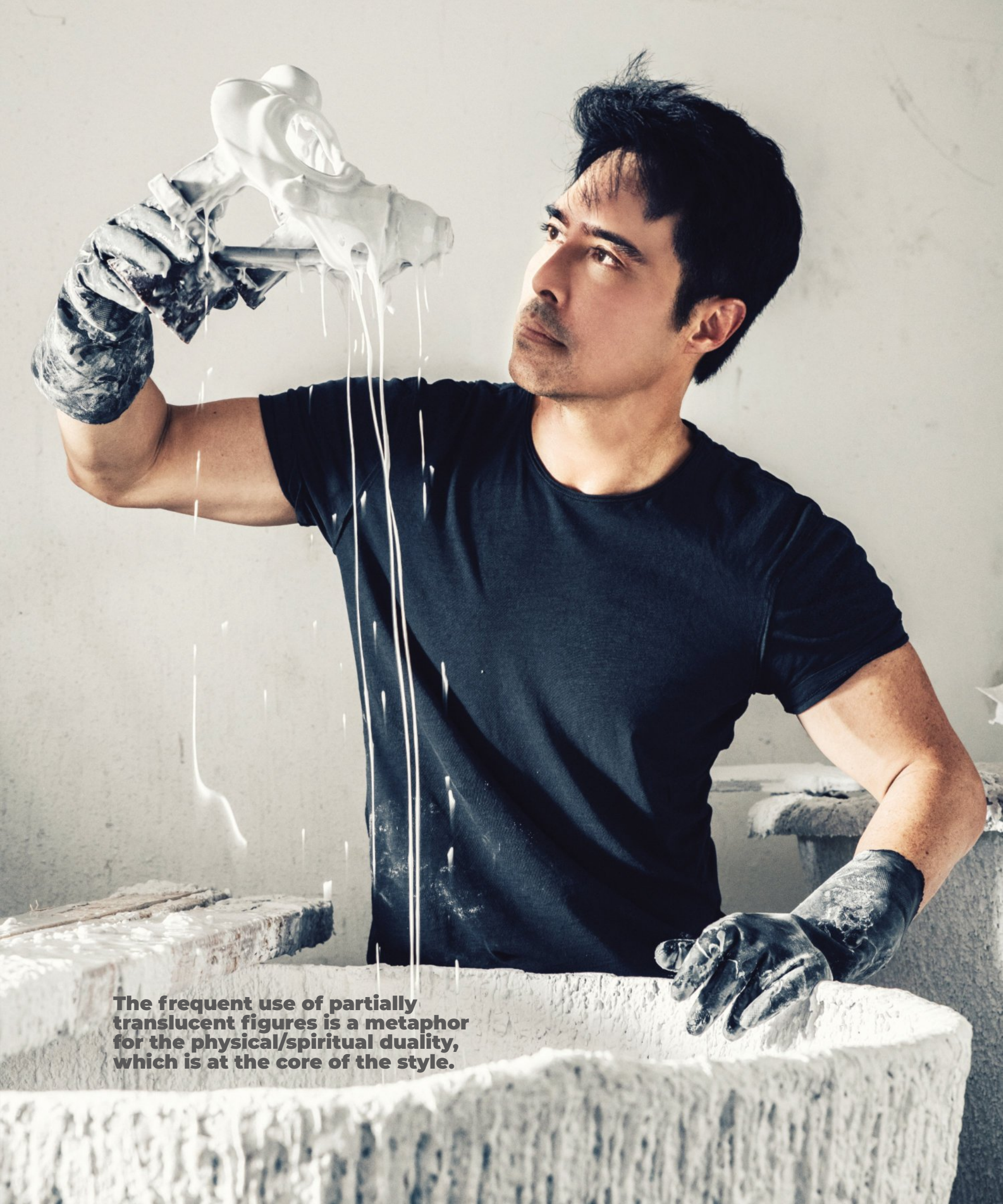
Winn’s innate passion and desire to create his own art finally came to fruition in 2016 when he turned to his own canvas and brushes and began creating in a style

he termed “Existential Surrealism.” During the period 2016-2019, he painted more than 100 paintings and

Existential Surrealism uses a surrealistic style and subject matter to encourage the viewer to examine the nature of existence.

produced more than 30 sculptures. Winn’s medical background also helps free this artist from using models. The human form created by his hand comes from imagination and accurately visualized proportions of the human body.

Existential Surrealism uses a surrealistic style and subject matter to encourage the viewer to examine the nature of existence. He believes, “Through a per-



The frequent use of partially translucent figures is a metaphor for the physical/spiritual duality, which is at the core of the style.





“I want everybody to see my work, their lives and existence as ‘the glass is half full, and never half empty.’”



son's existence, they have the ability to create their own path in life through the use of free will. If you understand death, you appreciate life. In the same way, you can't appreciate joy if you don't understand sadness. I want to embrace both and accept both and make the best of them." The frequent use of partially translucent figures is a metaphor for the physical/spiritual duality, which is at the core of the style. Fields of surreal and abstract backgrounds represent the contrasts that define existence and illustrate a non-denominational view of universal divinity.

"If you understand death, you appreciate life."

Despite the hardships of being a child refugee in the United States, his work portrays hope and inspiration. His experiences as an immigrant who overcame language and culture barriers, as well as racial discrimination, can be seen in his oil paintings that communicate the inherent dichotomy between reality and perception and between the physical and spiritual realms. "I have translated the pain and horror into my own reality, which is positive. I want to bring purity and innocence into my work because without rawness there would be no understanding of purity, grace, and beauty," explains Winn.

For an artist who aims to show the greatness of the universe and explain the reason for human existence on the pillars of the past and our own experience and imagination, the COVID 19 global pandemic not only affected him personally but his artwork as well. The pandemic has given Winn more time to contemplate and reflect on his work, what he wants to do next, and why all this is happening to the world. "Philosophically, during my meditation, it gave me an opportunity to understand even more about Existential Surrealism,

about universal truth and why everything happens the way it does, and why so many people have been affected and lost their lives. In that sense, personally, it gave me more epiphanies. I wouldn't say opportunities, actually, but it gave me more time to create a body of work that reflects our time," expresses Winn.

In terms of his art, the pandemic affected it immensely as his work and philosophy are typically very optimistic and positive. "It's always been that way. I want everybody to see my work, their lives and existence as 'the glass is half full, and never half empty,'" explains Winn. He did, however, find it very difficult to be positive during all the turmoil and uncertainty of COVID 19 and had to find a way to embrace what was happening and come to terms with what the universe has given to all of us. With the help of meditation and yoga, Winn was able to have the following realization that may also spur positive change in others and assist them in seeing the light at the end of this dark tunnel, "There is truth, and there is a purpose for every action and every incident, and there are no coincidences. In a way, there would be no sweet without the sour, or no light without the dark. So whatever darkness there is now, I would say, is a necessity for us to move forward as a culture, society, and humanity."

Sir Daniel Winn's success as an artist, entrepreneur, curator, and philanthropist is a result of his divine artistic talent, affable personality, strong work ethic, spiritual beliefs, and aspiration of helping as many people as he can, sharing, "The only true measure of our lives is the positive influence we have in the lives of others and on humanity as a whole."

DESROCHES

Michel

Written by Bryan Knicely
Executive Director, Yellowstone Art Museum

THE MAN OF M A N Y FACES

Intensely expressive is the accurate term to use regarding the artwork of Michel T. Desroches. In the Neo-expressionism style, he has a strong desire to communicate and represent that which has no physical form with his intense subjectivity and what appears to be a rough handling of his brush or pen. Depicting primarily faces, his paintings are not portraits of people but rather appearances of one's hopes, dreams, emotions, and other fleeting moments across time.

First impressions may not always be what they appear. The first time I met Desroches, he arrived like a whisper with sketchbook in hand. A quick "bonjour" and he opened up much like opening his sketchbook to reveal his penetrating personality and spirit. He filled the space in the gallery with energy as he viewed his work. His dark clothing made him part of the light and shadows similar to his work hanging on the walls, the same light and shadows building complex relationships in his work...and now his interactions of seeing his work for the first time in this space. Soon after, he showed me the sketch he did on the flight, just one of the many sketches in his book, unveiling his prolific style. The lines must get out of him and onto paper...onto anything.



“He has a strong desire to communicate and represent that which has no physical form...”

The lines that Desroches lays on canvas with a proprietary brush and technique are done rapidly and with the intent of capturing the emotion he wants in the painting rather than forming the features of the face. The broad bands and fields of vibrant color are not an attempt to realistically portray the human face, but rather to communicate fleeting and transitory emotional concepts. Desroches commented, "The presence of the line in my practice is a celebration of feverish gesture through a fragile trace of emotion." To witness this in person is quite remarkable. In a demonstration, the observer watches lines stretch across the plain of a sheet of paper. Intent on comprehending the strokes, you will quickly experience the lines transforming into faces, often multiple faces, and you are drawn into the piece by the emotion you see and feel coming across in the work.

"The presence of the soul is paramount."

Desroches settled upon faces as the evident subjects of his paintings because humans instinctively engage in emotion detection upon seeing faces. We learn early in life that an individual's emotions are most ob-

Desroches' desire to portray intense emotions originated largely from his work as an art therapist with people suffering from mental and emotional illness.

viously portrayed in their facial expressions and the detection of those emotions becomes innate and intuitive. Thus, Desroches triggers the viewer's emotional receptiveness by roughly shaping his depictions into the form of a human face. Portraying almost exclusively faces, Desroches states, "The observation of the human face is conducive to subjectivity. The look and mood that emerge from it offer an infinite range of attitudes and emotions. WE all apply emotion detection when seeing a face, it is instinctive. This spontaneous

interpretation often reveals an inner state. This identification of emotion creates an attachment." Walking into the gallery, the faces emerge from the canvases, sometimes quickly as portraits, sometimes slowly as

Drawing a human face is a challenge for me. The presence of the soul is paramount.
Michel Desroches







seen in his exhibit entitled, *Between the Lines*. One, two...five, six, seven, maybe more. First the faces...then the emotions follow.

Desroches' desire to portray intense emotions originated largely from his work as an art therapist with people suffering from mental and emotional illness. In their faces, he often saw a rapid cacophony of intense naked emotion – both simple and complex – as well as the simultaneous dichotomy of suffering and strength exposed in their countenances. “The face is the sophisticated interface that sometimes betrays our inner state. Drawing a human face is a challenge for me. The presence of the soul is paramount.” That quote comes directly from Desroches and is at the core of his expression of emotion in every piece rather than morphological similarity. It will take you a moment, however you will feel the varying emotional state of each face, triggering even your own emotional reaction. Fear, loss, dismay, joy, coyness, euphoria, pensiveness, daydreaming, mystery, and the list goes on as you experience the faces up close and personal. You know these faces. Through human emotions, we all have

Desroches considers himself a symbolist in the sense that the image transcends the representation of the face alone.

been these faces, and your own emotional triggers bring you back to your own experiences. Desroches reveals what we all live, reminding us that we all fluctuate constantly.

Though Desroches' style originates in Art Brut and is heavily influenced by both symbolism and fauvism, it is entirely unique, defying simplistic categorization. This is very much by design as the artist seeks to challenge artistic and stylistic norms in his work.



Desroches considers himself a symbolist in the sense that the image transcends the representation of the face alone. Through his drawing, he is able to achieve montages of faces into one single work. It appears effortlessly complex in the moment as they mystically appear. Desroches works with color, however he is aware of the intrinsic emotions associated with specific colors, and he balances them perfectly together. He has shared the emotions of some while identifying his own emotions and those of others. Desroches conveys these emotions with the viewer in hopes that you, too, will feel the same emotion as seen in his subjects.

The choice of abstraction allows intuition to take its full measure, it is a vector that reflects the unconscious. Released from figurative rationality, the line follows an improvised way, guided by the singularity of each creation in a style forged with experience that deeply inhabits the artist. The lines create sensitive



Rather, he superimposes abstract over representation.

shapes that render the encounter a continuity, the thread that drives the artist, with the fleeting emotion of the moment. Desroches captures and reflects his creative presence through his actions on the canvas. His drawings are halfway between two- and three-dimensions, organic meets geometric, abstraction mimics a dance without repeating the same movement twice. It is obvious that he finds many connections between drawing and music, his being the virtual melody.

