

A still life composition featuring a variety of flowers and fruit on a green, reflective surface. The scene includes white and pink flowers, red berries, and a piece of wood with a hole. The lighting is soft, creating gentle reflections on the green background.

C#18

The Christie's Education
Student Magazine

CHRISTIE'S
EDUCATION



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C#18

C#18 is produced by students at Christie's Education

Above: Illustrations by Laura Montanes, a graduate of the MSc Art, Law and Business programme. Names are as follows, clockwise from top:

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Sub-Editor

Editor's Note

What do Michelangelo, Dr Strangelove, lace jackets, Artificial Intelligence, copyright, and gallery wardens have in common? Well, nothing. Nothing at all. However, these topics are addressed in the diverse topical articles of the 18th issue of C#.

Founded in 2012 by lecturers John Slyce and Lizzie Perrotte, the past six issues of C# have run in conjunction with the Modern and Contemporary Art and Art World Practice courses. At its core, C# is a student-run magazine which provides Christie's Education students with a slate wiped clean to engage with the complexities of the dynamic art world beyond their degree assignments. In this issue of C#, the scope of the publication has been broadened so as to reflect the diversity of the programmes offered at Christie's Education, as well as the vastness of the art world. The featured articles in this issue engage with contemporary issues of the art world analysed through art historical, market, legal, political, and curatorial lenses.

The making of C#18 was truly a team effort. Despite their busy schedules and commitments, the student editorial team members have managed to find the time to produce a magazine, and have put many hours of effort and thought into this issue. I would like to thank Ben Street, Cecily Hennessy, Matthew Nichols, Steve Baker, and Rosemary McAlonan for managing the editing, layout design, and marketing processes, and for providing the student team with invaluable guidance and encouragement.

Lastly, thank you to all the students who submitted works to this issue, without whom C# would not exist. Our team was overjoyed by the large participation and we would like to encourage all Christie's Education students, regardless of their programme of study, to submit to future issues.

I am very humbled and honoured to present to you the 18th issue of C#. Enjoy!

Many thanks,

Emma Searle

Emma Searle
Editor in Chief

Editor in Chief

Emma Searle

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Academic Directors' Note

We are delighted with this new and inspired edition of C#. It is the fruit of a wonderful collaboration between students at our campuses in London and New York. Great thanks are due to the industrious editorial team and in particular to Emma for her skill and enthusiasm. Congratulations to all,

Véronique Chagnon-Burke
Academic Director, New York

Cecily Hennessy
Academic Director, London

AN INTERVIEW WITH

Bernadine Bröcker Wieder

By Emma Searle

C# sat down with Bernadine Bröcker, the CEO and co-founder of Vastari, to discuss her line of work. A graduate of Christie's Education and Parsons School of Design, Bernadine has previously worked at an Impressionist and Modern Art gallery in London, and is currently a member of the Professional Advisors to the International Art Market and the Worshipful Company of Arts Scholars.



Courtesy of Bernadine Bröcker

C#: Could you tell us in a nutshell what your company Vastari does?

We are first and foremost a networking technology company that tries to improve and simplify the process of organising exhibitions. Our platform is primarily geared towards collectors who wish to loan their objects to museums, as well as to museums (and other exhibition producers), who would like to broaden the outreach of their exhibitions. Ultimately, we want to help museums to build sustainable business models for their exhibitions by decreasing costs through efficiency and increasing ticket sales.

C#: Could you talk a bit about your career journey?

I've always been in the art world. I was first trained in Fine Art, and later on I got more and more involved with the business side of the art world. I moved to London to do my Masters at Christie's Education, and whilst there I was lucky enough to get involved with the Masterpiece Art Fair. Whilst working at the fair I met a lot of art dealers and various art professionals. A couple months after I wrote my thesis I got a job offer from one of the galleries. I helped set up a gallery that was selling Impressionist and Modern art, and whilst working I realised that there was a miscommunication or opacity issue that existed in the art world with regards to the relationship between the private sector (collectors and dealers) and the public sector (museums).

We were naïve enough at the time to think that we could change the way that things were. The process [of creating exhibitions] is something that, with technology, can be made a lot more transparent. However, had I have been working in the industry for longer, I think I would have realised just how difficult it would be, and that there would be many stumbling blocks.

C#: Why do you think that exhibitions are so important?

That's a really good question. When you think about art, to me, its value is in how it personifies human existence, and how much it is able to touch people and represent them. The only way to test the progression of people is through exhibitions. They really show what the cultural value of the art itself is. At the moment the art market is a lot of the time focused on the sales and value appreciation of art through auctions. I think that exhibitions are, in a sense, a kind of counterbalance to that. An artist that's extremely popular at auction may be seen completely differently in the museum world.

C#: Do you have a favourite exhibition?

I see so many and it changes every day, but I think that the exhibitions that I find the most inspiring are those that are not necessarily simply monographic, but actually make you look at things in an entirely new way. One exhibition that I really loved was the *Twombly and Poussin* exhibition at Dulwich Picture Gallery, curated by Nicholas Cullinan. The exhibition drew comparisons between Twombly and Poussin as they both used Greek mythology and allegory in their works, but in completely different ways. It was a really fascinating way to draw lines across the centuries. I really like exhibitions that highlight those kinds of inter-generational links.

That said, I've seen some great monographic shows too, for example, the *Giacometti* show that was at Tate Modern earlier this year was amazingly curated. But generally I like exhibitions that are a bit more unexpected. Good exhibitions tend to be very immersive and they really make you feel and understand the theme through experience, which is a growing trend. This is often referred to as "edutainment" (when something is an educational form of entertainment). A lot of people see edutainment as a dirty word and they think that art shouldn't be educational or entertaining, but I think that it often should.

C#: Vastari will soon be launching its 'Vastari Professionals' network. Could you tell us a bit more about this development?

Vastari Professionals is something that we have been developing since 2015. Currently Vastari is a platform that's only accessible to museum professionals working at accredited institutions. However, we know that not all exhibition ideas come from museums; there are also independent curators and academics that come together to create shows, so we would like to include these professionals. It's really complicated,

however, because we want include independent professionals whilst also assuring that our collectors are protected. We had to figure out how we could avoid letting in dealers who might approach collectors, asking to buy their piece. This is the problem we are battling. Therefore what we are trying to do is to turn it around and enable independent professionals to put forward their current projects and ideas, so the collectors can then choose whether to respond to this. This way the platform is about helping professionals at the conception stage to find partners. Whereas at the moment Vastari is geared towards those who are well beyond the conception stage (they have already got the exhibition theme and their key partners and are looking for their last few missing partners), Vastari Professionals will enable us to assist with the earlier stages of the exhibition creation process. We hope that Vastari Professionals will be live by the end of 2018.

C#: How do you hope to expand Vastari in the future?

We have many things in the pipeline. People always think that we are going to suddenly turn around and become a sales platform, which is never going to happen. We are rather looking at catering for the whole life cycle of an exhibition from the conception stage all the way to the end ticket revenue stage. We aim to build digital tools to make the whole exhibition creation process more efficient.

At the moment we are already successful in filling the partner-meeting and content-forming stages, which is what we have focused on so far. The next stage for us will be to look at building a database that helps with the due diligence process, so that curators and collectors can verify that a professional is what they are looking for. This enables professionals to see who people have worked with in the past, and the kind of projects they have done.

Over the last six years we have built up this knowledge up, and the idea is to keep building this. After this we would need to cover risk-assessment and the operational side of things (logistics, shipping, insurance, and audio guides). There are all kinds of things to think about.

The end goal would be to help improve the revenue of exhibition. A lot of museums are actually loss-making. We believe that exhibitions need to work more like the theatre or concerts where you can sell tickets in advance, which can help one finance things earlier so that the projects can be more ambitious. That's our five-year plan. Since we have all of these users from all around the world, we can offer them more tools as we grow.

"WE AIM TO BUILD DIGITAL TOOLS TO MAKE THE WHOLE EXHIBITION CREATION PROCESS MORE EFFICIENT."

"THE ONLY WAY TO TEST THE PROGRESSION OF PEOPLE IS THROUGH EXHIBITIONS. THEY REALLY SHOW WHAT THE CULTURAL VALUE OF THE ART ITSELF IS."

C#: Have your users been eager or cautious to join Vastari and disrupt the more traditional exhibition creation process?

There has been a lot of research on the business life-cycle, and the process of product adoption. You generally have your early adopters (the people who really like your product straight away regardless of whether results are seen immediately), and then there is this huge gap, called the “chasm,” before you eventually appeal to the majority of people, who need to know that your product works before they adopt it. Luckily I think we have crossed the chasm, which is very nice! Our early adopters were forward-thinking and entrepreneurially-minded people in the art world. Now we are moving on to more established and traditional institutions that are suddenly seeing that Vastari has worked for others. It’s really great because it has taken a lot of work to get to this point.

“WHY IS THE ART WORLD IS GROWING AT A SLOWER RATE THAN OTHER INDUSTRIES? I THINK THAT IT’S BECAUSE PEOPLE STILL DON’T TRUST THE ART MARKET. THE MORE INFORMATION THAT’S OUT THERE, THE MORE CONFIDENCE PEOPLE CAN HAVE ABOUT AN INVESTMENT.”

C#: You have been very involved in discussions centred on the intersection of the art market and disruptive technologies. Currently, whilst auction house data is more transparent, gallery and dealer prices remain opaque. Do you think that this changing this with technology would be a good thing for the performance of the art market?

I recently had the privilege of moderating a panel discussion titled *Big Data in the Art World*, which was all about this topic. One of the points made at this conference was that whilst art as an investment asset class has grown over the past few years, other industries (such as real-estate) have grown far more rapidly. Why is the art world growing at a slower rate than other industries? I think that it’s because people still don’t trust the art market. The more information that’s out there, the more confidence people can have about an investment.

Of course, the counter-argument to this is that actually the opaque nature of the art market is what makes it so attractive, since art is potentially used to conceal more shady dealings. At the end of the day, art is intangible and it’s not a commodity. This is why economists are very apprehensive about the value of art holding over time. They believe that if the magic sauce of opacity disappears, then it’s all going to fall apart like a house of cards. Whilst I completely see the validity of this argument, I think that there are many more exciting things that can happen if these assets are more attractive to a wider range of people. There is a lot more meat to the art world than this magic sauce of opacity.



