



ART & MUSEUM

Summer Issue 2022

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WELCOME

ART & MUSEUM MAGAZINE

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

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

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

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

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

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

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How can Museum Design be Bespoke, Artful - and Sustainable?



By Pippa Nissen, Director, Nissen Richards Studio

At this particular time in history - and as we recover from the pandemic - we're faced with shrinking budgets, as well as less time and opportunity when it comes to the design of new museum exhibits. We also need to be mindful of the next generation and of our responsibility to be environmentally- and socially-sensitive. One way we can make a difference is to rethink how we approach exhibition commissions. Instead of starting from the beginning each time, we can push ourselves to think harder about a design tool-kit. If we can break exhibitions down into constituent parts and find ways for those parts to be used multiple times, we can continue to create beautiful and bespoke exhibitions - but in a much more sustainable way.

During the pandemic, we thought really carefully as a studio about ideas relating to surfaces and materiality; how these elements could tell stories alongside more classic exhibition content. Is it time to say goodbye to endless showcases and labels, making visitors rely on their imaginations to bring objects to life?

We can curate visual experience digitally now, transforming surfaces into dreamscapes, with meaning created when paired with objects and art. Film-making technology has become smaller and simpler in recent years, for example, whilst graphic designers can create animations which are an extension of their 2D work. Our computers come with the software that enables us to edit and splice and we can all take lessons from the coming generation. My teenage daughters happily splice a film together on their

phones if they want to post something on Instagram, without thinking twice. For them it's just another means of communication

Theatre practitioners are particularly gifted at the sparing use of film to create an idea. This is probably because of the nature of technical rehearsals - where the director, designer, film and lighting designers, technical team and actors all walk through each visual moment, setting cues for the stage managers during the actual performance. In this way, the exact weighting of the 'show' can be calibrated or adjusted to ensure it feels like a complete vision.

We don't generally have the same opportunity in exhibition design, as the process is so different. The vision needs to be planned early on and communicated to all stakeholders. If people still see envisage a traditional exhibition of objects and labels, then the magic can be lost. All exhibitions need to feel like experiences, just as in the theatre the visitors are drawn into a nuanced series of visual, aural and sensory cues.

Could museum design begin to work more in a similar way, creating surfaces and building walls that are already set and then using our toolkit to animate them, with projectors creating surfaces, and lighting working playfully with this, with graphics either digital or using fly-posters over the top? Perhaps labels could appear on visitors' phones instead, so all the elements you 'feel' as a visitor are digital, whilst elements relating to thinking and knowledge are things you carry yourself or which are spoken to you or in physical book form.

I loved working on 'Revolution' at the V&A in London a few years ago, together with a film designer and sound designers FRAY and Carolyn Downing. The exhibition was experienced as if walking through a soundscape, alternating between music and the soundtrack of various films critical to the storytelling, with the film effectively becoming the object, whilst moving, animated patterns extended the objects out into the room. Carolyn Downing created bridging sound points that were a mixture of composed phrases and 'found' sounds that set the scene, weaving an accompanying narrative that augmented the experience. This is a method that could be used much more in the future as the technology becomes cheaper and simpler, with beacons built into spaces triggering sound files as visitors approach.



'Revolution' at the V&A



Digital word wall at Wordsworth Grasmere in the Lake District

In a more recent project at the Fitzwilliam Museum in Cambridge, we wanted to emphasise a sense of tactility, as the subject matter was 'Human Touch'. We forensically filmed objects and created slow films of them, which were really powerful. One of the objects on display was a Rodin sculpture. When it was filmed up close with a macro lens, you could even see his thumb prints, which made the sculpture feel deliciously real and present, as if Rodin was there in the gallery with us.

For an experience to be both unique and sustainable, its digital, sound and lighting elements could be new each time, whilst the built environment changes only a little. Small, crafted and exquisite surfaces could additionally alter, helping create eye-catching difference and bespoke-ness. There has been a tendency for film and digital to be heavy on the storytelling, but really, it could also be just another layer of scene setting. Together with imaginative lighting, it's both cheaper - and much greener - than stripping down and re-building each time.