Desroches is a native of Montreal, Canada, and he began his artistic career as a self-taught artist doing what you might refer to as abstract improvisation. He later pursued a bachelor's degree in visual and media arts at the University of Quebec at Montreal. His dozens of exhibitions have taken his work across the globe from the Louvre in Paris, as part of the prestigious Salon des Beaux Arts, to the Yellowstone Art Museum in 2019...and beyond. He works daily and is motivated by a strong aesthetic exploration of both figurative and abstract work. Always intending to make the inner voice visible, Desroches is not limited to the representation of that which lies between the lines. Rather, he superimposes abstract over representation. His artistic journey is the progressive symbiosis of entity and creation, leading inevitably to the enhancement of both. As an art therapist, he uses his work with people to help them find their balance through artistic expression. All of us can benefit from that.

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a *pair* fit for **PARIS**

Written by Greg Bloch

What would it have been like to be a teenager in 1920's Paris? To have seen the freedom and possibility of a post-World War I France. Paris was a haven for creative Europeans and Americans alike; what would the atmosphere have been like? To sense the energy, the mystique, almost like a scene from Woody Allen's "Midnight in Paris." The young Pierre Argillet was fortunate enough to be an onlooker to this artistic microcosm.

In 1930, the twenty-year-old Pierre Argillet was already an avid collector of the Futurists, Dadaists, and Surrealists' works. Very early on, he met the most significant artists of the 20th century. As a freelance journalist -- he was never without his trusty Rolleiflex camera -- Argillet stumbled into a community that would make generations of romantics extremely envious. He counted Duchamp, Di Chirico, and Jean Arp among his acquaintances, but when he met the incomparable Dali, it led to a life-long friendship that lasted until the painter's death in 1989.

This meeting led to a thirty-year collaboration, but more importantly, a life-long friendship.

In 1959, Argillet and his wife and partner Genevieve Argillet met with the preeminent Salvador Dali to commission a copper engraving for their first illustrated art book. This meeting led to a thirty-year collaboration, but more importantly, a life-long friendship. The personal relationship between Dali and Argillet strengthened the beauty, depth, and longevity of this collaboration. It was more than just the relationship of an artist and his/her publisher -- it was a creative and nurturing exchange that would lead Dali to create his finished etchings.

When Argillet and Dali initially met, they had discussed what subject matter Dali might etch. Pierre had suggested the ancient world and its mythology, and the subject immediately intrigued Dali, who was always interested in concepts larger than conventional comprehension. Argillet realized that he would need to work side-by-side with Dali, without the distractions of Paris, to allow this collaboration to succeed.

To work more closely with Dali, Pierre and Genevieve took their children every summer for 15 years to the rugged Costa Brava of Spain, where Dali spent his summers in Port Lligat just 45 minutes from his hometown of Figueres. Less the famed "**DALI**" and more the comfortable Salvador, this atmosphere allowed for a broad body of work and a trusting relationship between artist and publisher. Dali would etch all summer, and throughout the following year, he and Argillet would return to Paris to work with the most reputable printmakers.

The marvelous Salvador Dali – Pierre Argillet Collection created during all of the beautiful summers comprised several thematic suites. The suites cover topics of great interest to Dali. Subjects like timeless pieces of literature and issues of great depth and mystery. As would be expected, Dali was drawn to great accomplishments in literature. Their subject matter was rich enough for Dali to interpret in his own unique way, whether it was ancient mythology, the story of Doctor Faust, or the surrealist mantra of Isadore Ducasse's "Le Chants de Maldoror." Dali was more than willing to explore the visual interpretations of some of these most recognizable and complicated literary works.

What makes this collection so special is not just the subject matter chosen for this collaboration or the close personal relationships that gave rise to it, but

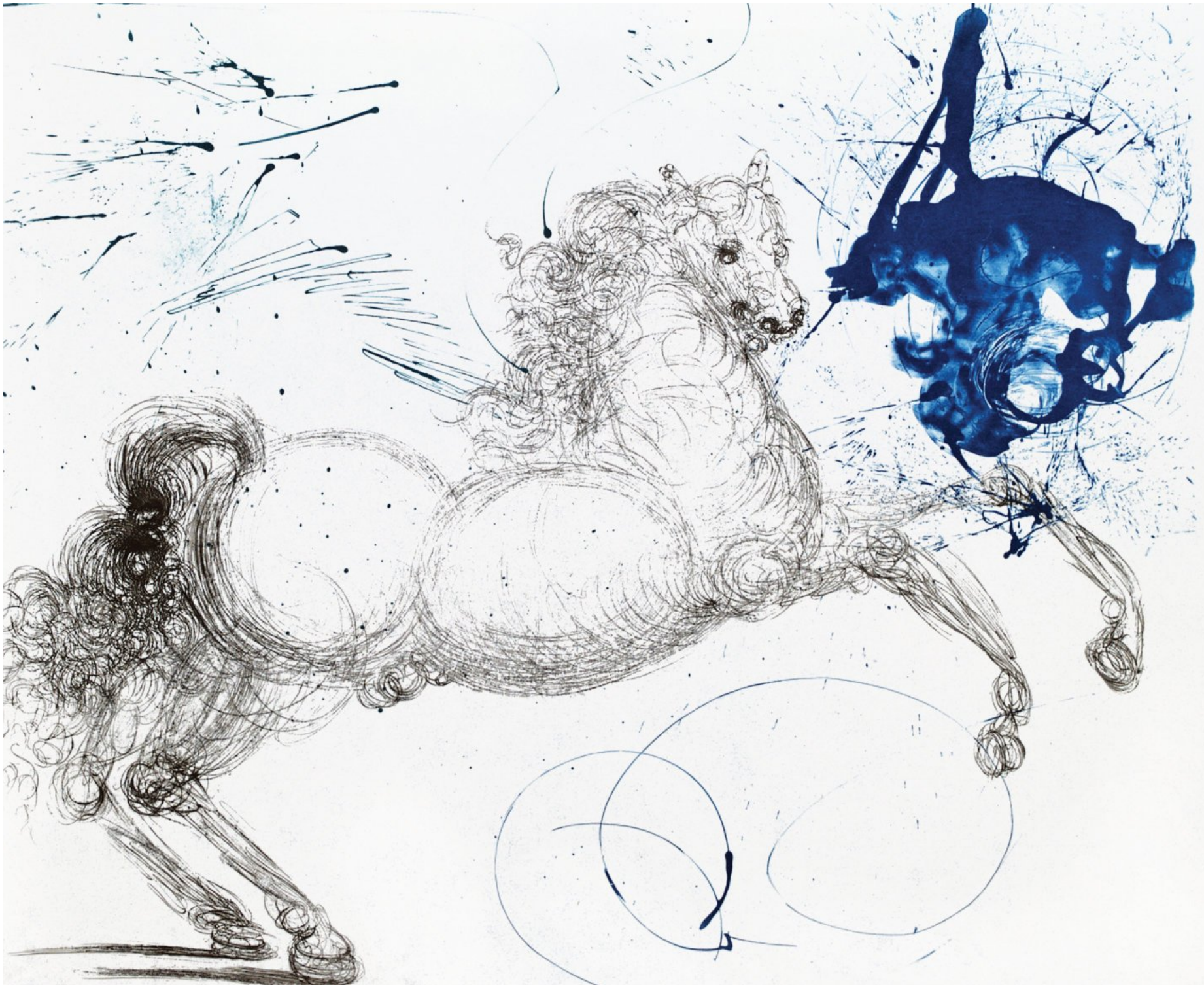
It was a creative and nurturing exchange that would LEAD DALI to create his finished etchings.



also Dali's sheer skill as an artist. Dali worked primarily with a diamond stylus, etching directly into the unforgiving soft copper plate. Much like a drawing, but pressing into the metal with incredible precision and delicacy to produce images that would appear in reverse when pressed. The bold lines, as well as the softest cross-hatching, give each image amazing detail and depth.

Pierre and Genevieve Argillet spent years of their lives as admirers of Salvador Dali. They were friends, colleagues, and publishers for this visionary artist and

In 1971, Pierre Argillet founded the Museum of Surrealism at the Chateau de Vaux-le-Penil in Melun, France.







fortunate to have brought their children along for the ride. The Dali/Argillet collaboration ended in 1973 when the artist chose to publish work through offset lithography. Argillet felt lithography was inadequate to communicate Dali's brilliance, though the two remained fast friends until the artist's passing in 1989. Argillet continued to promote the collection until his own passing in 2001, at which point it passed to his son Jean Christophe, who has maintained the integrity of the collection since and is actively involved in a nascent renaissance of Dali's artwork. In 2005, Jean Christophe Argillet wrote "The Century of Dali,"

the Argillet-Dali collection has also appeared in some of the best-known museums in the world

preserving his childhood experience with the artist and passing on the family stories that are the younger Argillet's legacy.

Jean Christophe Argillet continues to promote and educate on the amazing collection that his parents

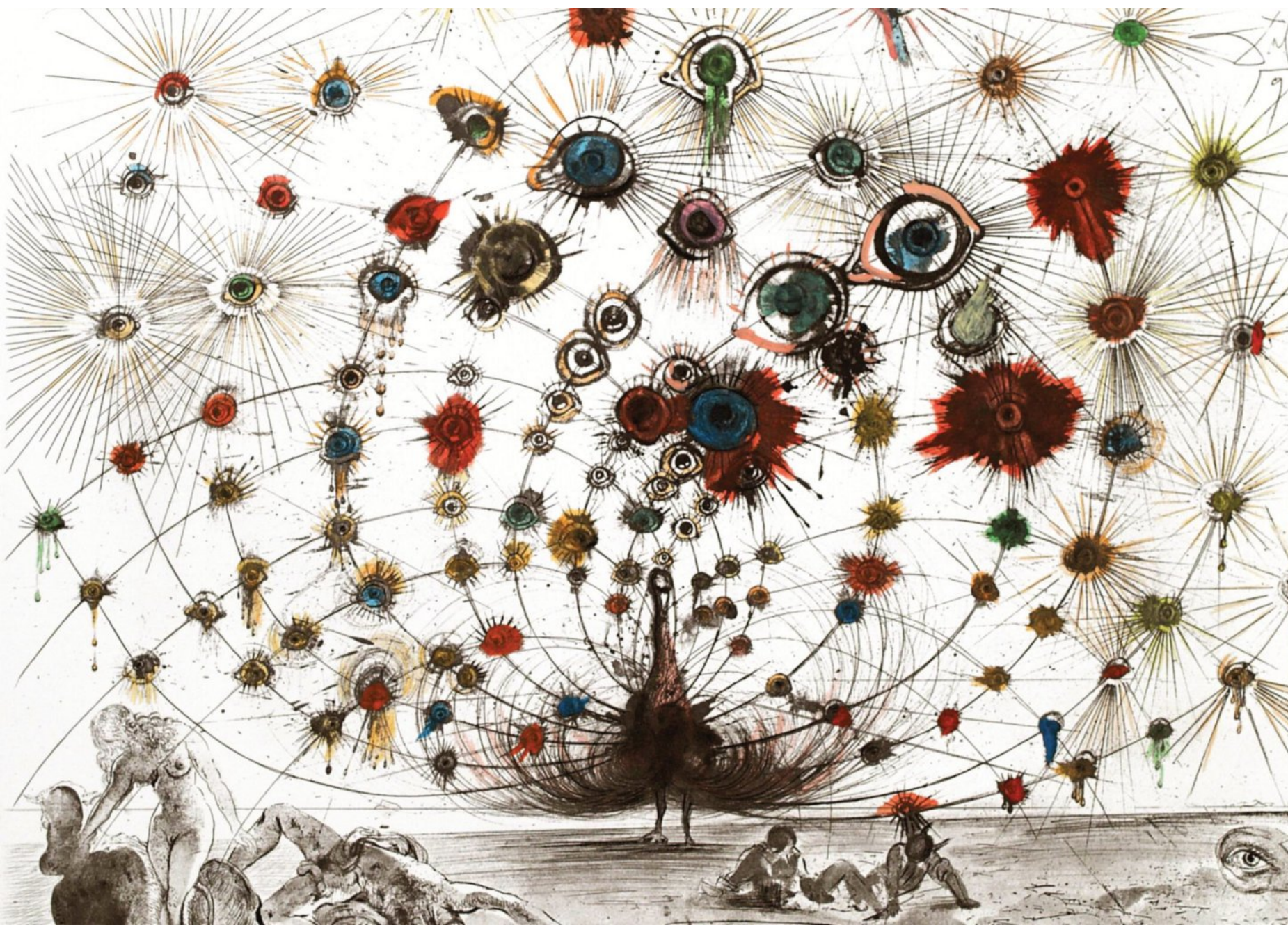
created. In an attempt to preserve these personal stories and insights into these works, Triad Art Group, in collaboration with Jean Christophe Argillet, has created the first complete catalogue raisonne of the Salvador Dali - Pierre Argillet Collection. The collection includes beautiful dry-point etchings, unique one-of-a-kind studies, as well as stunning Aubusson tapestries of selected images from the collection.