Above: A Vincent van Gogh inspired Google Deep Dream painting. Photo: courtesy Google.

Whilst there are many reasons for this, one reason for this is the power of exhibitions. For example, if you have hundreds of millions of people who will go to see the *Salvator Mundi*, it’s got value because it’s got drawing power - in the same way that Lady Gaga attracts audiences. *Salvator Mundi* has a rich backstory, which generates an intangible kind of value. I think that the economics of art is to be validated with data other than that of auction data, since auction prices are sometimes generated only by two people competing against one another for a piece. I think there are more hard facts in visitor numbers, attendance figures, and ticket sales, which could be factored into the economics to help create much more clarity. The data isn’t there yet, and that’s a problem.

C#: Do you think that because assumptions and decisions are primarily based off auction data, that there is the risk of an asset bubble forming in the art market?

Yes. If you’re using the same assumptions (and all economics is about assumptions), and you don’t have checks and balances in those assumptions, then you’re going to have a bubble. That’s the threat. Some economists would argue that we are in fact already in a bubble situation, and that the reason that opacity is necessary for the survival of the art market, is because it prevents people from realising that there is a bubble. However, the data isn’t there yet to prove or disprove this hypothesis.

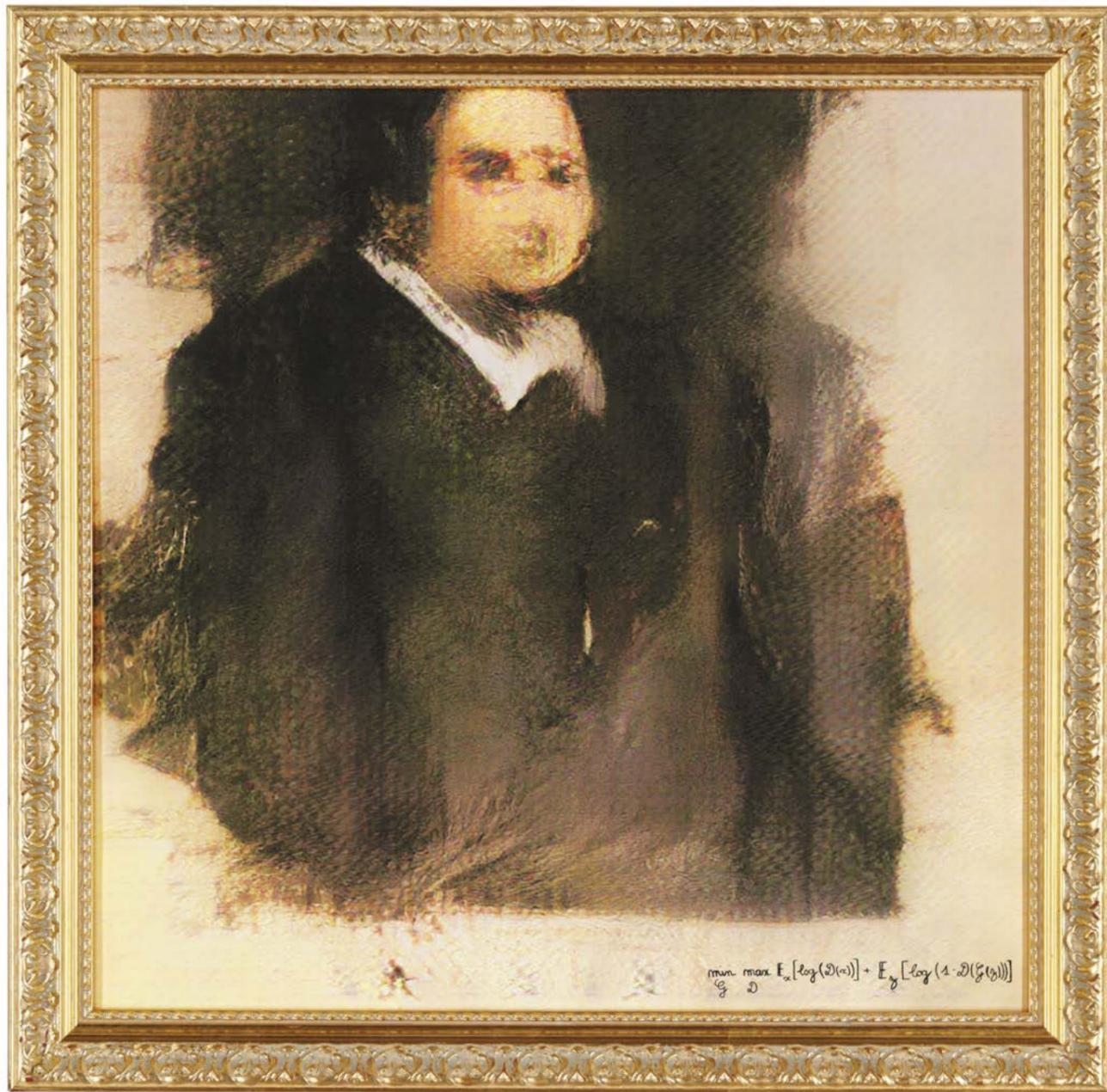
C#: What are your thoughts on the future possibility of Artificial Intelligence playing a greater role in the establishing the value of art and artists?

With AI there are two ways that it could impact the art world. The first is that the idea of creativity will be contested because machines will be able to create things that can be considered art. For example, Google’s Deep Dream AI technology created 29 artworks which were sold at the 2016 Gray Area Foundation

for the Arts auction in San Francisco, and raised just under US\$10,000. The second implication concerns big data and the pricing of art. AI could result in one having more intelligent decision-making if the data that’s available becomes more reliable.

It’s important to point out that AI is also reliant on assumptions, but in a different way. The programmers decide what the parameters are, and how the machines should read something. There is something worrying about the fact that those parameters are often only build from one perspective. For example, Google Image search is built predominantly by white western males from California. The question then becomes: how can we create checks and balances so that harmful assumptions can be mitigated? It’s something we have to ask ourselves.

“THERE IS A LOT MORE MEAT TO THE ART WORLD THAN THIS MAGIC SAUCE OF OPACITY.”



Above: Edmond de Belamy, from *La Famille de Belamy* (2018) is an Adversarial Network print on canvas, published by Obvious Art, Paris. The work sold for \$432,500 at Christie's in 2018 – the first piece of AI-generated art to be sold at auction.

C#: *There has been much debate about whether blockchain technology will impact the art market. Do you have any opinions on this?*

Crypto currencies right now have generated a lot of hype, yet people have realised that it's not quite what they thought it was. I still think that there's a lot of value there, but it might pan out to be different from what people originally expecting. For the art world, things like the CODEX Protocol [a recently founded decentralised title registry for art], and Artory in Berlin, are building ledgers so that one can have reliable data about the art world. The problem is that these companies need to have good sources so that their blockchain information is trusted. This is why CODEX is partnering with online auction houses, and Artory is working with Old Master dealers. When data comes from a reputable outlet, only then will people trust these platforms.

At Vastari we think that many people wouldn't necessarily want an immutable ledger recording what they paid for an artwork yesterday. However, we think that people may want an immutable ledger to record that their work was once exhibited, for example, at the Metropolitan Museum of Art or the Whitechapel Gallery.

The trouble is that data-entry needs to be an easy process. If companies are relying on people to manually put in data, it won't work. They would need to build tools that people religiously use, which, as a side effect, have all this information. There would need to be something that draws people in to make them plug in the information required. In the art world there are many processes where this information is double-checked by multiple sources. For example, with condition reporting, insurance, and shipping, there are checks and balances in place, which create reliable multi-party verified information. They will need to convince these bodies to use digital tools rather than pen and paper, which is a long way away.

There are some other initiatives in blockchain where they're trying to segment artworks so that multiple parties can own an artwork. Companies like Maecenas are doing this. Hyperinflation remains a threat to this business model. The artwork as a whole might not be worth \$500 billion, but because a billion people want to pay \$500 dollars to own it, then all of a sudden, the work is valued at that price and that's a problem. There is no liquidity event that can bring the price back to what it should be, because the same work of art isn't sold frequently enough. Whereas other commodities like coal or gold are sold every single day and one can see updated prices, works by Picasso are all different and they are not selling every single day. Hyperinflation is therefore a big issue, and I have not yet seen a system that solves this problem.

C#: *Women are underrepresented in the technology industry. Is this something you feel passionate about changing?*

I think that every woman involved in tech (and in the art world) is partly driven to prove that women can do it. I still don't think that the working environments are very women-friendly. It's that whole thing that Sheryl Sandberg wrote about [in her book *Lean In*]. A working environment that's friendly towards women who may later decide to have children doesn't quite exist. I think there still are some stigmas that need to be broken down. I had an epiphany about a year ago where I asked myself: how much easier would jump-starting my business have been if I had been a guy? When it comes to getting funding and to having people take you seriously (particularly on the client side), I think that men likely had the advantage. I saw some other male-led companies that had less convincing propositions but were getting a lot more backing from the outset. That's when you kind of wonder: huh, is it because they're guys?

Then again, however, there are also advantages to being a woman. If you're a woman and you have a good business proposition there are a lot of initiatives out there now to support you. A crowdfund that only invests in female-led businesses has invested in Vastari. However, I still think that subconsciously there are a lot of people in the world who will see women as less capable, which would be great to change. I also think that it's really great to just get on with it and not focus too much on it. If you victimize yourself during the process it makes it much worse.

This summer [2018] I'm co-organising a symposium with Christie's for their annual Art & Innovation Summit, and one of the things that I have said is that we need to have a woman on every panel. Luckily, we seem to have achieved this! I think it's these types of things that are a starting point. Then, of course, there are further diversity issues concerning cultural and economic disparities. I think that the economic disparity issue is extremely apparent in the art world.

C#: *A year ago you were shortlisted for the NatWest Great British Entrepreneur Awards. Congratulations! Why was entrepreneurship so appealing to you?*

I did not realise that I was becoming an entrepreneur. I saw a problem and wanted to fix it, and it was actually my husband who suggested that I just do it myself! Sometimes people want to be an entrepreneur for entrepreneurship's sake, and they don't have a clear goal in mind. This is dangerous. Being an entrepreneur is about being a problem solver, and you can be that by running your own business and also by being part of a business. A lot of our investors say that I'm going to be a serial entrepreneur, and whilst it's clear that I definitely still have a lot of ideas and would love to keep building companies, I think one should only do it if there is a problem you want to solve.

