

ART & MUSEUM

A stylized white icon of a building with multiple gables and windows, positioned above the ampersand in the title.

Winter Issue 2023

The background is a vibrant abstract artwork. It features a large, dark, irregular shape on the left side, filled with numerous bright green, oval-shaped spots. To the right of this shape is a vertical band of alternating orange and blue stripes. The entire composition is set against a deep red background, which is scattered with various paint splatters in shades of red, orange, yellow, and blue. In the bottom right corner, there is a circular blue area containing the author's name.

John
Hoyland



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John Hoyland



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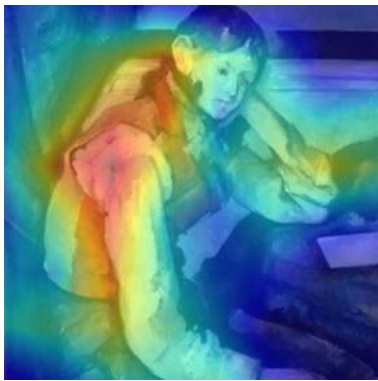
Venice, Procuratie Vecchie in San Marco square



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Wallace Chan
Transcendence

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AI in Art Authentication

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Hardly Soft:
Solo Exhibition of Zhiheng Gong



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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Art of Philanthropy



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Hélène Lindqvist





BAINBRIDGE Decoy - Image Credit Matt Denham

The Museums: Perpetual Power

by Edward Sheldrick, Artistic Director, Elizabeth Xi Bauer Gallery, London

"Everyone wants to buy art of lasting importance. Museum-quality is the watchword" - Hans Neuendorf, Founder of Art Cologne and Artnet, '100 Secrets of the Art World', 2016, Magnus Resch

In the art world hierarchy museums stand at the summit, as the ultimate validation and recognition for an artist: a resounding seal of approval. They are the nodes of influence, who direct and dictate what we see; talk and think about year by year, decade by decade; generation by generation, thereby shaping culture. Museums are the tastemakers with global networks and teams of experts,

interconnected with the world's best art schools, galleries, curators, biennials, fairs, and other institutions. This link exists so their collections can continue to tell the story of art history, forming the cultural landscape, and the story of the world.

"Museums have extraordinary power to build understanding and empathy between cultures, across generations and time" - Esme Ward, Director, Manchester Museum, 'TAITMAIL Museums' extraordinary power to build understanding' in Arts Industry, 2023 The museums are bastions of culture for humankind now and, perhaps more significantly, for the generations to come.

The works in their collections are ready to be exhibited in the future, showing the history of art from this era, defining it as the best and most relevant art of its time. Their teams of experts work with public and private funds, which are often limited, so every penny must be justified, merited, and debated. It is no surprise that it is a very lengthy process, sometimes taking years.

The motto of the Calouste Gulbenkian Museum in Lisbon is: "Only the best".

"Every artist will only last through the accumulation of cultural capital...That's where your long-term legacy is going to be made and respected...[so] the artist has a long, stable career as opposed to a flash on the market" - Tate Dougherty, former Senior Director, Hauser & Wirth Gallery. The Washington Post, 'First the megadealers conquered the art world. Next up, Museums', 2023, Sebastian Smee

Galleries recognise this: the difficulty and importance of artists being acquired by the museums around the world, and the powerful way it helps shape and develop their careers.

"Getting museums genuinely interested in acquiring Pace artists' work 'is our number one goal'" - Marc Glimcher, President and CEO, Pace Gallery. The Washington Post, 'First the megadealers conquered the art world. Next up, Museums', 2023, Sebastian Smee

"The very fact of a Tate purchase inevitably makes a great difference to the artist as they rise to fame" - Sir Alan Bowness CBE, British art historian and former Director of the Tate between 1980 and 1988. University of London lectures, 'The Conditions of Success: How the Modern Artist Rises to Fame', 1989

Professor Cees van Riel, of the Rotterdam School of Management, Erasmus University, conducted a twenty-year study entitled 'What businesses can learn from the high reputations of museums' with the Reputation Institute, across ten countries. The study, which concluded in 2017, determined that museums have higher reputations than companies: "The most important drivers behind the high reputation of museums are primarily the quality and distinction

of the collection". With every single purpose-driven decision the museum's reputation must be maintained and enhanced working with its history and ethos, after all, it is their strong reputation at home and internationally that gives museums: "The licence to operate".

Artistic greatness is rare and so museums must be extremely selective. As the renowned English writer and philosopher, Aldous Huxley, writes: "Most art has always been either bad or indifferent. This is inevitable. Artistic talent is an extremely rare phenomenon". 'On Art and Artists', 1965

"It is only the museum artists whose work begins to rise to exceptional prices, and of course it is the very rarity of such artists in a supply-and-demand market that accounts for the phenomenal prices achieved today in the auction houses" - Sir Alan Bowness CBE, Former Director of Tate. University of London lectures, 'The Conditions of Success: How the Modern Artist Rises to Fame', 1989

"The more institutional support there is for an artist... the higher we can go with the [primary market] prices in a comfortable way." - David Zwirner, Owner, David Zwirner Gallery. The Washington Post, 'First the megadealers conquered the art world. Next up, Museums', 2023, Sebastian Smee

The museum is a beacon of excellence, with immense prestige that collectors often loan, donate, and bequeath artworks, or even their entire collections ex gratia, leaving a legacy. And still, the museums stringently and rigorously validate and verify every single artwork in their collection as it speaks on behalf of them.

Elizabeth Xi Bauer Gallery is a contemporary art gallery based in London. We represent and support artists whose works are in such museum collections as Tate, MoMA, Pompidou Centre, British Museum, Victoria and Albert, Calouste Gulbenkian Museum, and Yale Center for British Art, for example. We shall be exhibiting at London Art Fair 2024, at the Business Design Centre in Islington, London, Booths 1 and 2 by the entrance, 16th to 21st January 2024.