In 1971, Pierre Argillet founded the Museum of Surrealism at the Chateau de Vaux-le-Penil in Melun, France. This collection along with the works of many other surrealist artists with whom Argillet had collaborated, adorned the walls of this 73-room chateau, overlooking the Seine. Most striking was the presence

of the impressive Aubusson tapestries dramatically hung over the walls.

Along with Argillet's Museum of Surrealism, the Argillet-Dali collection has also appeared in some of the best-known museums in the world: Dali Teatro-Museo, Figueres, Spain; Musee Pushkin, Moscow; Musee Boymans, Rotterdam; Kunsthaus, Zurich; Staatsgalerie, Stuttgart; Isetan Museum of Art in Tokyo; Daimaru Art Museum, Osaka and the Hiroshima Prefectural Museum of Art, Japan; and the Reynolds-Morse Foundation, St. Petersburg, FL, now the SALVADOR DALI MUSEUM.

dc





Jasmine RASTEGAR

T H R O U G H T H E L O O K I N G G L A S S

Written by Krista Kleiner
Photographs by JL Cederblom

Walking through the double glass doors of the Rastegar residence onto their stunning white marble floor, I felt instantaneously transported into a modern-day angelic escape. Surrounded by white walls and high ceilings, a grand staircase billowed down the side of their sparkling chandelier, giving the feel of an ornately regal museum. But even more captivating than the beautiful structure of their home were the striking pieces of art sprinkled throughout. With the clean backdrop surrounding, it was hard not to feel pulled into each piece.

Given the tough year our world has experienced, one struck me in particular; its placement by their front door also very telling. In soft shades of blue and teal, a woman with a mask held a white rose close to her heart; her eyes, soul piercing. It's realistic yet enchanting essence gave a sense of calm...a sense of peace; a candle in the dark. It quickly reminded of the profound impact art can have telling stories that touch each of us in a uniquely special way.

The depth found within each painting and sculpture in the Rastegar home was very representative of Jasmine's personal story. Through the struggles she and her family endured, blossomed meaningful beauty.



While her early life involved the harsh realities of escaping persecution, she successfully adjusted to her new life in a foreign country. Pivoting from her childhood dream of becoming a teacher, Jasmine pursued a career in law as she felt inspired to fight for justice. Juggling law school and a job in the evening, she got her degree from Abraham Lincoln University in downtown Los Angeles and dove straight into Worker's Compensation Law. Years later, after meeting her husband and starting a family, she made the decision to pivot to the most important career of all – being a full-time mom. It was in this period that she felt she truly experienced the beauty of life.

“It was a very nerve wrecking experience.”

Her belief that life isn't just about what you can get, but about what you can give to the world, led her and her husband to create the *Tree of Love Foundation* in 2020 after being involved in and donating to charities since the beginning of their relationship. Their goal in doing so was to have more of a direct impact and help people of the world from all races, religions, and ethnicities. Together, they deliver meals to about 120 elderly people a month through the Meals of Love Program of Chabad.org. They have also sponsored and founded the opening of three Hebrew day schools in the greater Los Angeles area. One of their main objectives includes supporting those who cannot afford their medical bills. Having helped numerous families, one of the most touching stories is the aid they provided to two sons whose father passed away to Covid-19 when they didn't have the money for his services or to bury him.

Jasmine and her husband, Jacob Rastegar, have not only bonded through their philanthropic work, but through their collection of art. She was kind enough to sit down with us to discuss her incredible journey and what it is that moves her in the art world:



I understand that you came to the United States from Iran as a young child escaping persecution. Do you know much about what caused you and your family to move here?

There was a revolution in Iran. The Shah was toppled, and the Ayatollahs came in and it became an Islamic republic. For some reason, they became unfair to us Jews not allowing us to own much or leave the country freely, slowly taking away our rights and liberties. So, my family decided to seek refuge and the U.S. accepted us.

I'm so glad that it worked out for you and your family. Do you remember or know if it was a difficult process?

It definitely was. We had to get fake passports with fictitious names through people who had the connections. Thank goodness my father had enough money for us to afford them so we could get out, especially because my brother was fourteen at the time and would have had to enlist in the army. Given that there was a war going on with Iraq as well, my parents didn't want that to happen. So, we lowered his age in the passport so he could travel. They then interviewed us at the airport knowing that Jews would do this sort of thing trying to leave. It was a very nerve wrecking experience.

How old were you and your siblings at the time?

I was four, my sister was a newborn, my other sister was five, my oldest sister was ten and my brother was fourteen.

What a fragile age to be going through all of this. Where did you first go once you left?

We had to go through an immigration process that required us to live in Switzerland for six months, then Italy for six months to wait for our papers before finally being able to come here.

So many hoops to jump through. People often underestimate how much people go through to come here.

You're right. New language...new culture...new friends...new community...new everything.

When we finally got here, I was five and starting kindergarten. With the Iran hostage crisis going on, people were really standoffish. They had a hard time differentiating that the government is very different than the people of Iran. It was really tough.

I can only imagine. What I've found is that these sorts of challenges create a lot of depth and compassion within people because they know what it's like to struggle.

That's so true.

Were your parents also into collecting art?

Yes, my parents always had art around the house. I remember walking around looking at the pieces they had and becoming very intrigued as early as ten-years-old.

How has your taste changed over time?

I always liked scenery and portraits and then I started liking abstract art a lot, which has influenced some of my recent purchases.

What would you consider to be your current favorite artist and style?

I would say Sir Daniel Winn and his existential surrealism. He's brilliant. The way he draws, his technique, everything.

Do you have a favorite piece?

Sir Daniel Winn's *Innocence*.

What would you say attracts you to it?

The way he drew the woman makes me feel like I can feel her feelings. The background is very abstract while the person is very realistic. The way he draws the fingers and hands is incredible – it's like an actual photograph. I also love how he brings surrealism to his art while still being photo realistic.

It's a fascinating combination.

It really takes me into the art and gives me a sense of calm as if the world is innocent and there's no worries.

How would you describe the rest of your art collection?

I'm also interested in horses and Royo draws horses beautifully, so we have a piece from him. He draws women beautifully too and actually drew a sketch portrait of me with one of my babies – it's one of my favorites. The way Royo draws is really pretty because he can give you a sense of being in the picture.

I'm also a big fan of Ira Reines' sculptures. We have quite a few of them. I think they're brilliantly carved. When you look at them, you wouldn't think that they are made of clay and bronze. They look like an actual body in that you can see every natural curve and crevice.

You have a great variety between your pieces. What guides you in making your selections?

All of this art is essentially an investment, but I don't put up anything in my home that I don't enjoy looking at. So my first guide is to ask, "Do I like to look at it? Does it move me in some way?" I definitely don't like anything sad or anything too surreal. More feel good.

It makes sense to keep the type of feel you're bringing to your home in mind, especially having a family.

Exactly. Because art changes the vibe of your home. The second consideration I have is the value as the goal is for it to increase over the years.

What helps you decide what would make a good investment?

We have art advisors and do a lot of research on our own.

What is the largest increase in value that you have seen in one of your purchases?

Well, we just started collecting a little over a year ago, so it's a little early to say, but we do expect to see big increases over the years.

Her belief that life isn't just about what you can get, but about what you can GIVE to the world.

You mentioned that you had children. How old are they?

8, 6 and 4.

Do you include them in the process and teach them along the way?

Very much so. My eldest actually has a favorite piece – The Nurse by Sir Daniel Winn. He's very intuitive and asks a lot of questions and I love to answer them.

I understand that philanthropy is an important part of your life, as it is with mine, so I greatly appreciate that. What inspired you to focus on this?

I always believed in the concept of helping and being Jewish, charity is part of the teachings. I think it only makes sense to share wealth if you have it. People don't need much to live a good life and I believe the more you share the better. I think it brings blessings upon your life and I find true happiness in sharing.



They deliver meals to about 120 elderly people a month through the MEALS OF LOVE Program...

“It really takes me into the art and gives me a SENSE OF CALM as if the world is innocent and there’s no worries.”



My husband and I actually founded our own nonprofit foundation this year, called the Tree of Love Foundation, where we basically help people with medical necessities but are unable to afford them.

That’s beautiful – and so relevant given what everyone’s going through with the pandemic. Does your husband also have an interest in art and collecting it?

Yes, it’s an interest we both simultaneously started getting into.

Does he have similar taste as you?

He likes surrealism much more than I do. And he looooves Picasso. He’s one of his favorites. He likes abstract modern as well and of course he loves the art we have up.

Sounds like a good range between you two. How would you say collecting art has impacted your lives?

I feel very blessed to be able to bring the beauty into my own home and enjoy it on a daily basis. It constantly reminds me of how blessed I am. And it’s really nice to have, very calming, to have the art around and receive its energy.

Beautifully said. Do you have any advice to give someone who is new to collecting art?

I would say buy what you like, not what everyone else likes. Buy something that will be a good investment, but still something that you like because you’re going to be looking at it until it appreciates in value. You’re going to be stuck with it. So, you better like it. Better not bring a bad vibe into your home. (both laugh)

Wise words.

dc

do @Oldworld



Portrait of Cimabue**

C I M A B U E

T O S H E D T H E F I R S T L I G H T

Written by Aaron Parten

Italian artist Cimabue is regarded by many as a legendary figure in art history. That said though, during his lifetime he did not bask in the glory due such an evolutionary creator. Creating at the cusp of an artistic period, the works of Cimabue lent to the popularization of naturalism and realism in art. While still relying on the Byzantine style most common of the period, Cimabue's alterations began to catch on, leading the way for the artistic movements to come, namely the Italian Renaissance. Cimabue is the first artist to be written about in Giorgio Vasari's *Lives of the Most Excellent Italian Painters, Sculptors, and Architects*. Vasari was, among other practices, an author who was the first to use the term Renaissance in print. He writes of Cimabue that he "was to shed the first light on the art of painting", solidifying his position, even among early art historians, as a pioneering figure. It is believed that he was born in 1240, in Florence,

"He was to shed the first light on the art of painting."