C#: *You are Dutch but have lived in South America and the Caribbean. Do you think that this diverse background has shaped your business outlook?*

100% yes! At Vastari we have Italian, Spanish, Turkish, Bulgarian, Syrian, English, Brazilian, Portuguese, and Romanian employees. I could go on a long rant about how I don't really believe in nationalities! I'm proud of all the cultures that make me who I am, but I don't place one above the other. The world seems to be moving towards the direction of pushing people to choose one singular nationality, which I find anachronistic. I think it should be about embracing all cultures and understanding that we are all a tapestry of cultures.

C#: *This year the Christie's Education Art, Law and Business MSc class visited Marrakech and South Africa. Is African art on Vastari's radar at all?*

That's wonderful! I will actually be going to a conference in Marrakech, which will be about the emergence of museum innovation in Africa. We do work with quite a few organisations that focus on African art from The Musée Dapper in Paris, which has a wonderful collection of African objects, to the National Museum of Lagos, Nigeria. We are also touring a few exhibitions on African American art. African influences are becoming more appreciated worldwide.

In 2014 there was one African art collector who said to me: "I'd love to join Vastari, but honestly I don't think there are many museums interested in my type of art." His words frustrated me and it broke my heart! However, I think that over the last four years it's changed a lot. The 1-54 Contemporary African Art Fair has very much helped in that regard. People are looking to Africa more, but there are some barriers. There is still an Otherness feeling felt by some western curators, which I'd love to help change.

C#: Do you think that Brexit will have an effect on your business?

That's funny, a Danish newspaper recently asked me whether Vastari will move to Copenhagen! Percentage-wise we don't actually have that much business in the United Kingdom. 40% of our business is in the United States. We also have a lot of business in China and Europe. Brexit could (as a worst-case scenario) have an effect as to whether Vastari as an organisation stays in London. I am hoping that we can keep it here because it was London's multicultural compression of ideas that stimulated Vastari to come to be in the first place. It would be great to honour the city, but if the politics makes it too difficult to hire new talent (a lot of our talent come from continental Europe), that's a big factor. London is still very much a centre of the art world and finance, which are two things that we need to be close to. In terms of shipping and logistics, the import and export laws from the UK can become more complicated, which is also something we will have to keep an eye out for.

More than anything, I think it's important for Vastari to be in a place that supports start-ups. London has tax incentives and accelerator programmes, which is important to us. We will probably stay here for a while, plus, we're also part of the Mayor of London's International Business programme, so we are ambassadors for London!

C#: What do you love most about your job?

No two days are the same. I really thrive on change and I enjoy working in a fast-paced and varied environment. I also really like opening people's eyes to more opportunities that they didn't see before. If someone wanted to create an exhibition about, say, bears, we can help you find people who have the same passions who may be able to work with you.

I also like how we have also built a company that has a culture that's quite professional for the art world. We don't hire someone simply because they have good connections, we run an assessment centre, and the person we hire is simply the best person for the job. We are constantly looking at the bottom line and our revenue, which is quite rare for an arts organisation. People tend to think that if you're working in art you cannot think about money. I think it's important to think about the bottom line as well as care about the aesthetics of art.

C#: What advice do you have for anyone interested in pursuing a career in art tech or the art industry in general?

If you're interested in setting up an art start-up I'd say that the fundraising side of it is the hardest part. Most companies in the art world are loss-making (even non-tech art companies). Tech companies are bound to be loss making for a little while as they set up. As a result you'll have to bring investors into the business. Investment is like a marriage. If you want to lose an investor you'll have to go through a very expensive legal battle. We had a disagreement with one of our previous investors and it was a real learning curve, which taught me that you really have to have people who understand what you want to do. Also, the governance structure of your company needs to be efficient. In our case our decision-making process at board level was really inefficient, which meant that the company suffered because key decisions kept on being stuck at board level. In 2015 we restructured our governance system.

There are two types of investors that I'd stay away from. The first is venture capitalists. Venture capitalists think of companies as sausage-making machines whereby if you put more money in, more money will come out. This mind-set is ill-suited to the art world. The art world is not a place where you can build something expensive, invest more in marketing, and instantly get results - you can't buy customers. You have to slowly build up trust, so it's better to have a lower burn and afterwards, when you have solved key problems, seek out venture capitalists. Venture capitalists will also often try to push the valuation of your company to a level that's unrealistic to the type of exits you can get, which can be detrimental.

The second type of investor I'd try to stay away from is the philanthropic type of investor. Lots of wealthy people think of the art world as a lifestyle choice, and they want to be invited to parties and seen in a certain light. Those types of investors won't hold you accountable. There are other start-up companies I know of that spent all their money on first class flights and then went under. You need investors that look at the bottom-line and constantly question you and give you feedback. It's very hard to find investors and it's easy to fall into the trap of simply taking the money you can get, but you have to be really strategic about who you want to have involved in your business.



Opposite: *Alien Landscape* (2015) by Barabeke (barabeke.net) created with Deep Dream Generator.

When *David* met Jeff

By Francesca Rocchini

Florence. Night has fallen in the Piazza della Signoria, but tonight something has changed. After 500 years of peace and calm, a new sculpture created by Jeff Koons has been placed right next to Michelangelo's 'David'. How will the visitor react to the sight of the new gold-coloured aluminium statue of Pluto and Proserpina? Is this work worthy of as much esteem as the other statues? Can it define itself as art? And ...what is art? All these questions will be answered tonight, when the new "intruder" will make the ancient statues come to life, to realize an unsettling dialogue that – with both sincerity and irony – will provide some reflection on a kind of art that has (perhaps) never been seen before.

DAVID: Seriously? Is this what we have come to?

NEPTUNE: I don't understand what you are talking about. Was it necessary to wake me up right now after my 500 years of slumber?

DAVID: You know that I would not have dared if not for obvious reasons.

NEPTUNE: OK, well... what is it that bothers you so deeply?

DAVID: Honestly? You have not noticed yourself?

PLUTO [to Neptune]: Brother! Me and my beautiful Proserpina are here, covered in golden robes, to adorn the piazza together with all the others!

PROSERPINA [to Pluto]: If only you could stop grabbing onto me so violently!

PLUTO: Must we not represent your descent into the Hades? After all, you are sworn to me for life.

NEPTUNE: Brother, the statue in which you and your lover reside may be golden, but valueless in the eyes of history and art. How dare you dwell in this piazza without my permission and interrupt my age-old sleep?

DAVID: That was exactly what I was referring to. You have finally understood, Neptune. This sculpture has nothing to do with us and must be removed!

NEPTUNE: I couldn't agree more.

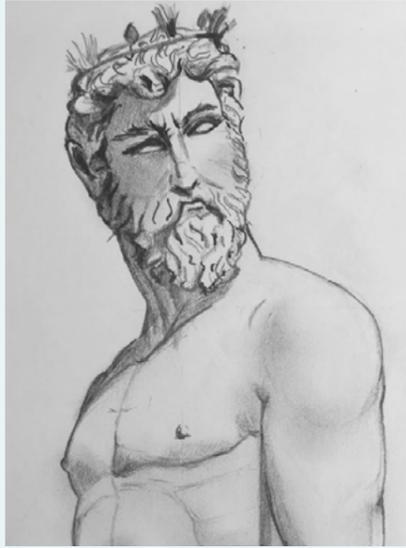
PLUTO: I don't understand why you are whining so much... After all, we represent the classical tradition; and our artistic value, although you could argue is more recent, is equal to yours!

NEPTUNE: Pluto, you and Proserpina are nothing but an ugly imitation of a great artwork composed by the gran maestro Bernini! Who preceded your sculptor by centuries and surpassed his beauty and sense of décor. Now begone! I want to go back to my peaceful sleep, and, if I were to ever wake up in another 500 years I do not want to see you here!

PLUTO: Well, then you better go back to sleep brother, your opinion is irrelevant in any case! Jeff is an artist, just as much as Gianlorenzo Bernini...

PROSERPINA: In addition, I have to spend my whole life in this pose! Isn't this a valid enough reason to be covered in a colour more cheerful than that sad and empty white marble? I mean, just look at us! Are we not adorable in gold?

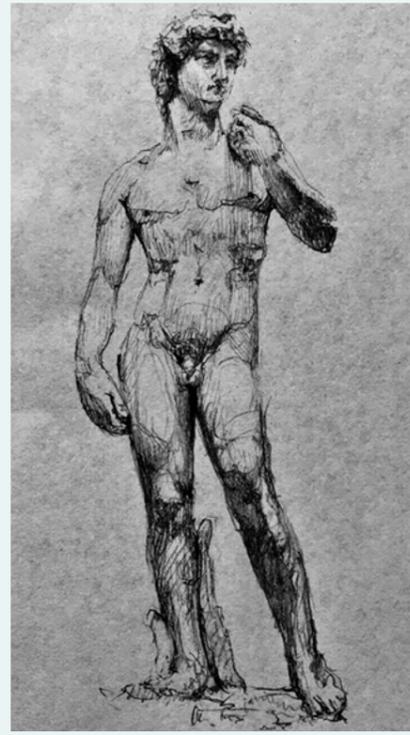




Neptune. Drawing by Jane Thoms.



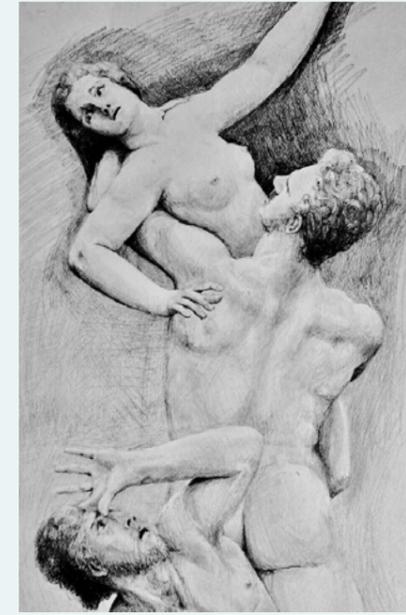
Pluto and Proserpina by Jeff Koons. Drawing by Andrew Bai.