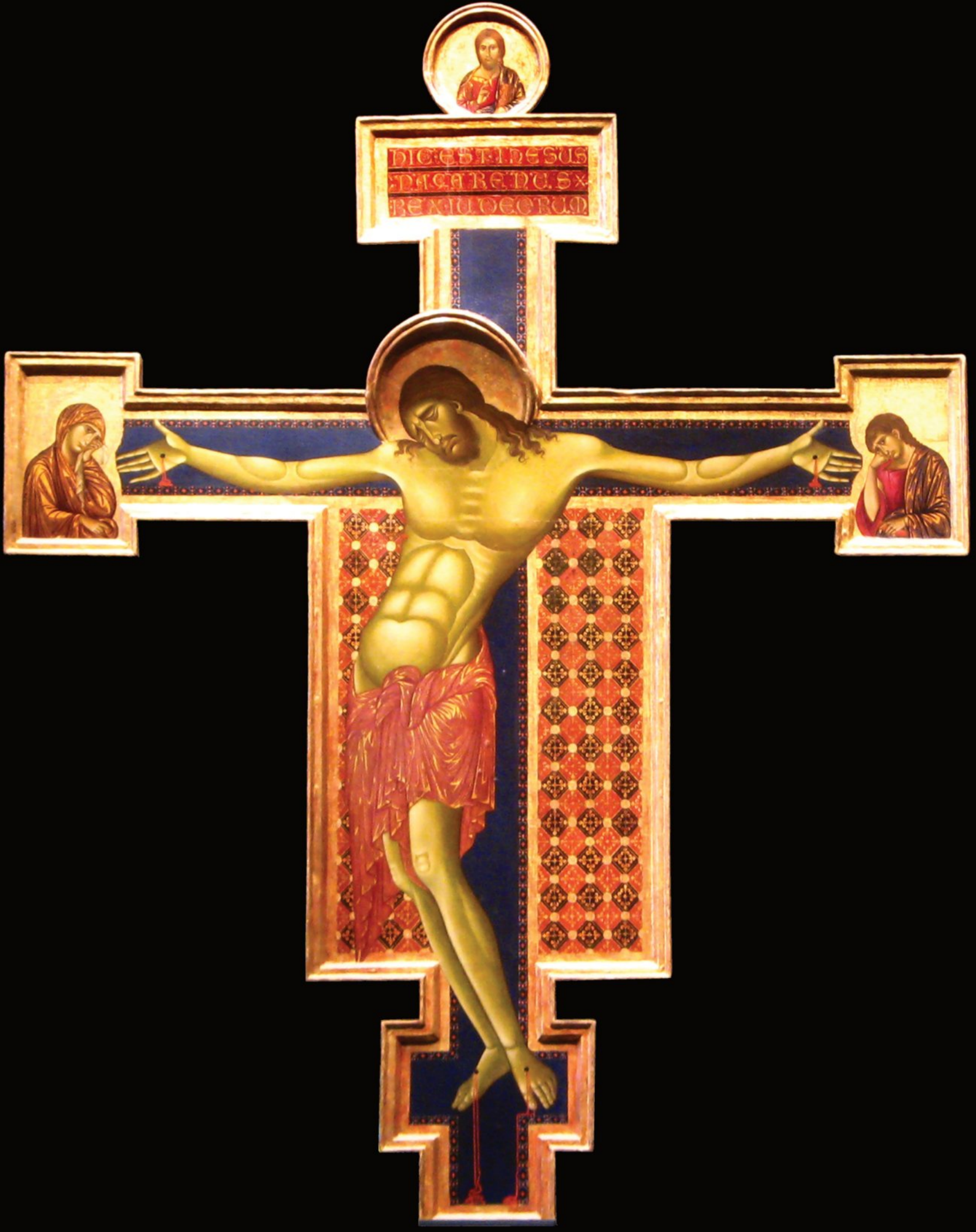
Italy, and died in 1302 at the age of 62, in Pisa, Italy. No official information is available concerning the early training of Cimabue. However, some inferences point toward influence from the likes of Italo-Byzantine painter Giunta Pisano, as well as Coppo di Marcovaldo, the latter having been a possible mentor.

Commonly known as Cimabue, the Italian artist was born Bencivieni di Pepo, or Benvenuto di Giuseppe in modern Italian. It is claimed that through a later error Cimabue became a family name. This name is best translated as "Bullheaded." According to commenters of the time, this was a rather fitting title for the artist. There are declarations of Cimabue's destruction of his work, no matter the value, in the face of any faults, found by others or by the artist himself. Perhaps seen

as a waste in the eyes of some, it is, in part, the result of such egregious acts that Cimabue distinguished himself from the many anonymous artists of the Middle Ages.

Rather than a pre-stretched canvas, Cimabue worked on primarily self-made panels of wood.

While the stylistic approach to his work broke away from the mold, Cimabue's physical means of production fell consistently in line with what was common of the time. Artists of this era, Cimabue included, faced far less of a "separation between the art and the craft". This means that while an artist today will more often than not visit an art store and simply purchase all of their necessary supplies, this was not an option in the days of Cimabue. Rather than a pre-stretched canvas, Cimabue worked on primarily self-made panels of wood. Egg tempera was the "paint" medium of choice through much of history, until the 15th century with the invention of oil paints. Egg tempera is a mixture of colored pigments and the yolk of an egg, which acts as a binding agent. While egg tempera works wonderfully for paintings in terms of permanency, it is quite difficult to work with as a result of its extremely rapid drying time. In addition to the use of tempera, Cimabue worked with distemper, a thinner and more delicate type of paint, which is far less permanent than tempera. He also created in the art of mosaic, which is produced through the arrangement of many small, hard, colored objects, such as glass or stone. For better or for worse, Cimabue's technical crafting ability, along with that of many of his contemporaries, was in many ways superior to those of present-day artists, primarily out of sheer necessity.



Crucifix by Cimabue at Arezzo



Crucifix by Coppo di Marcovaldo

In Cimabue's work, one will recognize numerous stylistic hints to the beginning of the Renaissance. His unification of traditional Byzantine techniques, such as elongated noses and hands, will often be seen paired with advanced use of lines in, for example, a subject's clothing. This use of line is not solely a point of decoration, but an effort to bring forth the three-dimensional aspects of the draped cloth.

Few of Cimabue's works remain, even less with exact ties to the artist. His earliest work is believed to be a Crucifix at the Basilica of San Dominico in Arezzo, Italy. The piece is dated sometime around the year 1270 and was created using the previously discussed tempera paint. This piece alone illustrates the advancements which Cimabue was making, both in the technical process and the emotional presentation of his content. Jesus is depicted on the cross with Mary, the mother of

Jesus, to his left, and John the Evangelist to his right. While we do see Cimabue's previously mentioned technical application of lines used to give a sense of depth on Jesus' loincloth, it is magnified on these two figures. A more life-like figure is created in the folds and hangs which are present in their draped clothing.

In the depiction of Jesus himself, the viewer is faced with greater evidence of pain and suffering than had been focused on in more traditional depictions. This is achieved through the strong contortions found in his body, along with a heavy lean toward the left, covering a portion of the cross' decorative border. Cimabue works a deeper level of expression into this piece, bringing in a more focused humanistic element, resulting in a breakdown of any barrier between the viewer and Jesus' suffering. At first glance, with no context, this response may be somewhat lost to a modern viewer of the piece. When

...it is evident that Cimabue was bringing to the art world an emotionally developed stance on creation.

compared to an earlier crucifix created by Coppo di Marcovaldo we begin to understand the drama exemplified by the exaggerated lean and stress seen in the body of Jesus. In the direct comparison of these two pieces, it is evident that Cimabue was bringing to the art world an emotionally developed stance on creation. Viewers will also note that while Marcovaldo applies some use of line to add detail to the fabric, it is used far less than in the crucifix by Cimabue. It is through these variations and additions that Cimabue was able to shed new light on something

which had been created in likeness, time and time again.

In *Santa Trinita Maestà*, an altarpiece created for the church of Santa Trinita, Florence (now residing in the Uffizi Gallery, also in Florence), we find that Cimabue furthers his altering of the traditions found in the Byzantine style popular of the time. The image focuses on the Virgin Mary holding Jesus in her lap, surrounded by angels, with Jeremiah, Abraham, David, and Isaiah framed below. This piece glistens in golden glory, used for both function and form in the case of this altarpiece. Cimabue's work, in

The luminescence of the gold would have given the painting an ability to pop and be easier seen in such an environment.

these circumstances, was originally on display toward the back of what would have been a rather dark church. The luminescence of the gold would have given the painting an ability to pop and be easier seen in such an environment. Symbolically the gold represents the light of Heaven. We again see Cimabue's use of line to give the clothing in the artwork a developed level of depth and dimension. In the detail image above, we can see that these lines provide an indication of the existence of the Virgin Mary's knees and their influence on the flow of her clothing. This advancement aside, one may notice the disagreement of perspective found throughout. As this piece would have been hung high above the altar, it may be deemed strange that we are looking down at the throne. This dissonance continues moving down, as we can note that in the same setting, we are looking straight across at the disciples. This is not to say Cimabue did not possess the technical



Santa Trinita Maestà**



skill to incorporate such perspectives, rather it strengthens the fact that this was still a period of stylistic evolution. Recognizing such points, we can see that while Cimabue was on a journey to art history's next movement, he had not yet arrived.

Cimabue's most recent piece is his only with direct documentation connecting him to its creation. This is his rendition of John the Evangelist, a part of *Christ enthroned with the Virgin and St John*, a 151.5" x 88" mosaic in the apse of Pisa Cathedral. The entirety of this mosaic was the collaborative effort of three artists, including Francesco da Pisa, Cimabue, and Vincino da Pistoia. Taking over after Francesco da Pisa completed the figure of Christ, Cimabue worked on his depiction of John the Evangelist for a reported 94 days. It was not until almost 20 years after the death of

Cimabue that the piece was officially finished, by Vincino da Pistoia.

A closer look at each of the three figures in this mosaic helps to reveal the chronology in which they were created. We begin with Francesco da Pisa's depiction of Christ in the center. On its own, this rendition looks to display some levels of depth and naturalism within the lines placed on the clothing and in the hair of Christ. When seen next to Cimabue's depiction of St. John though, Pisa's application of this technique is less than advanced. Along with Cimabue's developed use of line to imply depth and movement, we can see shading applied beneath the jawline of Saint John. This shading continues in Vincino da Pistoia's depiction of Mary. Pistoia's portrayal of lifelike, naturally hanging clothing is beyond even that of Cimabue's, and makes Pisa's

look comparatively archaic. The collaborative effort of artists relatively contemporary to one another, though during a period of evolution in the artistic world, shows points of variation working together as one. Such creations act as a timeline through a part of art history, presented in a single masterpiece. Such a limited extant collection of Cimabue's work means the market availability is just as limited. On October 27th, 2019 this point was cemented, as a piece by Cimabue set the record high sales price for a medieval painting sold at auction. The piece was *Christ Mocked*, a 10.2" by 8" painting created with tempera and gold leaf on poplar panel and was auctioned at the Actéon Hôtel des Ventes, in Senlis, Oise. The small painting was found in the kitchen of an elderly French woman and sold for \$26.6 million to an anonymous buyer.

The small painting was found in the kitchen of an elderly French woman and sold for \$26.6 million to an anonymous buyer.

Beyond the legacy left behind by Cimabue through his paintings, the impact he had on his fellow artist helped to lead an irreversible evolution in the world of art. He left an imprint on his contemporaries, to then be passed on to the masters who would follow him. These masters include Giotto, attributed with the creation of the Florentine School, a movement from which eventually came household names such as Michelangelo, Raphael, and Leonardo da Vinci. Cimabue's efforts to develop a naturalistic approach to art helped open the minds of later artists to new possibilities.

To reach the status of master in any discipline, one's technical ability must of course be of the highest quality, though their endeavors must continue beyond simple creation. To mark one's space in history, a myr-

riad of compelling points and achievements must come together. Cimabue, while perhaps not securing his name on the common tongue quite like Leonardo da Vinci or Vincent van Gogh, is a master in his own right. The harsh self-critique and high standard to which Cimabue held himself, without limiting his creative approach, brought an evolutionary figure to the world of art. Giving himself the freedom to take influence from the masters before him, without finding restraint within what had been done, allowed for development in perspective. A new understanding of what could work in the creation of art, along with what would actually be accepted, was spearheaded by Cimabue. There is skill in creation, but there is mastery in the provision of evolutionary influence.

dc



Christ Mocked



Psst...

...WANNA BUY A MUSEUM MASTERPIECE?

Written by Randall J. Slavin, Publisher

Before Covid-19, such a line would likely have come only from an art thief or forger. Amid the pandemic, however, art museums have suffered to the point that some are auctioning off cherished works from their permanent collections.

The financial strain of the pandemic and the resulting lockdowns has been overwhelming. In a November 2020 survey by the American Alliance of Museums, 30% of museum directors expressed doubt that their institutions would still be around in twelve months

without a significant influx of financial support from currently unknown sources.

Many were resigned that their museums would permanently close in 2021. Over half of the museums surveyed only had enough financial reserves for six months – or less – of continued operations.

According to the *2018 Art by the Numbers* survey conducted by the Association of Art Museum Directors, government funding only accounts for 18% of museum revenues. Another 22% comes from earnings on long-term endowments, which are often heavily invested in the financial market and subject to its economic uncertainties. The lion's share of revenues – 31% – derives from museum operations such as general admissions, memberships, fund-raising events, and venue rentals, which have been nearly non-existent since early 2020.

“Deaccessioning” is the formal term for the sale of works from a museum's collection, and it has traditionally been something of a dirty word. Before the pandemic, the Association of Art Museum Directors (AAMD), the de rigueur guardian and professional standard-bearer for art museums in North America,



forbade its members from deaccessioning works except to expand or refine the museum's collection, preferably in an exchange with another museum. It was acceptable to sell a Picasso to buy a Degas, but unacceptable to sell a Picasso to pay salaries or refurbish the museum itself.

There are good reasons for tight restrictions on deaccessioning. First, art museums are the public guardians of fine art – they are the only place the general public can physically experience rare works by historically significant artists. Works of art deaccessioned from a museum collection often end up in uber-wealthy private collections to be enjoyed only by a privileged few.

Second, deaccessioning is often subject to both public and legal scrutiny. An unpopular, high-profile sale of important artwork can result in public outcry reducing museum attendance and discouraging would-be donors from gifting other significant works to the institution. Some deaccessions have prompted state attorneys general to conduct lengthy investigations of the sale's legality and appropriateness.

Third, when art is gifted to a museum, the donor generally intends it to stay in the local community. Even when the donor doesn't make a formal legal restriction, a deaccession of that artwork can bring significant negative publicity, and even legal challenges or attempts to rescind the gift.

Some museum insiders have expressed concerns that widespread deaccessioning could *negatively* impact a museum's long-term financial condition by demotivating museum boards and staff to fund operations through other means. Others note that museums are often controlled by a governing board of wealthy and politically influential art collectors and express concern, perhaps undeservedly, about the risk of corruption in deaccessioning.


In April 2020, in response to the pandemic's foreseeable strain on museums' financial conditions, the AAMD temporarily eased its restrictions for two years. The relaxed guidelines allow for the deaccessioning of works to provide for the "direct care of the collection" and also suspend penalties for previously unacceptable uses of endowments, trusts, and donations for general operating expenses.

Advocates of further relaxing of deaccessioning guidelines argue that the considered and discriminating sale of a portion of a collection is preferable to a museum's closure. Especially since most museums have far more works than they can exhibit – the largest museums only exhibit about 5% of their collection at any one time.

Over half of the museums surveyed only had enough financial reserves for six months...

Even before the pandemic, some museums deaccessioned works in defiance of the AAMD rules. In 2018, the Berkshire Museum in Massachusetts sold 22 artworks, including two of its most valuable Norman Rockwell paintings, for a total of \$53.2 million. The sale funds were designated to refurbish and repair Berkshire's century-old physical campus and shore up its endowment. The deal required a favorable ruling from the Massachusetts Supreme Court due to lawsuits against the museum to stop the deaccession.

Under the AAMD's revised rules and due to the financial pressures brought by the pandemic, deaccessioning is happening more frequently than ever. There is still significant pushback on deaccessioning, but desperate times, unfortunately, call for desperate measures, and the opposition is waning.

A large, modern museum gallery with a high ceiling and white columns. A central white column has the text "THE CHRONICLES OF NEW YORK CITY" written vertically on it. To the right, a large wall is covered in a dense grid of small, black human figures in various poses. In the background, a large window displays a historical scene with a sign that says "HOTEL HUDSON". Several people are visible in the gallery, including a man and a woman in the foreground looking at the wall of figures. There are also some small digital displays on the floor near the central column.

THE CHRONICLES OF NEW YORK CITY

In October 2020, the Brooklyn Museum conducted two deaccessions of works from its 160,000 piece collection.

In October 2020, the Brooklyn Museum conducted two deaccessions of works from its 160,000 piece collection. The first auction, held at Christie's, consisted of nine Old Master paintings, including rare works by Lucas Cranach the Elder, Francesco Botticini, and Gustave Courbet. The auction grossed \$6.6 million. The second auction, held at Sotheby's, raised \$19.9 million and consisted of seven Modern Master artworks, including paintings by Claude Monet, Edgar Degas, Joan Miró, and Henri Matisse.

There is still significant pushback on deaccessioning, but desperate times, unfortunately, call for desperate measures.

cially titled "The Virgin and Child with the Infant St. John," it is an exceedingly rare, round, high-relief marble sculpture and the only Michelangelo sculpture in a British museum. It was first discussed as a possible deaccession in 1978 as the Royal Academy – which is



PALM SPRINGS ART MUSEUM deaccessioned a significant painting by Helen Frankenthaler for \$3.9 million.

In the same auction that included Brooklyn's Modern Masters, the Palm Springs Art Museum deaccessioned a significant painting by Helen Frankenthaler for \$3.9 million. In contrast, the Baltimore Museum, responding to public pressure, canceled its intended sale of two Contemporary Master paintings at that same auction just two hours prior.

Perhaps the highest-profile work ever suggested for deaccessioning was Michelangelo's "Taddei Tondo," owned by the Royal Academy of Art in London. Offi-

not subject to the AAMD rules – faced a severe financial shortfall. In September 2020, Royal Academicians again raised the prospect of selling the sculpture to save 150 jobs at the museum. Despite an estimated value of \$127 million, the Royal Academy has decreed that it will not deaccession the sculpture, maintaining that the 150 jobs on the chopping block are redundant and unnecessary.

The Royal Academy's discussion about deaccessioning such a precious work is particularly troubling. Not

only because there are only two extant Michelangelo sculpture tondos, but because in Europe, deaccessioning is perceived not just as a dirty word but very nearly as a scandalous crime.

Given the large number of museums facing closure in 2021, it is inevitable that deaccessioning will continue at an even greater pace throughout the year. Even when we have the pandemic sufficiently under control to permit museums to reopen in meaningful ways, many will likely continue to suffer under debt assumed during the closure.

Absent some tremendous outpouring of public or private grants, servicing that debt could bring an additional wave of permanent closures preceded by a wave of deaccessioning.

If you're reading this with an eye towards acquiring something spectacularly rare from a museum deaccession, I want to encourage you to do so – but with a caveat and a personal entreaty.

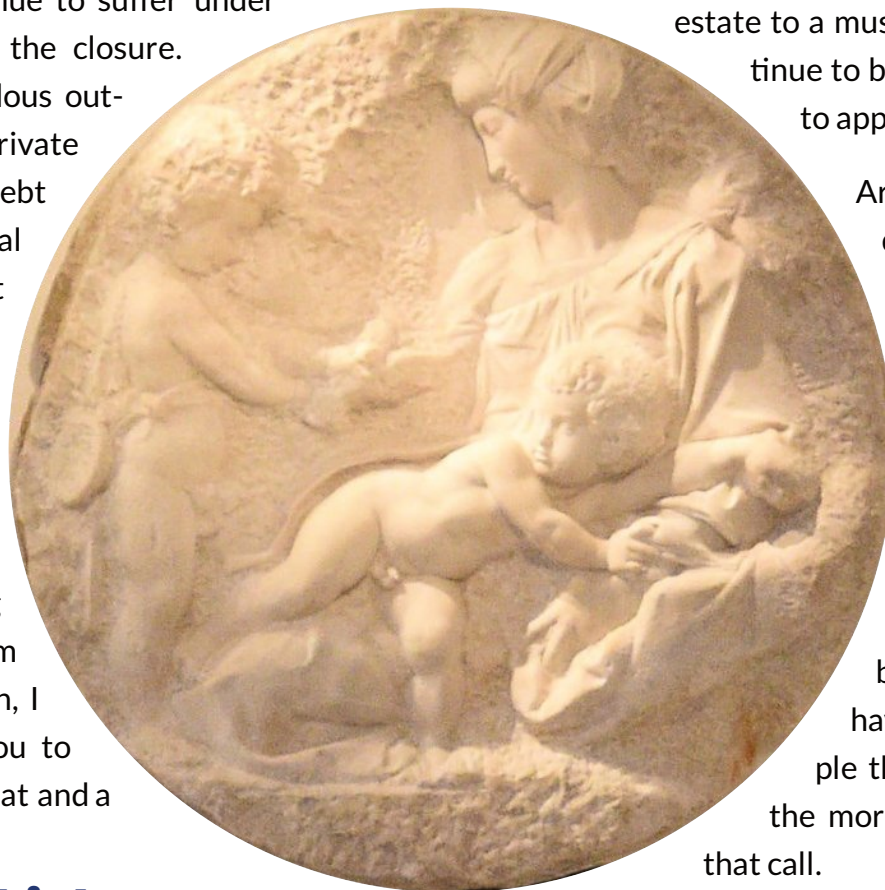
Perhaps the highest-profile work ever suggested for deaccessioning was Michelangelo's "Taddei Tondo."

Your acquisition of a deaccessioned artwork will help fund the selling museum in a difficult time and hope -

fully assist their continuous operation, ensuring the rest of their collection can be appreciated by the visiting public. While that is in itself commendable, even

Some museum insiders have expressed concerns that widespread deaccessioning could negatively impact a museum's long-term financial condition.

more commendable would be to find a way to return that artwork to the public trust. Consider a long-term or even permanent loan back to a museum. Think about bequeathing the painting or sculpture in your estate to a museum so that it will continue to be available to the public to appreciate.



Art, particularly museum-quality art, is so much more than pretty and valuable – it is a rare, precious, and irreplaceable part of history. It calls to our better nature as human beings and inspires us as a society to become more than we have been: the more people that experience that art, the more people who will hear that call.

What we accomplish in life is more important than what we accumulate. Returning a rare masterpiece to the public trust for countless future generations to appreciate is an act worthy of veneration, an act that will benefit humanity.

dc

Randall J. Slavin is the Publisher of Art Confidential Magazine and a 24 year veteran of the art industry. He has served as an artist agent, primary dealer, business curator, and gallery owner during his career. Although his formal education is in business, information systems, and economics, he has been surrounded by art his entire life as the son of an artist.

A
DISCOVERY
for the
RECORDS

Written by Aaron Parten



Salvator Mundi - restored

The pioneer and ultimate epitome of the Renaissance Man, Leonardo da Vinci was a perfectionist across his many endeavors. Known for his interest in science, engineering, mathematics, and of course art, it is the paintings of da Vinci that have made him into the household name he is today, holding global prominence even 500 years after his death. The Mona Lisa, housed at the Louvre in Paris France, is the most well known painting ever created and is one of the fewer than 20 believed to have been completed and officially attributed to the artist. A relatively recent addition has found its way into this exclusive collection of verified da Vinci creations, Salvator Mundi.

Salvator Mundi, translating to "savior of the world", depicts the figure of Christ in a traditional positioning, providing his blessing with one hand and holding an orb in the other. This is the first painting to have been accepted by scholars as a genuine da Vinci in over a century. In this piece, we come to face the obsession da Vinci applied throughout his studies and creations. In Salvator Mundi, the tone is on par with many of da Vinci's paintings, one of mystery and a sense of knowledge yet to be unlocked. Throughout the piece, some

This is the first painting to have been accepted by scholars as a genuine da Vinci in over a century.

attributes may hold meaning beyond that of what is assumed at first glance. With the use of such a puzzle-like technique throughout his entire collection of work, da Vinci is able to evoke a fascination within each viewer, enticing them to spend further time with the piece, working to unlock what it may possess.

Da Vinci's obsession over detail, from the sketches in his notebooks to the Mona Lisa, is also found embedded in Salvator Mundi. Each lock of hair is crafted

through a delicate layering of paint. Each air bubble in the rock crystal orb is given its energy through a tiny dash of white contrasted by an even tinier hint of a black shadow. This painting also displays an expert application of the technique of sfumato, derived from the Italian word for smoke, and pioneered by da Vinci. The blending of colors and tones in such a way that no perceivable lines or transitions are visible brings a sense of life to the figure. It is a similar life found amongst the modest allure of the Mona Lisa.