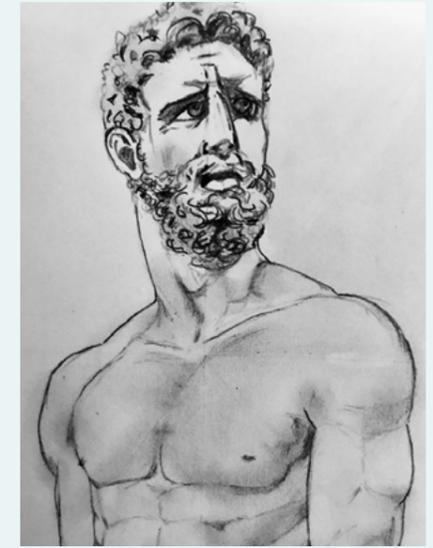
David by Michelangelo. Drawing by Andrew Bai.



Judith & Holofernes. Drawing by Jane Thoms.



The Rape of Sabine. Drawing by Andrew Bai.



Hercules. Drawing by Jane Thoms.

DAVID: I'd say rather obscene...

JUDITH: What is this racket!?

HOLOFERNES [to Judith]: Take your hands off me, you damn wench!

JUDITH: Well there's no need for that, is there? The Bible has been saying for centuries that I will kill you. Let me finish my job in peace!

DAVID: You two! Stop squabbling! We are not here to dwell over our histories and actions, we have much more important issues to discuss!

HOLOFERNES: That doesn't stop the fact that this wench is trying to murder me!

JUDITH: Silence or I will finish you off now!

SABINA: Yes Holofernes, please remain silent. You are not the only one in pain here. Can't you see I am about to be raped?! And you [to her assailant] get your hands off me!

YOUNG MAN HOLDING SABINA: No chance. I have no value without you in my arms! In the end, we are all part of the same sculpture. "Il Ratto delle Sabine", this is how the grand-master Giambologna called us once he had carved us out of this marble block, aiming to surpass the size and beauty of the David. Don't you dare move! [to Sabina]

DAVID [to the Young Man]: Hahaha, very funny, young man...Do you have any idea who created me?

YOUNG MAN HOLDING SABINA: That overrated man known as Michelangelo. Shame on him for abandoning Florence, the cradle of the Renaissance, to go and embellish the Roman Babylon! My master is way more noble than yours!

DAVID [to the Young Man]: I shall pretend that you have not spoken, and forgive you for your adorable muscly composition. But maybe...

SABINA: But maybe what?

DAVID: Maybe you did say something right... and this brings us back to the beginning of our conversation.

SABINA: What do you mean?

DAVID: I mean that you were right in saying that Florence is the cradle of the Renaissance... and this means that this piazza should not host such contemporary horrors! Ridiculous imitations done by false prophets who claim to be artists!

HERCULES [to David]: Oh please shut up, you sissy! Am I wrong in saying that you too are an imitation by the artist Luigi Arighetti?

DAVID [to Hercules]: I have not spoken to you, beastly humanoid! Go back to your violent and gaudy existence. The philosophy of art is no place for you.

HERCULES: There are things that my enormous strength may not annihilate.

DAVID: Exactly. So keep quiet.

HERCULES: But truth...that can annihilate and win over anything.

DAVID [laughing]: What is this truth you speak about, then?

HERCULES: There is no true or false in art!

DAVID: Wait, let me get this straight...

HERCULES: I mean, we all are a copy of reality. You see, my dear David, we are all copies of originals and the originals are in turn copies of reality, and reality is only a myth. I am a myth! We are all a myth! You are a myth! The Rape of the Sabines is a myth and so is Judith and Holofernes and so too is Neptune. Thousands of people from all over the world come to admire us, because it's the idea that resides in us that makes us unique and worthy of this piazza.

David: There is only one 'idea of art' worthy of this piazza.

HERCULES: And that is?

DAVID: The idea of beauty! The result of mathematical study on the proportions dictated by the Greek masters! We are the finest aesthetic that man can conceive. We have dominated this piazza for five centuries because we are part of a tradition of beauty and decorum, things that this monstrosity will never be able to represent. This 'quack' Jeff Koons that calls himself an artist will never be truly remembered as such.

PROSERPINA: You're just jealous, kid! After all, you know that your friend is not wrong. Are we not all the representation of ideas that do not belong to any of us? They call us statues, but the root of our nature is divine. And there is no god or man who can deny our nature... we are all art, David!

DAVID: Be quiet! You're nothing but a surrogate for art!

HERCULES: David, when will you grow up?

DAVID: I don't need to grow up! I am perfect as I am, an incarnation of real art, and my measurements correspond to perfection.

JUDITH: Do I have to cut your throat, too? I've never heard such boasting!

DAVID: As far as I'm concerned, you can leave...all of you! If you don't understand that each of us has a higher value, and that this Mr. Koons has committed such an affront...well!

HERCULES: Stop, David! And start making sense!

SABINA: Hercules is right. We're all art in this piazza. The artist's genius comes to life only in the eyes of the beholder. We're nothing but stone without an idea, or an emotion unlocked in the soul of the one who observes us.

HOLOFERNES: We all have the right to live!

JUDITH: Except you... You must die!

HOLOFERNES: I'm already dead.

JUDITH: Come on, I was joking, Holofernes!

HOLOFERNES: What I meant to say is that we are all alive! Every day, when someone, a visitor, a citizen of this city or of the world comes to this piazza to admire us...

JUDITH: ...to photograph us...

SABINA: ...to recognize our expressions. Whatever our emotions are...

NEPTUNE: ...we are nothing but cold stone...

PLUTO: ...without the one who sees in us a part of himself.

DAVID: It means that we are the mirror of human passions? I refuse to accept this idiosyncrasy.

HERCULES: David, you're much more than a beautiful piece of stone! What we are all trying to tell you tonight is that art is in the eye of the one who looks at it. We are art because what we embody generates emotions in the hearts of a viewer.

PLUTO: ..And as long as we are able to arouse something, something that goes beyond mere aesthetic pleasure... As long as we represent a concept, a feeling of pleasure or pain, we will be art.

PROSERPINA: If what we know of art is that it is mimesis of nature, we also know that nature is the mimesis of the soul.

PLUTO: In fact, from ancient times to the present day, only the man, highest expres-

sion of nature, is capable of conferring a sublime value on the work of art. But since nature is weak and full of imperfections and we are part of this nature, we are art only when our nature is the reflection of the soul of the artist.

PROSERPINA: If we understand this, and we stop fighting each other tonight, we will really understand the meaning of art.

DAVID: Now I understand brothers and sisters, and I ask forgiveness... We are all art and we are all worthy of being here in this piazza in the cradle of the Renaissance!.. The Renaissance of yesterday, today and even tomorrow. Good night brothers and sisters!

ALL: Good night David!

NEPTUNE: Ah!!! I can finally go back to sleep!

National Identity

AND THE CONCEPT OF

Cultural Ownership

By Nefeli Stylianou

With reference to major controversial disputes, Nefeli Stylianou discusses the moral, cultural, and legal complexities that surround the issue of national identity and the concept of cultural ownership of objects.

As part of our very nature as human beings, we tend to look retrospectively in order to understand ourselves. It is our ancestry that provides us with the past experiences that sometimes unconsciously direct our future actions and memories that shape us into who we are today. In extension, we often find ourselves contemplating historical events either in an academic or personal context, searching our culture's roots, wanting to learn about our nation's achievements and perils. From a national holiday to music or art, the past remains a part of us, even if it refers to a period that we did not personally experience. The interaction and collision of all these concepts and realities leads to the creation of two co-dependent identities- the autonomous and the collective. As our autonomous identity goes through constant shifts, unbalances and reformations, our collective identity remains relatively static. While some may dub this notion as irrational or even contradictory, one must keep in mind that human nature is often both. How can one determine to whom the past belongs, or if it belongs to anyone at all? One must question whether this journey of understanding and building ourselves through the past entitles peoples and nations to the ownership of its tangible form: the cultural heritage that survives.

The legal definition of cultural heritage differs for each state. Therefore, objects are subject to different levels of protection depending on the applicable national laws. This fact alone shows that states attach varying value systems on cultural heritage, influenced by their own history, traditions and level of education for cultural appreciation. Additionally, concepts such as cultural heritage, cultural property and national treasures are used interchangeably, reinforcing the fluidity of the legal status for cultural heritage objects.

The main theoretical camps concerning the issue of cultural heritage ownership are divided into the supporters of cultural nationalism and the support-

ers of universal ownership. Cultural nationalism refers to the idea that a nation shares a common culture¹. This means that objects belong to the state where they were excavated (the source state), or in the state where they were created². One encounters the cultural nationalism argument in practice in cases of looting and the protection offered under the Illicit Trafficking Convention 1970.³ According to the Convention, states have a duty to prevent the illicit import, export or transfer of ownership of cultural property by actively opposing such practices and proceeding to repatriations where necessary.⁴ An example is the return of an illicitly exported collection of ancient Roman artefacts to the Italian Republic by the Manhattan District Attorney Cyrus R. Vance, Jr. in October 2017. The collection included a Campanian red-figure fish-plate from Christie's auction house and a Paestan red-figure bell-krater from the Metropolitan Museum of Art.⁵ As the District Attorney stated, "returning long lost relics to their rightful owners is at the core of my Office's mission".⁶ This statement accurately describes the reasoning behind the cultural nationalism argument, as the source state is recognised as the rightful owner of the collection.

Conversely, supporters of universal ownership argue that cultural heritage should not belong to one nation but to the world. Therefore, objects should be placed in universal institutions, no matter the country of origin, that have the best interests of the object as a priority and promote both public access and education.⁷ This notion is reflected in the Hague Convention 1954, as it imposes a duty on all states to respect and protect cultural property during an armed conflict, thus promoting the concept of universality.⁸ However, one cannot ignore that in many circumstances, there are both emotional and cultural connections in the source state where its relationship to its own cultural heritage is far deeper than that of any other state. This is so, as the source nation's historical and social



Above: Nicolas Poussin, *Holy Family on the Steps* (c.1648), 69x98cm. Kress Collection, Washington. Source: Wikiart.

identity is interwoven with the historical and social context of the object. Adversely, it must be noted that not all objects of cultural heritage have an equal importance for the source state and so it is not to be assumed that all cultural objects must be returned to the original nation. An example is the uncontested title of the ample ceramics from the Roman and ancient Greek period in institutions like the British Museum. One must understand that cultural heritage is not purely a legal or a social issue; it has to do with the collective emotions and sense of belonging of a nation. Thus, the implementation of a blanket rule for ownership claims would be dysfunctional and morally naive.