Similarly alluring is the transaction history of this painting. Originally a commission for King Louis VII around 1500, it was next recorded in the possession of Henrietta Maria and King Charles I of England. After the execution of King Charles I the painting was sold to pay off debts, though was again returned when the crown was restored with King Charles II. It was then



Francesco Melzi Portrait of Leonardo**



passed to his successor King James II, eventually making its way into the collection of Buckingham House. In 1763 Buckingham House was sold, became Buckingham Palace, and its contents were sold along with it, including *Salvator Mundi*. From that sale until its purchase by Francis Cooke in the 19th century its location was unknown. It was sold to Cooke, a prominent collector, as a copy by a follower of da Vinci, and remained in his collection until 1958. Not much attention was paid to the piece and it was sold that year at Sotheby's for 45 pounds. It re-

The discovery of a PENTIMENTO acted as a powerful moment in which this painting's legitimacy as a genuine da Vinci began to take hold.

mained in collections in the United States until 2005 when it was sold again as a copy in Louisiana to a consortium lead by Robert Simon. There was hope that the piece may come to light as a genuine da Vinci creation. It was at this point that the restoration of the painting was tasked to Diane Modestini.

When Modestini began her work on the painting she claimed that it being an original by da Vinci was not even a thought in her mind. The piece was heavily overpainted at the time and was widely accepted as the work of an influenced da Vinci follower or simply a copy. The discovery of a pentimento acted as a powerful moment in which this painting's legitimacy as a genuine da Vinci began to take hold. Pentimento is a term used to indicate a change in heart by the artist during the creation process. The change of heart uncovered in this instance was the adjustment of the positioning of Christ's thumb on his hand giving the blessing. Af-

ter the discovery of this adjustment, further microscopic inspection and special X-ray scans revealed even more, such as the V in Christ's robes being moved slightly downwards and a pendant placed in a new spot. Someone making a copy of a painting would not take these steps of adjustment. Also, found along the upper lip, are minute holes filled with dark charcoal-



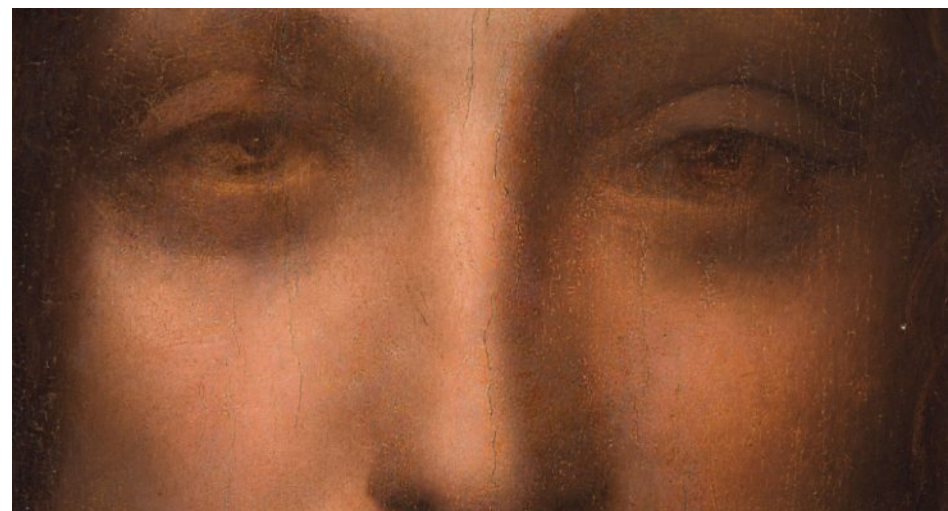
like dust, indicating the transfer of a drawing onto the surface before its creation, another step that would not be taken in the creation of a copy. Such physical discoveries helped to build the case supporting Leonardo da Vinci's creation of the Salvator Mundi. Beyond its full life of unknown attribution and multiple exchanges of ownership, there is no denying that at this point in its existence Salvator Mundi is best known as a record-setter. On November 15th, 2017 the painting became the most expensive to ever be sold at public auction. Prince Badr bin Abdullah paid \$450,312,500, including taxes and fees, for the piece

Abdullah paid \$450,312,500, including taxes and fees, for the piece at Christie's in New York.



at Christie's in New York. The purchase was made on behalf of Abu Dhabi's Department of Culture and Tourism, with the painting set to go on display at the Louvre Abu Dhabi. This purchase did not mark the end of Salvator Mundi's mysterious existence though. The proposed unveiling of the painting at the then-new museum has since been postponed without reason. The painting has not been seen since that historic day at the auction house. As of writing this, there are numerous ideas as to where the painting could be located, the two of which hold the most validity being, a vault in Geneva or a super yacht sailing in the Red Sea. For the time being, we can only wait and hope that this masterpiece soon returns to the viewership of the public. While a true feat of aesthetic brilliance, the full story of Salvator Mundi shows the multitude of other variables that go into establishing the perceived value of such a piece. As powerful as the depiction itself, this associated story and the attached provenance hold their own place in art history.

dc



The painting has not been seen since that historic day at the auction house.



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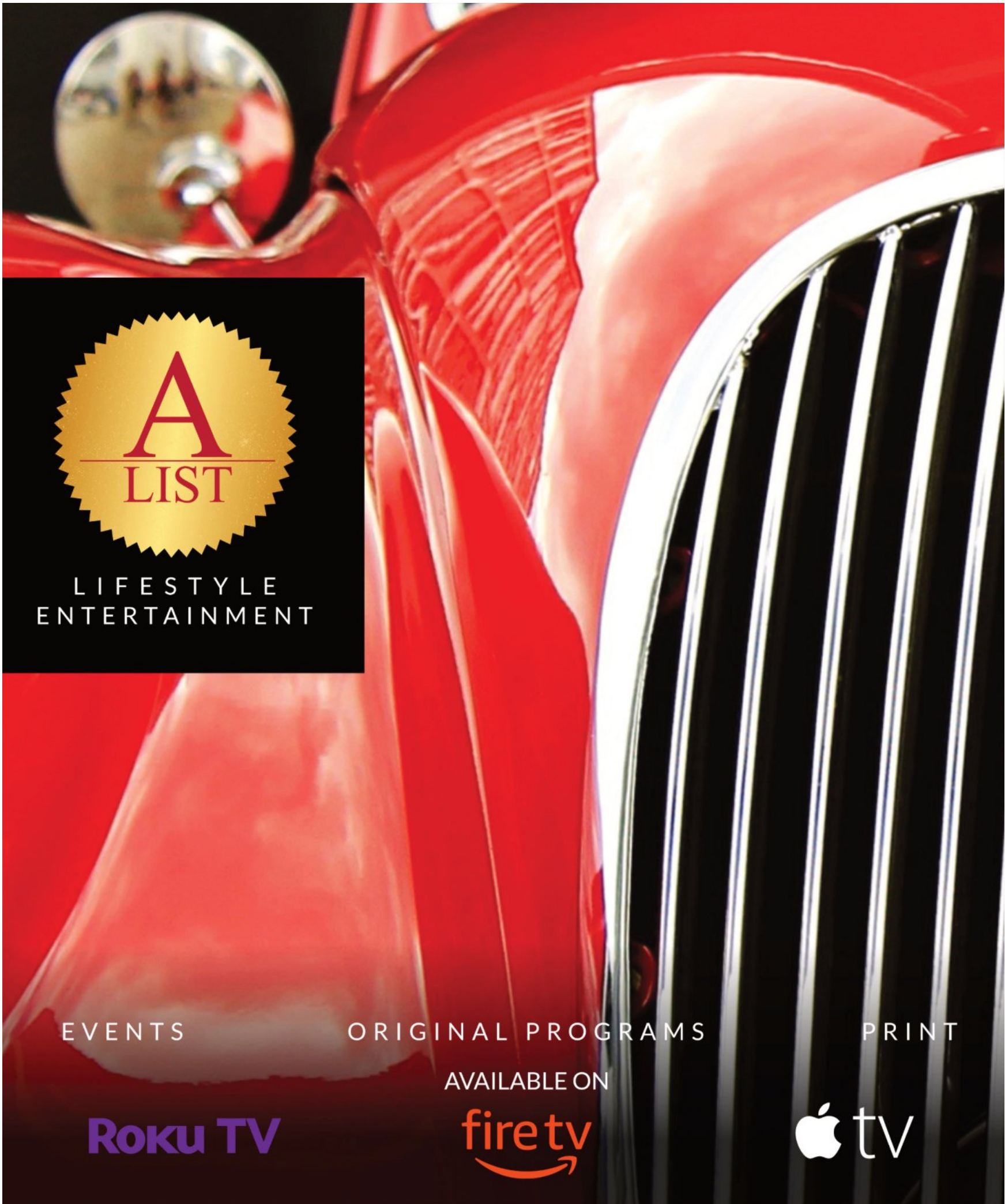
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PANDEMIC IMPACT

ON THE ART MARKET

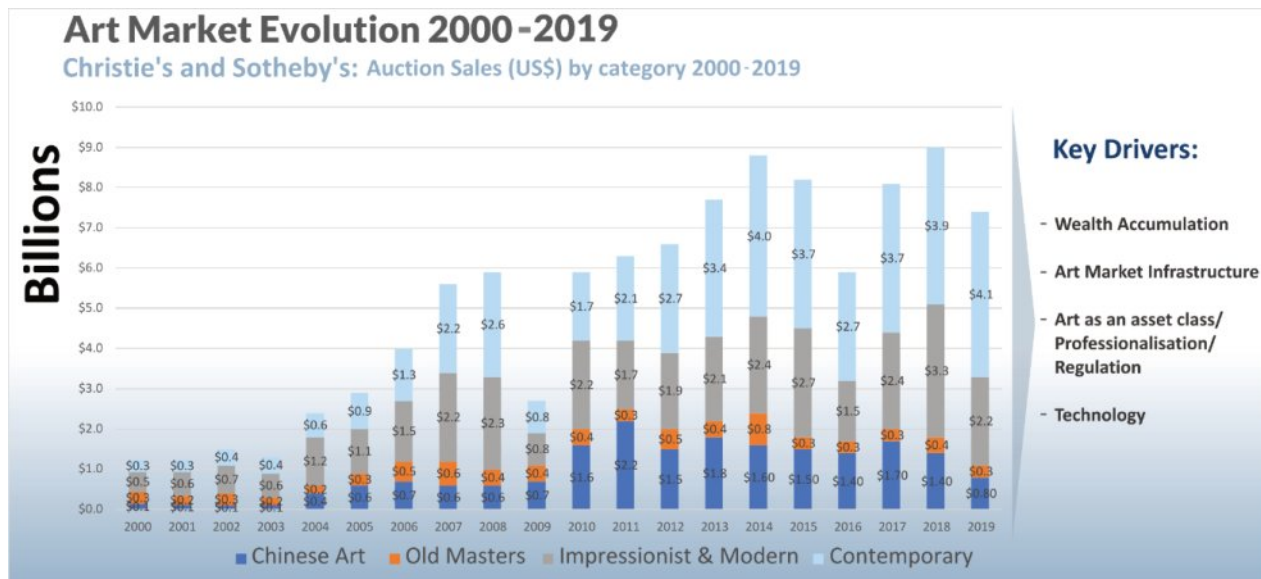
Written by Elsie Arredondo,
ISA AM, Fine Art Appraiser,
Owner ENA Appraisals

As we close out the 2020 calendar year with the pandemic still spreading in many parts of the world, those of us in the business of collecting and appraising art are asking, what has been the economic impact to the art market? In this article, I will be attempting to answer this question by sharing my research on the topic. And since the holidays have recently passed, I will be evoking the spirit of Charles Dickens by reviewing the art market of past, present and future.

Art Market of Past: Auction Sales 2000 to 2019

On September 28, 2020 Talk Galleries (A Think Tank for Galleries) hosted an online talk with Anders Petterson who provided insightful information regarding the art market.

The graph titled, Art Market Evolution, included art sales by Christie's and Sotheby's for Chinese, Old



Source: Anders Petterson, Founder and Managing Director, ArtTactic, London and Talking Galleries, Online Talks | September 28, 2020

Masters, Impressionist, Modern and Contemporary art for the last twenty years. This graph reflects an art market that has grown more than six times in the millennium. Just looking at sales of artwork for Post War Contemporary art, that category alone has grown from \$300 Million to \$4.1 Billion. Even given the current pandemic, the industry overall is in a better and more stable position than it was twenty years ago.

Key drivers listed to the right of the graph reflect a heightened interest in the arts as an investment with higher wealth. In addition, the art market infrastructure has significantly grown in the past twenty years with a boom in new Art Fairs, Biennials, Art Galleries and auction houses around the world. According to Petterson, these factors have contributed to a bigger, stronger art market going into this year. Also listed as a key factor is Technology. On the next graph, we take a closer look at the driver of technology.

Further information presented by Petterson, lists art sales from all major online platforms from around the

world starting in 2013 to 2019. The Online Art Sales graph shows a slow growth reflecting only a fraction of overall art sales accounting for only 7% of sales in 2019. There are speculations for why this has been the case, however, the data does lead us to conclude there was a reluctance to embrace selling artwork on a digital platform going into 2020.

Present Art Market: January to August 2020

The Pandemic showed us how vulnerable the art market is to the physical nature of how art transactions are done. The next graph tells the story of what happened when COVID-19 virus was officially announced as a pandemic by the CDC in March of 2020. Art Fairs and gallery events around the world were cancelled and all sales stopped abruptly. This graph shows a 36% decline in all gallery sales and a 49% in all auction sales occurring the first half of this year. This significant drop was devastating but the art market quickly adapted and pivoted to selling online making a 255% jump from



Source: Anders Petterson, Founder and Managing Director, ArtTactic, London and Talking Galleries, Online Talks | September 28, 2020

previous online only auction sales. Although the market was impacted by the pandemic, the demand for art remained.

Future Art Market: A Hybrid World

As we ready ourselves for the new year and beyond, I remain hopeful. Hopeful for a vaccine and a speedy economic recovery. As a result, the art market will recover from the setbacks of this year. The market is already adapting to overcome challenges via online sales and will continue to evolve in the use of technology as never before.

In my opinion, the art market will never be all digital, but the digital component of the art world will become much stronger than it has been in the past. It will become a hybrid of both offline and

online where the lines of either are blurred. Being available for clients any time by offering multi-channel experiences, sometimes in person and others online. With this evolution and adoption of technology, the art market will be better positioned to reach younger generation of buyers who are digitally inclined and more comfortable buying art online than previous generations. This adoption will make the art market much stronger moving forward. In short, the pandemic has had an impact to the art market. The aspect of technology will be staying and playing a bigger yet complementary role to what was and in doing so, ensuring the continued growth of the art market.



Source: Anders Petterson, Founder and Managing Director, ArtTactic, London and Talking Galleries, Online Talks | September 28, 2020



SHARON

A L L I C O T T I

LABOUR OF LOVE

Written by Ondy Sweetman

As the art world moves closer toward adopting conceptual art as the mainstream, representational artists using live models have become increasingly rare. Sharon Allicotti is one who has dedicated her life's purpose to that of keeping figurative realist painting and drawing alive.

Born and raised in Southern California, Allicotti's Los Angeles-based studio includes old work stowed away from four decades of practice while her latest works-in-process hang mounted on easels. She received her MFA from the esteemed School of Fine Arts at California State University Long Beach and has worked as an art professor where she has made a profound impact on innumerable younger artists. The pinnacle of her career as an art professor was establishing the Laguna College of Art Design's MFA in Painting program, which is now a thriving Southern California graduate program. Now retired from teaching, Allicotti remains

active as a mentor to an enclave of former students in her commitment to service of others.

She now works in her studio full time and curates exhibitions at local art institutions and private galleries. As a feminist, Allicotti is dedicated to both mentoring younger woman artists and championing the female voice in the art world that has traditionally been dominated by male artists. Allicotti rang in 2020 like many of us, with hope and positivity for the future unaware that a global pandemic would change the face of the world as we know it and usher in a year of social and political unrest. She undertook a massive feat as curator of a 30 woman show at SoLA Contemporary – a

Allicotti's work is first and foremost about people.



Dry Birth **



Actress As Window Sitter **

nonprofit artist-run organization in Los Angeles' Crenshaw District. The exhibition, titled *Women by Women 2020: Depictions and Interpretations by Greater Los Angeles Women* was composed of 30 representational female artists running from January 18 – March 7, 2020, closing just before the World Health Organization announced a global pandemic.

Allicotti is dedicated to both mentoring younger woman artists and championing the female voice in the art world...

I was honored to have some of my photography included in the exhibition alongside celebrated painters and multi-media artists who are destined to become the next generation of representational artists carrying on the artistic traditions that Allicotti's life work champions. Many of the artists included in the exhibition are now professional artists that Allicotti once taught in either undergraduate or graduate programs. The exhibition, as the title suggests, featured works that depict the female form and probe what it means to be a woman living in the 21st century. The show acknowledged how far we have come as women while also asserting the fact that culturally, we still have a long way to go in order to achieve true equality with men.

She has not once but numerous times had to usher out male visitors...who came to gawk at beautiful female nudes posing in her classroom.

While speaking with Allicotti on her experiences in the art world, she shared challenges of being one of the few female professors at Laguna College of Art & Design, which was dominated by a male faculty and administration. While teaching, she has not once but numerous times had to usher out male visitors, including campus personnel, who came to gawk at beautiful female nudes posing in her classroom. Artist models, both historically and to this day, have in many instances been treated poorly by artists who hire these hard-working, skilled professionals as mere subjects to be objectified in their paintings. As a humanist, Allicotti does the opposite, she builds strong relationships with her models and life-time friendships, while also providing them with supplemental income through their work. One such example is Jacqueline Nicolini, who she hired as a live model more than 20 years ago when Nicolini was an undergraduate art student at Cal State Long Beach. While walking Nicolini to her car after a modeling session, she saw one of Nicolini's drawings. Seeing highly-skilled talent, Sharon encouraged Nicolini to pursue an MFA. Nicolini is now a lauded representational painter in her own right and a professor of studio art.

You can see Sharon's affinity for Nicolini who posed for "Dry Birth", in which Allicotti explores the psychologically-evocative associations between the body, the interior space of an automobile, and the undulating, barren land forms outside. Her process for creating this striking pastel on paper entailed visiting and photographing the desert to create the exterior landscape seen from the vantage point of a vintage car's interior. It also included countless live model drawing sessions of Nicolini in her studio. As a colorist, she seamlessly created a color scheme blending the man-made car with the natural landscape. She scavenged a red vintage car seat and brought it into her studio in order to capture the red hues of the seat reflecting

light on to Nicolini's skin that also plays off of the subtle, beige tones of the desert landscape.

In the words of Allicotti, "My work embraces the time-honored practice of creating psychologically resonant pictorial tableau emphasizing an evocative, lyrical relationship between the human subject (or artifacts) and the environment in which they are situated. I strive to compellingly depict observed appearances, remaining faithful to the distinctive features my subject – but ultimately – to transcend illusionist specificity in favor of eliciting a more universal response: the beholder's empathy. It is my belief that representational art's power lies in its capacity to provoke imaginative interpretation, especially through recognition of our common experience."

As a lifelong Angeleno, her work also becomes historical documentation of the city she loves.

Allicotti's work is first and foremost about people. A rigorous taskmaster, her process begins with ideas and rough sketches, then moves to creating a cartoon (a full-size line drawing) before transferring the underdrawing onto paper or canvas. She finally applies paint or pastel and invests hours building layers of paint, pastel or both to create a rich quality of depth. In total, she spends hundreds of hours on each work demanding perfection of herself. Allicotti considers her models as collaborators in telling a pictorial story that evolves from ideas she gleans from their mood, conversation or movement. While she masterfully completes each work leaving no detail undone, Allicotti leaves the stories in her visual narrative unfinished so that the viewer can engage and interpret the work's imagery from their own psychological states or imagination. She considers her paintings to be like a

Rorschach test in that viewers will often explain to her what the subjects depicted are thinking and feeling, "finishing" the story that Allicotti begins on canvas.

"Actress as Window Sitter" is an example of Allicotti's abiding interest in combining three distinct genres...

In creating "Actress as Window Sitter", Allicotti met Angela Sarafyan on the set of James Gray's *The Immigrant* while on location with her husband who was the editor of the film. The work continues her observation and use of combined interior and exterior settings, rhythmic repetition of forms, dramatic play of light and shadow, as well as her distinctive color palate consisting of multiple layers of marks on the canvas. In many ways, it is not just the form that creates a visually harmonious relationship between the interior and exterior imagery, it is her expert use of reflected, ambient color. "Actress as Window Sitter" is an example of Allicotti's abiding interest in combining three distinct genres: portraiture, interior settings and exterior landscapes. The pears on the windowsill, seen in several previous works, play off the forms of the human sitter's body and in essence, the pears become anthropomorphic figures unto themselves.

As a lifelong Angeleno, her work also becomes historical documentation of the city she loves. In "Russian Man on Los Angeles Train", her long time model and friend, Serge Martinenko, a Latvian immigrant and up-and-coming film editor, sits as he peers at an object while riding the Amtrak train alongside the LA River. In the background, is the iconic 6th Street Bridge that connected the traditionally LatinX community in Boyle Heights with Downtown Los Angeles' various business districts prior to its demolition in 2016. Serendipitously, she had extensive documentation of

the bridge from her many Amtrak rides to visit Nicolini in San Diego, prior to its removal by the city. She drew the landscapes from photos and Martinenko from life in countless hours of posing in her studio with a car seat and drapery, set up in front of a light-filled window, standing in for the train compartment.

It is artists like Sharon who keep the classical traditions of representational painting and drawing alive...

Allicotti's life work is intertwined with teaching and her commitment to serving the larger community while also carving out time spent alone to honor the labor of painting in solitude, and the decades-long effort to develop friendships and mentorships with her models. It is artists like Sharon who keep the classical traditions of representational painting and drawing alive as the art world swiftly moves into the future exploring new mediums, different modalities and forging forward with new artistic movements in reaction to the past.

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William & THE OGDEN

Written by Ondy Sweetman

New Orleans, the city that gave birth to jazz when Buddy Bolden first played his cornet, has become a center for contemporary visual arts. A small city composed of 350 square miles, New Orleans is home to 47 national, regional, and local museums. The Ogden Museum of Southern Art stands out as one of the best museums in the city, if not the nation. The Ogden's multi-talented Director,

William Andrews, whose love of Southern contemporary art has attracted world-class curators and inspired award-winning education and outreach programs that complement New Orleans' rich culture and diverse 300-year-old history.

William Andrews is a unique museum director, in that, he is a practicing artist while also carrying out the Og-



den's mission of presenting "visual art alongside Southern traditions of music, literature and culinary heritage to provide a comprehensive story of the South". The Ogden's collection is focused on collecting the work of artists whose voices have defined the history of the South, while presenting the work of con-

He views the Ogden as a museum dedicated to shaping regional Southern Art with a national mission...

temporary artists contributing to Southern Art movements today. The Ogden is a young museum, founded just 18 years ago, with Andrews at its helm for the last ten years. He views the Ogden as a museum dedicated to shaping regional Southern Art with a national mission, serving an international audience that is focused on reaching the diverse community of New Orleans.

The challenge becomes opening access to the museum for inclusive local audiences while also providing meaningful programming that engages, impacts, and provides lasting impressions on the community. Therein lies the unique ability of the Ogden to provide innovative programs incorporating music, food, and visual art, the former two becoming a welcoming point of access for all.

As an artist himself, Andrews works closely with curators and artists in planning and implementing exhibitions with contemporary artists of note in the South. Perhaps due to his creative nature and his own practice, which is driven by constant exploration of concept and technique, he inspires uninhibited creative freedom for the artists featured in special exhibitions at the Ogden. On one occasion, while meeting with an artist to plan an exhibition composed of their draw-



ings, the conversation evolved into the artist requesting that a car be brought into the galleries and set on fire. Retelling this story with great humor, his point was that although one must adhere to structured plans when presenting art to the public, at times one must be willing to follow the trajectory of the art itself.

...the conversation evolved into the artist requesting that a car be brought into the galleries and set on fire.