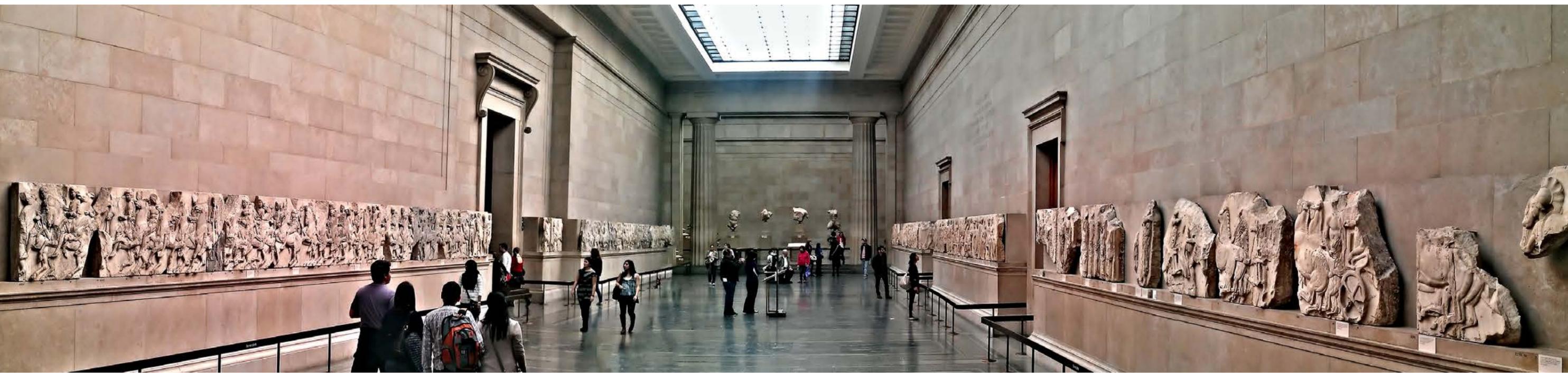
At first glance, the national culturalism theory and the universal ownership theory seem irreconcilable due to their different focal points and priorities. The former places the identity and interest of the nation at its core, while the latter favours the interest of the object as an entity in its own right. However, why must one contest the other? On the one hand, advocates of universal ownership for cultural heritage disregard the collective identity of peoples, and try to impose the fiction of an all-inclusive territory of ownership in the name of public access and preservation. The question is whether this idea serves to mask the remains of an old but sizzling power struggle. It is no surprise that the majority of countries supporting the universal ownership argument, either through legislation or through the monumental possession of

foreign cultural treasures, were once colonial powers or occupying powers. On the other hand, strict supporters of the cultural nationalism argument sometimes go a step too far in pursuing restitution claims and in interpreting national cultural importance. An example is the painting by Nicolas Poussin titled *Holy Family on the Steps*. In this case, a French collector who owned the painting sold it to Sherman Lee, the Director of the Cleveland Museum, who brought it in the US neglecting to acquire an export permit by the French Officials.⁹ As a result, the French Government accused Lee for illicit trafficking and demanded the immediate return of the painting. Supporting a strict nation-oriented position, the French Government argued that since a French artist created the painting and it was removed from the country without permission and thus France is the rightful owner and so the painting should be immediately returned. However, one is left to wonder how important this painting really is to the French State's national identity and culture, keeping in mind that the French public did not have access to the painting prior to the sale because it was part of a private collection.

A constant subject in the heart of the two opposing theories is the possession of the Parthenon Marbles by the British Museum. Being an much-analysed issue in the academic and social sphere and the subject of a never-ending contentious debate, the Parthenon Marbles start to seem nothing more but a platitude. The Marbles have become the victim of mindless

9. John Henry Merriman, *Thinking about the Elgin Marbles: Critical Essays on Cultural Property, Art and Law* (The Netherlands: Kluwer Law International 2009 second edition)

1. John Henry Merryman, *Two ways of thinking about cultural property*, *The American Journal of International Law*, Vol. 80, No. 4. (Oct., 1986), pp. 831-853
 2. James Cuno, *Whose Culture? The promise of museums and the debate over antiquities*, (Woodstock: Princeton University Press 2012, 2nd edition)
 3. Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970
 4. Ibid.
 5. www.manhattanda.org/ancient-roman-mosaic-among-collection-of-artifacts-being-repatriated-to-italian-republic-by-manhattan-district-attorneys-office/
 6. Ibid.
 7. John Henry Merryman, *Two ways of thinking about cultural property*, *The American Journal of International Law*, Vol. 80, No. 4. (Oct., 1986)
 8. Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1954, articles 2 and 3



Above: Elgin Marbles, British Museum. Source: Wiki image.

pseudo-philosophies over the clinking of glasses of wine, and of the merciless pigeonholing into academic theories. Consequently, the idiosyncrasy of the claim often fails to be grasped and the importance of the artefacts is demoted. However, one needs to understand that the resolution of this issue of ownership, like any other claim of cultural heritage ownership, is a pressing matter of morality if nothing else.

Those who oppose the repatriation of the Marbles, such as the Government of Great Britain and the British Museum, sustain the following positions. The Marbles were taken by Lord Elgin in 1801-1812 and were accessioned in the collection of the British Museum in 1816, so they could receive the appropriate preservation and protection. It is not disputable that before they were taken by Lord Elgin, the artefacts survived a long history of destruction and threat. Some of the events include the transformation of the Parthenon into an Orthodox Church in the 6th century and the destruction of many parts of the fixture, as it was perceived as a symbol of paganism. Later on in the 1460s, while Greece was under the siege of the Ottoman Empire, the Parthenon was converted into a mosque. Moving on in time, in 1687, the Venetians bombarded the Acropolis, creating unfathomable damage to the building. Another issue concerning preservation is the fact that the smog in the city of Athens was harming the artefacts, which by that time were exposed to the open environment, thus placing arguments for their return out of the question.¹⁰

Additionally, the objects have been in the British Museum for 200 years, making them an important part of the Museum's collection, enabling public access to visitors from all around the world.¹¹ Lastly, some support that Lord Elgin's removal of the Marbles was legitimate, as he acquired permission from the Ottoman Rulers at the time.¹² However, are these arguments strong enough to justify Britain's possession of a col-

lection of antiquities, which constitute an integral part of the Greek nation's cultural and national identity?

In order to understand the position of Greece for the repatriation of the Parthenon Marbles, the theory of cultural nationalism is inadequate, especially as the theory has taken up a negative connotation and interpretation. The restitution claim of the Marbles is idiosyncratic in the sense that it is interconnected with the feeling of patriotism - a concept that is ever so close to the Greek mentality and history. Patriotism derives from the Greek word "patrida" which goes beyond the English translation of "country" or "homeland". Patriotism denotes a feeling of love and respect towards your country and its traditions, its history, its people and the very soil you step on. It has a meaning of selflessness and devotion. The repatriation of the Marbles is a matter of patriotism. The Parthenon represents the Golden Age of Pericles, the triumphant wars against the Persians, the suffering during the Greek revolution, the Ottoman and the Venetian occupation, the two World Wars and the Greek Civil War. It is a timeless symbol of Greek history and a constant reminder of past glories and achievements.

One may characterize all this as nonsense, claiming that it is just another example of how Greeks unfold their megalomania and God-syndrome in claiming history as they do with democracy and philosophy, among other disciplines. However, one must understand that especially when it comes to the Parthenon Marbles, the issue is not a matter of claiming who owns what, just for the sake of a capricious argument. Greek history and the tangible survivors of that history form a passage through time that encourages the reminiscence of an era of glory and constitutes proof of a nation's survival through thick and thin. The constant hardships and pain that Greece has gone through as a nation and is still going through cannot be divorced from the concept of patriotism and cultural heritage. The Acropolis

is an integral part of the Greek nation's collective identity and in extension, their identity as individuals. In a global level, history is one of the few static elements that hold a nation together by developing a sense of belonging and a collective set of morals and traditions. In a hypothetical reversion of facts, I am left to wonder what would Britain's reaction be if someone decided to take Big Ben or Stonehenge, regardless the motive, for permanent display in another country with no possibility of return.

As for the argument of legality and preservation, the issue becomes more straightforward. One must question whether acquiring a legal title from an occupying ruler over an oppressed nation's artefacts is moral and equitable. Again, the claim is very particular in Greece's situation, as even though the occupation by the Ottoman Empire lasted 400 years, there was no integration or subordination of the Greek nation under the Ottomans. For some, the issue is a question of fact, while for others it is no question at all. As for the argument that the Parthenon Marbles are an important part of British cultural heritage because they have been in the British Museum for 200 years, what can one say about Athens where the marbles were an integral part of the Parthenon fixture for 2,300 years? Lastly, the British Government's argument of preservation has become obsolete and outdated. The reason of withholding the marbles in the British Museum becomes even freer from substance with the existence of the Acropolis Museum in Athens. The Museum was built to host all of the artefacts that were once situated in the Acropolis, in order to protect them from further natural damage. Therefore, the museum's sole purpose of creation was to preserve the artefacts and make them accessible to the public. Having that in mind, insisting to keep the Parthenon Marbles away from their original context coupled with the inadequate and poor labelling of the British Museum, lead to the demotion

of their importance and meaning rather than their elevation for educational purposes.

Nevertheless, in situations where the source state has neither the means nor the knowledge for preservation, the concept of cultural ownership and the limits of one's own morality become even more blurry. For example, Peru retains cultural treasures from previous Peruvian cultures but does not offer an adequate level of preservation and protection. As a result, the objects are left to decay in a process characterized by scholars as "destructive retention".¹³ This comes to show that the concept of ownership and cultural identity are very fluid and should be judged on a case-by-case basis. The challenge with most cultural property claims, especially when the acquisition of the artefacts was not a consequence of illicit trafficking or looting, is to find a common ground between the two sides of the table and reach a compromise.

In conclusion, the ownership of cultural heritage and a state's national identity are two concepts intertwined with great perplexity. Instead of approaching the mater in a way that creates further dichotomies such as "ours" and "theirs", states must start looking at cultural heritage through the viewpoint of "us", omitting the idea of "them". This does not have to be achieved through the theory of universal ownership, but rather through a mutual respect of cultural diversity. In turn, this can lead to the acceptance that different nations have different connections to cultural heritage, depending on their history, experiences and traditions. The interests of source states and the interests of the objects themselves must be balanced and seen together when making decisions of repatriation, exhibition and taking. Persisting in all circumstances on the separation of identity of a cultural object and of a source state is only a product of fiction. As Nick Joaquin said, "Identity is the history that has gone into bone and blood and reshaped the flesh."¹⁴

10. Christopher Hitchens, *The Elgin Marbles: Should they be returned to Greece?* (London: Verso 1997)

11. The British Museum, *The Parthenon Marbles*, www.britishmuseum.org/about_us/news_and_press/statements/parthenon_sculptures.aspx

12. Christopher Hitchens, *The Elgin Marbles: Should they be returned to Greece?* (London: Verso 1997)

13. John Henry Merriman, *Thinking about the Elgin Marbles: Critical Essays on Cultural Property, Art and Law* (Kluwer Law International The Netherlands 2009 second edition)

14. Nick Joaquin, *Culture and History*, (Anvill 2004)

AN INTERVIEW WITH
Olivia Leahy

By Emma Searle

C# sat down with Olivia Leahy, Curator at DRAF (David Roberts Art Foundation), to talk about her experiences in the art industry. Since graduating the Royal College of Art and the University of Leeds, Olivia has previously worked as Curator at Grizedale Arts, and as Exhibition Coordinator at the Christie's Post-War and Contemporary Art department.



Image Credit: Alexander Poll

“THE ART WORLD AS A WHOLE CAN BE VERY AMORPHOUS AND EXPANSIVE, BEING A COLLECTION CURATOR PROVIDES ME WITH SOME DEFINED BOUNDARIES”

C#: Could you explain what DRAF does, and what your role as curator involves?

DRAF was founded in 2007 by British collector David Roberts. We develop and present a programme of commissions, performances, and exhibitions, and we look after the David Roberts Collection. Until now most of our projects have been shown in our gallery space in Camden. However, last year we decided to close that space with the ambition to present projects nationally. We aim to form new collaborations and partnerships across the UK. For example, currently on view is a group exhibition with MOSTYN [a contemporary art gallery in Wales], as well as a project about early Asian performance art with guest curator Victor Wang which involves organisations across the UK. DRAF is forever evolving and we constantly think about new and relevant ways to work in the contemporary art field.

My work as a curator at DRAF focuses on the collection, which means that I look after about 2,100 artworks. I manage the research and conservation of the collection, and I work with national and international galleries and museums to exhibit the artworks. We have a big loans programme. For instance, this year works from the collection will be shown at the Musée D'Orsay in Paris and the Solomon R. Guggenheim Museum in New York. In the UK, works are currently being shown at Firstsite, Colchester and Dundee Contemporary Arts, Dundee. We try to exhibit the collection works as much as possible. David Roberts is very interested in giving the public to access and enjoy the artworks. Another part of my job is to develop exhibitions (like our current show at MOSTYN), which interrogates the meaning of a collection. I'm very excited about that!



Above, from left: Gerhard Richter, *Fuji*, 1996. Courtesy the artist and the David Roberts Collection, London; Ai Weiwei, *Marble doors*, 2006. Courtesy the artist and the David Roberts Collection, London.

Collection curating is an interesting type of curating because on the one hand I research and explore the overarching idea of a collection, and on the other hand I get to delve into the particularities of individual artworks. I look into the artist's intentions behind their work, and I also trace the work's exhibition history. It can be a very micro-level kind of research. Whereas the art world as a whole can be very amorphous and expansive, being a collection curator provides me with some defined boundaries.

C#: Could you talk about your career journey? How did you arrive at your current profession?

Curating was the one thing that I wanted to do, but it took me some time to find the confidence to do it. I started working at Christie's as a graduate intern at the Valuations department. I found learning about the tax on artworks really fascinating. I later worked as an auction administrator in the Private Collections department. I wanted to get into the Post-War and Contemporary Art department but was unsuccessful. A job at the Impressionist and Modern Art department eventually opened up and I thought, well, it's nearly contemporary art! I ended up learning a great deal working there. I was really young at the time, about 25 years old, yet I was working on the sales of works that had very high stakes. After working at Christie's for four years I came to realise that I in fact wanted to be a curator.

I had always wanted to be a curator but had to figure out what kind of curating I enjoyed most. At one point I worked on new commissions of artworks, and then at another point I was doing public programmes and exhibitions. I started doing collection curating almost a year ago and realised that I find it the most interesting. It's been a great journey so far.

C#: In 2017 you worked as the Exhibition Co-ordinator of the Post-War & Contemporary Art department at Christie's. How did you find this experience?

I worked for nine months on a Peter Doig exhibition with Francis Outred. It was an amazing experience. He curated an exhibition of Doig's paintings exhibited at Faurschou Foundation in Beijing, and my role was to work with him on realising the exhibition. I did research and logistics, and together we produced a book showcasing Doig's work based on cabins and canoes. It was great! It was really nice to be back at Christie's. There is something quite addictive about it as a place of work. Even though I am aware that working at Christie's is not the direction that my career is going, I still get sucked into that atmosphere.

C#: The David Roberts Collection consists of predominantly contemporary works. Are the works collected based on the individual tastes of Mr Roberts, or is the market value potential also considered?

David and [his wife] Indrė Šerpytytė-Roberts are independent collectors. They do their own research and buy their own works. Indrė is an international artist herself and David is very experienced as he's collected for about 20 years. The collection is very much driven by their interests and that is, for me, what's so exciting. It's a personal and idiosyncratic collection. Often times more advisor-based collections are composed around a subject, an artist, or a period of time. While that's fascinating, I like how in this collection you can find many different ideas and draw parallels that you wouldn't have necessarily seen before.



Photo: Emily Poole

Above and below: Ida Applebroog, *A Performance*, 1977–1981. Courtesy of Ida Applebroog and Hauser & Wirth.

It's very nice to work with a collector whereby the works are not necessarily about monetary value. Of course there's always value in everything, but it's about showing the works, protecting them, and supporting artists.

C#: Do you have a favourite work in the collection?

It changes constantly. At the moment Ida Applebroog's *A Performance* is one of my favourite works in the collection. She produced these booklets, which she sent to her friends and art advisors. In fact, a lot of the booklets were sent back to the artist with notes reading something along the lines of "don't send any more of these." Applebroog enlarged some of the prints onto vellum.

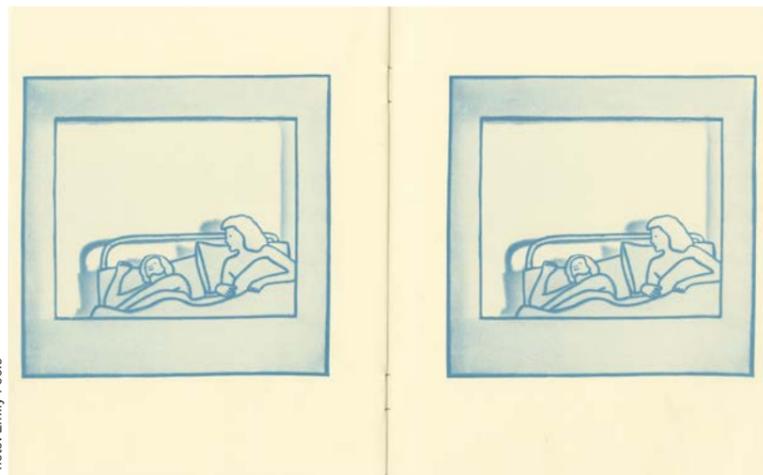


Photo: Emily Poole

C#: The issue of female agency in the art world is a hot topic that's gained increasing traction. What are your thoughts on this in relation to your line of work?

I think it's incredibly important to include voices of all genders. It's important to think about diverse voices when curating for a public audience. As a collection is an existent body of work, albeit with a lot of female voices in it, I do have to consider how the collection will be seen in an exhibition context. It's not just about the artworks, it's also about the premises of the exhibitions that they are shown. For instance, at MOSTYN it was very important to both Adam Carr [Curator, MOSTYN] and me to have a 50/50 split [of male and female artists], and that the quote used for the title of the exhibition is a female voice. It was important to me that the writers invited to contribute texts for the booklet, the quotes used, and the quote in the title ["She sees the shadows"], be female voices. The premise of the show is very much female-led.

At our last *Evening of Performances* at KOKO, we worked with all female artists, but did not mention this in communication. I really like it when the prevalence of female artists is not highlighted but is simply a norm. There were a lot of exhibitions during the 1990s, which were female-led and they were very much stating their female-ledness. At one point, for our current MOSTYN show, we considered only including women; however, because we are concerned with object-hood (which involves issues surrounding domesticity), we decided that it's undermining to the works to only include women's works in a show about domesticity. We are showcasing a multitude of voices so that the debate is open to everybody.

C#: It was recently announced that Fatos Üstek is the new director of DRAF. How will this leadership change the direction of DRAF?

It's very exciting. Vincent Honoré was director for 10 years and he was incredible - he has now moved to be the senior curator at Hayward Gallery. David and Indrè took quite a long time to choose a replacement, as they wanted to find someone with the right experience and ethos. We are really lucky that Fatos has joined the organisation. She is creating a new direction building on what DRAF already was. Fatos is keen for DRAF to have more collaborations, and she is encouraging more intensive research. She will also focus on what we can do beyond the exhibition space because this is a major strength of hers.

C#: DRAF runs a *Studies* series whereby writers are invited to study collection works, and last year DRAF's 'Where Art Meets Literature' symposium with Frieze Academy was also centred on this theme. What are your thoughts on the intersection between art and literature? Is this important to DRAF's ethos?

Definitely, there are a lot of literature references in DRAF (as well as references to theatre, dance, music and performance), but it's also just the nature of contemporary art. Contemporary art is dynamic in that it absorbs literature, opera, documentary making and much more. I think the *Studies* series is amazing! It was actually one of the things that initially attracted me to DRAF because a lot of my curatorial practice has been influenced by literature. I've always been fascinated by fiction and how one can curate around a fictional narrative. Often when I work closely with artists I end up with a reading list - half of the joy of collaboration is sharing knowledge.