Prior to the Ogden, Andrews owned and operated the Main Street Gallery in a small college town in his home state of Mississippi. During this time, he focused on working with and presenting the art of several black artists many of whom are preeminent voices in Southern art and include: the

renowned Lonnie Holley, Jimmie Lee Sudduth, Moses Tolliver, Purvis Young, Thorton Dial, and Earl Wayne Simmons. In the 1980s and 1990s, he became familiar with these artists through the pioneering efforts of Bill Ferris, the founding director of the Center for the Study of Southern Culture at the University of Mississippi in Oxford, and Bill Arnett whose life's work would result in the Souls Grown Deep Foundation and major collection that gifts to museums around the United States. Many of these artists are also included in the Ogden's collection or have been honored with retrospectives at the museum.

These great Southern artists have also had a profound effect on Andrews' studio practice. Describing them as "revolutionary", Andrews states: "these artists represented an antithesis from what

I had learned in both undergrad and grad school – that the world of art somehow culminated with the apex of modernism and particularly pop art, and defied the notion that extensive formal or academic training was necessary to make great art.” If you look at their work, especially Lonnie Holley’s, you will see a raw urgency to create spontaneous pieces of art, to process and comment on the world around them, and make profound statements using nothing more than found objects from everyday materials.

Andrews is inspired to incorporate these same elements into his own practice, opting to use drawing and mundane materials to construct his own studio work while also tackling daunting universal truths and issues such as mortality. His recent work is inspired from gazing at the night sky. For *Apollo*, Andrews used traditional rabbit skin glue with a lead white primer and ballpoint ink, which is then sanded and reapplied repeating the process to create a layer effect resembling the darkest part of the night sky. After polling art conservators, the consensus was that ballpoint ink is the most permanent ink and a conservator’s worst nightmare. Attracted to both its permanence and its viscous qualities, Andrews applies and manipulates it like a thick paint.

“The inherent danger is a part of its physical attraction to me that is woven into the narrative of the work.”

In his words, “While rabbit skin glue is safe for humans, it’s produced from the demise of the animal. Lead white is deadly to humans, especially if you sand it between applications and create a fine, toxic dust, but there is hardly a substitute, including titanium white, that creates such an ethereal, supplicant surface. The inherent danger is a part of its physical attraction to me that is woven into the narrative of the



work.” After four months of manipulation, in *Apollo*, Andrews created a landscape of the night sky that when lighted indirectly provides a landscape composed of brushstrokes and plays with light. Andrews’ ongoing series of *Constellation* drawings also use ballpoint ink applied as a paint, although they are created in one sitting, outdoors at night influenced by the formations of stars and constellations above.

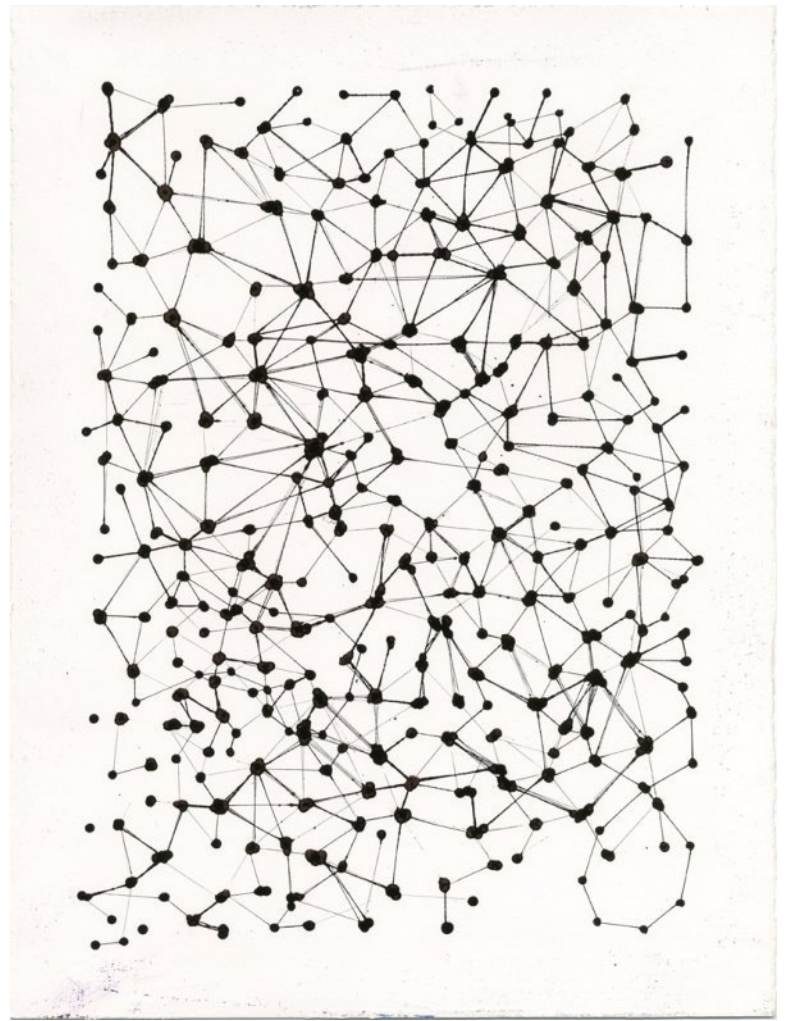
A talented artist in his own right, Andrews sees himself primarily as an administrator, the CEO of the museum, responsible for ensuring its financial success and livelihood, which he has been able to ensure due to close working friendships with museum founder, Roger H. Ogden, board and staff. While the Ogden collection has survived previous setbacks, such as Hurricane Katrina; Andrews works closely with his staff to sustain the museum during the pandemic by moving more programs online and continuing to present a full roster of exhibitions on view at the museum, albeit at limited capacity.

William Andrews looks forward to Fall 2021 when, with great hope, cultural tourists and art enthusiasts may be able to travel less encumbered by the threat of the pandemic. The Ogden Museum will open *RaMell Ross: The American Spell Has Grammatical Errors* and will run from September 2021 to February 2022 concurrently alongside Prospect New Orleans 5th iteration of its citywide international contemporary art tri-

ennial, *Prospect.5: Yesterday We Said Tomorrow*, which will open October 23, 2021 and run through January 23, 2022. The RaMell Ross exhibition at the Ogden will be the first comprehensive presentation of the artist's work, celebrating his life's accomplishment as a photographer, filmmaker and educator whose work is focused on African identity in the American South. Ross is most widely known for his 2018 Academy Award-nominated documentary, "Hale County This Morning, This Evening." There is no better time to visit New Orleans than when its music is accompanied by a citywide exhibition of contemporary art just as the Ogden Museum of Southern Art provides at all times for its local audiences and visitors alike.

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William Andrews, Constellation



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Chris **HARRWOOD**



Resonance In Another Direction

Written by Sara Debevec

Photography by JL Cederblom

Chris Harwood is surrounded by trees, chirping birds and parrots in the beautiful city of Medellín, Colombia as he takes my call. He has always been a tropical man. He spent most of his life in Florida and is still primarily based in Coral Springs, but this is his new second home, El Poblado in Medellín Colombia known as the city of eternal spring. Over the past four months he's been working out of here remotely, enjoying perfect weather and energetic walks in the neighborhood with his adopted boxer - pit bull mix, Dottie who loves being by his side.

Chris operates in the tech and healthcare world. He is the Founder of TelevisitMD, a company that provides software as a service to physicians, ancillaries and patients around the world. TelevisitMD helps physicians generate orders and get a consultation completed from A to Z. Patients have an option to see a doctor now, on demand or wait for the doctor to see them later that day. His business has been operating since 2015 and everything they work with is non-narcotic at this time with more of a holistic approach to things like flu, common cold and pain relief. "I am the sole owner. I've worked on the development of our own proprietary software and platform for all these years and right now we are the most compliant platform in the industry." He also has a separate billing company that strictly does billing for the providers of doctors.

Behind a man rooted in healthcare and technology is a collection of art that connects him to spirit. Masters like da Vinci and Michelangelo always fascinated Chris

but it was Salvador Dali that led him to Winn Slavin Fine Art in Beverly Hills. "I was always really into surrealism and so when I stumbled across the Winn Slavin Gallery in LA - I came there for a separate business - I was really fascinated by it already from outside the window. I knew I had to go in there and see what's going on. It was drawing me magnetically..." Finding out that Sir Daniel Winn does a lot of surrealist art pulled Chris into becoming one of his collectors. The Symbolism that Sir Daniel Winn uses in his work really spoke to him on a deeper level "I was fascinated with piece after piece and after I met Sir Daniel Winn, I was pulled into that circle. Even to this day I think it was meant to be. It was my destiny to walk into that gallery, so I think it resonates with me as a person."

Behind a man rooted in healthcare and technology is a collection of art that connects him to spirit.

Chris was born in Philadelphia and spent most of his childhood in Brigantine, New Jersey. His mother was a Blackjack roulette dealer and together with his younger brother they moved to where her work took her. From Las Vegas to Atlantic City and even cruise ships, they explored for a while before settling in Orlando, Florida where Chris stayed through his mid 20s. He was always creative as a child but aside from perfecting his drawings of ninja turtles, he discovered a strong passion for music. Starting in 4th grade he sang in choir and played french horn and trombone. When he was 12, he started playing the guitar and turning his

poems into lyrics, “Because that’s what poems are, they are lyrics... and I’ve been doing that ever since. I also do a little DJing here and there, but I think guitar has always stuck with me.”

Chris’s meeting with Sir Daniel Winn was organized by the Art Acquisitions Manager. They had dinner together and quickly realized their views on the world aligned. “He is an exceptional person with a lot of heart, care and passion. We are both Gemini – his birthday is only 2 days apart from mine and there are a lot of similarities in how we perceive the world. His perception has been a direct energy into what he puts into his art and that could very well be why I have such a magnetic draw to it. He is a wonderful person. I don’t know anyone else that is on his level and has the volume of sincerity and care that he presents.”

“I was born to a single mother with two kids so it’s not easy to get out of that rut...”

Chris currently owns 7 sculptures and about a dozen paintings from Winn Slavin Fine Art and they are all exceptional pieces of art that everyone enjoys. His favorite piece is *The Healer: Macrocosm* – a painting of a physician holding the earth in his hands. “It is a recent piece that I acquired, and it falls in line with what I do with TelevisitMD. We are helping people across the planet. With telehealth we can see patients in war torn countries providing them with American knowledge and expertise.” Symbolism is a lot about reflection on life - where you came from or where you are going. These works are all spiritualistic to Chris. One of the paintings he owns is called *Receiving*, another one is called *Duality*, “it’s basically two females back-

“...getting back up after being knocked down brought me to where I am today...”





“I knew I had to go in there and see what’s going on. It was drawing me magnetically...”



to-back – one with open eyes, one with closed eyes - a yin yang type of reflection on life.” His latest acquisition is a glass sculpture by Toland Sands that illuminates and reflects different colors of light from within it. It looks like the glass was actually sculpted in the center of it. “It is a cool piece to look at, it catches your eye.”

Chris regularly donates to Breast Cancer Society in Florida and he is passionate about helping children in need as well as the homeless. He is also planning to donate most of his art to the Academy of Fine Art Foundation. “It’s always nice to give. You are not going to take anything with you when you leave this world so for me the best thing is to help others. I’ve always had that type of heart – helping others, even when I didn’t have much or anything at all. I was born to a single mother with two kids so it’s not easy to get out of that rut but working hard and never giving up and always being dedicated and getting back up after being knocked down brought me to where I am today, put me in the position that I’m in and helped me be very successful.”

When asked what he would say to someone considering getting into art collecting, Chris says, “It starts with one piece. You then learn more about the art world and the opportunities it provides, and it takes you in another direction (...) Your curiosity has put you at an exceptional place in life. Art speaks for itself. It’s not just something you can appreciate and own for yourself but it’s something in the art world that you can take part in. You can donate these works to museums for other people to appreciate. Plus, if you have it in your home, people may be able to perceive you in another way. I highly recommend it. Art is beautiful. It is one universal language everyone can come together on.”

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“Art is beautiful. It is one universal language everyone can come together on.”



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