C#: What book are you reading at the moment?

I read mostly fiction and creative essays. I am currently reading *Pilgrim at Tinker Creek* by Annie Dillard, I started reading sections of it as a reference for the exhibition at MOSTYN but I enjoyed those excerpts so much that I have gone back to read it in full. Next up is *The Lonely City* by Olivia Laing, which I've been intending to read for some time, and Samson Kambalu's *The Jive Talker*.

C#: Could you tell us about your current exhibition 'She Sees the Shadows'?

She Sees the Shadows is a quote from a text by Marius von Senden that describes the experiences of people who are seeing for the first time after cataract operations. In one testimony a woman counts the shadows along the boulevard rather than the trees. This description conveys how looking at something familiar in a new way can show a previously unacknowledged beauty. The reference is used to talk about how artists use day-to-day objects around them to produce artworks and, through that production, they are not only changing how we see the object, but are also conveying a whole wealth of different contexts through which to view them. For example, one of the works we have by Theaster Gates consists of a chair and table, and he uses these objects to talk about the black middle classes in the United States during the 1960s. There is a deep context to each of these ordinary objects; which is explored as the main underlying thread of the exhibition.



Photo: Dewi Lloyd

Left: Theaster Gates, *Piano Lesson with Sitter*, 2013. DRAF x MOSTYN. *She sees the shadows*, 2018. Courtesy the artist and David Roberts Collection, London.



Photos: Dewi Lloyd



C#: A lot of research goes into grafting the concept and underpinning threads of your exhibitions. Do you ever worry that the average person might miss the message of the exhibition and its multiplicity?

That's a really relevant question. I think that an exhibition should be beautiful, legible, and exciting just for what it is, and then on top of that it should provide a whole wealth of other knowledge for those who choose to dig further. I hope that *She Sees the Shadows* is a good example as the exhibition's use of a narrative provides a clear anchor, but it also allows one to delve into each artist's research.

I think that people should be able to choose how they interpret things they see. I do however think that it's a real problem when visitors are not given the option of an access point in a public museum.

C#: What advice do you have for anyone interested in working as a curator or in the art industry in general?

Perseverance. To be very candid, it's a tough industry. I think it's just a matter of perseverance and honing in on what you are good at. There are not many jobs and it's competitive.

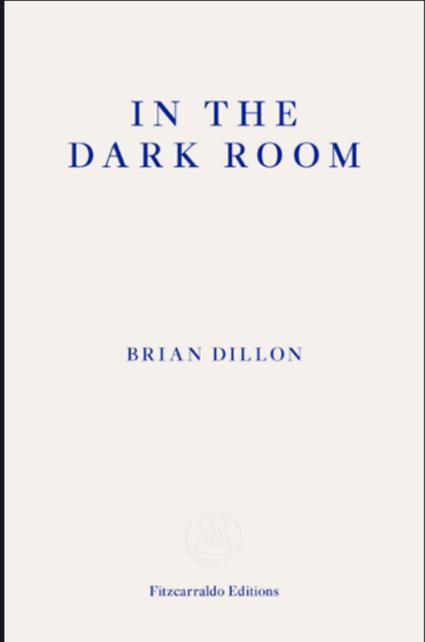
I also think that doing independent projects is very important. Those experiences often result in meeting someone else who might be interested in working with you. I have ended up collaborating with people on exhibitions that I met when doing other small projects.

"I REALLY LIKE IT WHEN THE PREVALENCE OF FEMALE ARTISTS IS NOT HIGHLIGHTED BUT IS SIMPLY A NORM"

Above: from top: Installation view, DRAF x MOSTYN. *She sees the shadows*, 2018 at MOSTYN Wales. Courtesy the artists and David Roberts Collection; Magali Reus, *Parking (Legs At Eye Level)*, 2014. DRAF x MOSTYN. *She sees the shadows*, 2018. Courtesy the artist and David Roberts Collection, London.

Opposite: Lea Cetera, *Railing Section*, 2015. DRAF x MOSTYN. *She sees the shadows*, 2018. Courtesy the artist and David Roberts Collection





A REFLECTION ON BRIAN DILLON'S

In The Dark Room: A Journey in Memory

By Micaela Dixon

I FEEL THAT IT IS ABOUT EVERYONE ELSE AS MUCH AS IT IS ABOUT ME

Feeling, or rather the *feeling* of feeling plays a central role in Brian Dillon's meditation on memory. Entitled *In the Dark Room*, Dillon splits the book into five sections in which he ruminates on his childhood house, the things inside that house, the photographs that came from that house, the bodies that inhabited that house and the small yet reverent places within it too.

Dillon's writing is succinct and deeply poignant. He begins his memoir by reflecting on a house, or more precisely the place in which he grew up. Like a stranger to the house, he carefully sets out and delineates its spatial boundaries and reconstructs his childhood memories through the house's concrete and quantifiable objects. Throughout the memoir, Dillon's account of the house feels at once attached and yet dispassionate.

I was particularly struck by Dillon's reflection on the *true house* as the "space in which we move." Analogous to Rachel Whiteread's sculptural practice, Dillon eulogizes this space as "the empty volume that we get used to, that makes our bodies move in particular ways, that forms habits and physical attitudes which persists, awkwardly, after we have left." Dillon emphasizes the space that binds us – the support beams that ensure the structural integrity of our home, or the doors we move through in order to get to the next room – and in this way these spaces all feel primordial. This relationship we have with our immediate and intimate environment, one that is usually subordinated to the rhythms, habits and feelings that we experience within these spaces, becomes Dillon's leading witness.

Dillon's fascination with the mundane and the overlooked becomes the foundation on top of which he reconstructs the tribulations of a tumultuous childhood. Ultimately he retraces his fixed memories from objects and photographs and sews them together fragment by fragment in order to produce a kind of piecemeal reality. For example, the author uses the photographs of his parents in order to reconstitute an identity and presence that was never known to him. The photographs of them in their twenties thus functions as a window into alternative reality completely foreign to the author.

Throughout *In The Dark Room*, Dillon seamlessly blends his own reconstituting narrative amongst the writings of cultural critics and writers alike. One of the passages that particularly struck me from Dillon's memoir is a quote taken from a letter the artist and writer Joe Brainard sent to his publisher. In his project *I Remember*, Brainard set out to recapture his own past by recounting autobiographical and minute details from his childhood and his adolescence. Using a formulaic writing style, he begins each sentence with "I remember". In his letter, Brainard noted (likely at the height of his post-writing mania):

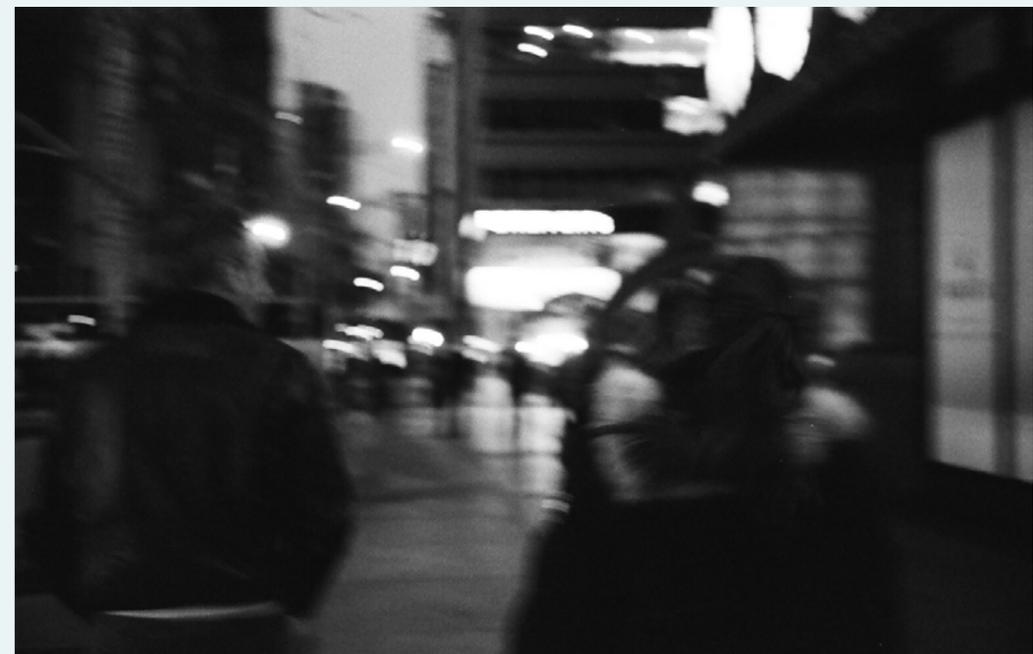
"I feel very much like God writing the Bible. I mean, I feel like I am not really writing it but that it is because of me that it is being written. I also feel that it is about everybody as much as it is about me. And that pleases me. I mean, I feel like I *am* everybody. And it's a nice feeling. It won't last."

In many ways, Dillon is recapitulating his journey through memory for both himself and the reader. Unlike Brainard, this omnipresence does not necessarily manifest itself as god-like, but the range of sentiments expressed by Dillon lends itself to an overwhelming desire to relate. When we read Dillon's account of his childhood house, we think of our own. We think of our own things, the photographs of our parents and how we use these items to make sense of our individual relationships to our upbringing.

Ultimately Brainard posits that in our ability to remember and recount we are all fundamentally similar, but then concludes on an unenthused note. Dillon's meditation is the antithesis to it. He never suggests that we are similar, but by way of exploring through language the complex relationship with his home, he allows the reader in and, for a moment, lets us share in that *feeling*.



Left: Photographs by Pauline Holzman, a graduate of the Christie's Education MSc Art, Law and Business programme.



Harrison Pearce

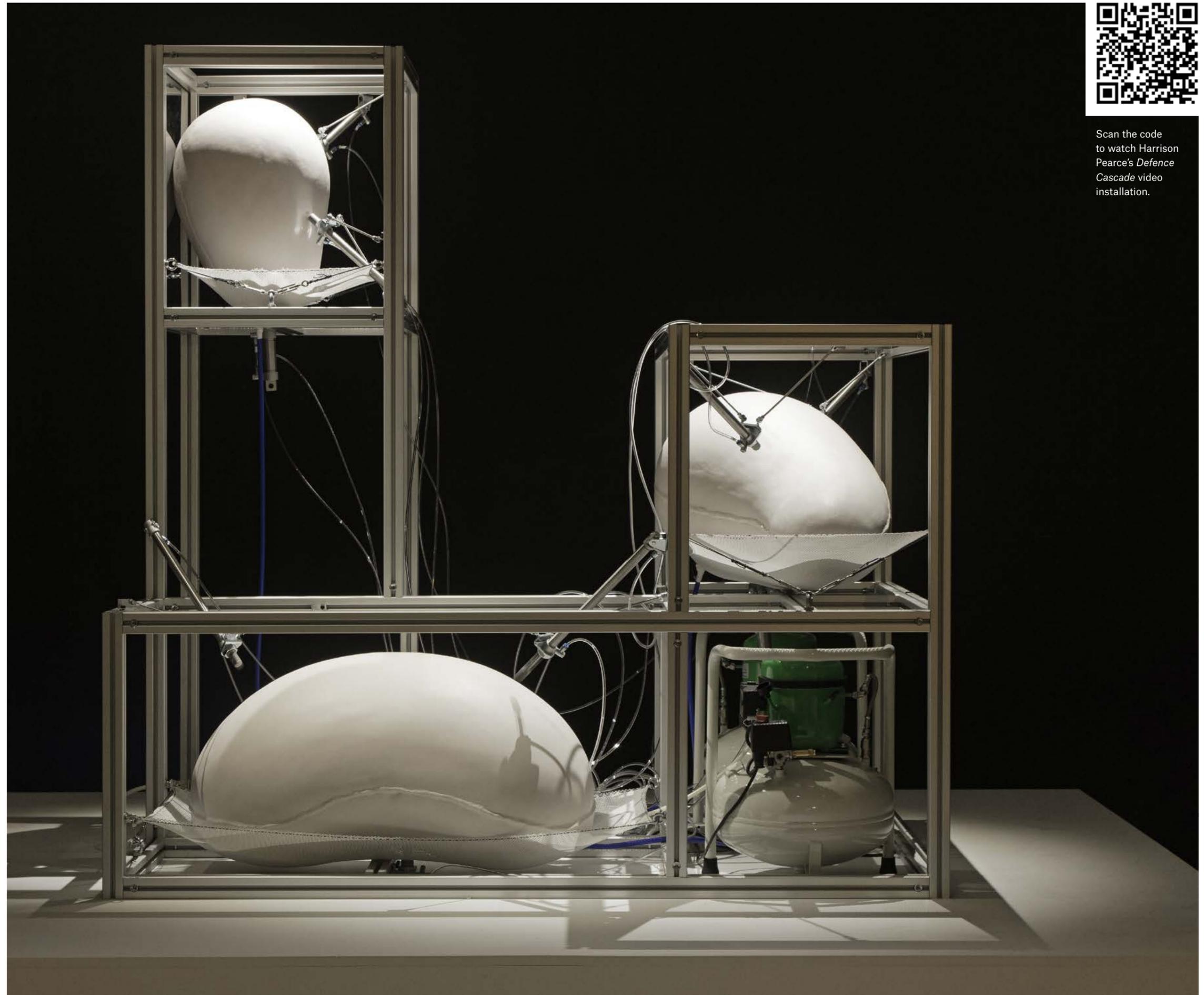
A KINETIC EXPLORATION
OF HUMAN EXISTENCE

By Krisztian Gabor Torok

Krisztian sat down with London-based artist Harrison Pearce (b. 1986), to talk about his artistic practice. In this interview, Harrison takes us on a journey, explaining the concepts that underpin his works, which merge science, philosophy, and his own personal experiences. Pearce's abstract kinetic sculptures address human experiences within the context of new technologies and post-digital cultures. Referencing Brancusi's formal perfectionism and Giacometti's enigmatic surrealism, Pearce's structures are manifestations of ideas rooted in the medical sciences and analytical philosophy. By employing industrial techniques to create his silicon cage-like structures, Pearce's installations simultaneously echo bodily behaviour and mechanical functions.

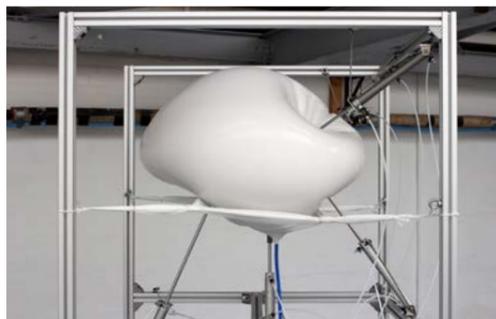
With a background in philosophy and engineering, Pearce graduated with an MA in Fine Art at City and Guilds of London Art School. Having previously exhibited works at the Dulwich Picture Gallery (in 2017), Pearce was awarded the Young Contemporary Talent Prize (2017), the Royal Society of Sculptors Bursary Award (2017/18), and the City and Guilds of London Art School Prize for Outstanding MA Show (2016). In 2018 Pearce's works have been on show at the Thames-Side Studios Gallery as part of the 'New Relics' exhibition, as well as The Marvellous Mechanical Museum at Compton Verney, Warwickshire, and the Young Contemporary Talent from The Ingram Collection at The Lightbox Museum, Woking. Pearce's installations will be featured in the forthcoming '100 Sculptors of Tomorrow' book (Thames and Hudson) and in the Royal Society of Sculptors Bursary Award Show at The Royal Society of Sculptors, London.

Right: Harrison Pearce,
Defence Cascade.
Courtesy of Harrison Pearce,
photo by Jamie Woodley.



Scan the code
to watch Harrison
Pearce's *Defence
Cascade* video
installation.

"I'M ESPECIALLY INTERESTED IN THE CONSTANT PROCESSES OF ADJUSTMENT WE COLLECTIVELY GO THROUGH IN ORDER TO ACCOMMODATE NEW IDEAS, AND HOW THIS IMPACTS ONE'S SENSE OF SELF AND VALUE JUDGEMENTS"



Above: Interview (prototype)
Opposite: Bambi.
Images Courtesy of Harrison Pearce.

Whilst studying philosophy, I became interested in long-held ideas about the mind and everything this encases, such as self-identity, consciousness, and subjective experience. These ideas are articulated through language. I'm especially interested in the constant processes of adjustment we collectively go through in order to accommodate new ideas, and how this impacts one's sense of self and value judgements. Within the realm of science, there is a reductive trickle-down process starting from scientific experts (who agree on certain parameters/knowledge), which then makes its way toward a more cultural reception whereby the new information is transferred into non-scientific imperatives or ways of life. Over time, these once-complex explanations become behaviour-altering expressions of value like "oranges will definitely give you cancer" or "it's unethical to eat Toblerone." This has become the nexus of my practice.

A while ago I accidentally gave myself carbon monoxide poisoning. I had to visit the A&E (as you're meant to), and they put me on oxygen. After that I was pretty much fine. However, just to be safe they decided to run a CT scan. The radiologist who received my scan provided a summary of my diagnosis in a paragraph for me to give to my GP for further referral. I saw this text and Googled the meaning of certain phrases. One of the most alarming phrases was "morphology shows signs of severe atrophy," which is pretty tricky to understand if you don't have a medical dictionary! Clinicians have a specialised field of knowledge so patients tend to Google things, which become a part of the patient experience and the standard expectations of health and illness in a society. Lots of people hunt for things online that they don't in fact have symptoms for, which creates a lot of problems. Ultimately, in my case, after a long period of time I was told that there was nothing to worry about.

I came to realise that there is a standardised morphology that's used to analyse the brain. The fact is that most people's brains are not pulled out and scanned. This is, in a way, a kind of aesthetic principle: the search for the standardised ideal. I once collaborated with a surgeon and she said that radiologists and surgeons base their decisions on what they see in scans, which is subject to wide differences in image interpretation. A lot of professionals apply a kind of aesthetic value when formulating their diagnosis (especially when quickly looking for symmetry or certain proportions, etc.). To construct some of my works, I took a very rudimentary drawing of part of a brain, which emulates the way a surgeon might draw neuroanatomical diagrams for students. I took this whiteboard drawing and recreated it as an independent 3D form.

Through the medium of kinetic sculpture, I problematize aesthetic values. Philosophical thought-experiments are always a logical dynamic chain of events: a set of propositions, i.e. "if this then that." I found that I could translate this logic into that of computer code or logic games. By coincidence, I stumbled upon the automotive systems used in a dry-cleaning factory (I had a friend who worked there), and, after learning a bit more about it, this allowed me to turn logic-games into an actual artwork. I started intuitively grabbing materials and I integrated things from medicine and automation into my works. This became my aesthetic model.

I'm working on another piece which is about the fight-or-flight response: a survival mechanism that's hard-wired in the brain. This defence cascade sequence involves a set of chemicals being released into the brain. The human body follows a particular pattern that's consistent with most animals. To create this work I collaborated with composer Alex Mills. Mills uses instruments to connect to each stage of the defence cascade. Our works converse with one another. My sculpture does not merely perform Mill's music compositions, or vice versa. Rather, these are two systems which attempt to assert themselves through performance at different times in the sequence, forming an abstract collaborative system.

Krisztian Gabor Torok is an art history student currently studying at The University of Glasgow and Christie's Education. Krisztian's research interests include universal issues of contemporary global society and issues arising from the increasing marginalisation of Europe.





The Absence

By Paul Éluard

Je te parle à travers les villes
Je te parle à travers les plaines
Ma bouche est sur ton oreiller
Les deux faces des murs font face
A ma voix qui te reconnaît

Je te parle d'éternité

O villes souvenirs de villes
Villes drapées dans nos désirs

Villes précoces et tardives
Villes fortes villes intimes
Dépouillées de tous leurs maçons
De leurs penseurs de leurs fantômes

Campagne règle d'émeraude
Vive vivante survivante
Le blé du ciel sur notre terre
Nourrit ma voix je rêve et pleure
Je ris et rêve entre les flammes
Entre les grappes du soleil
Et sur mon corps ton corps étend
La nappe de son miroir clair.

I speak to you across cities
I speak to you across plains
My mouth is upon your pillow
Both faces of the walls come meeting
My voice discovering you

I speak to you of eternity

O cities memories of cities
Cities wrapped in our desires

Cities come early cities come lately
Cities strong and cities secret
Plundered of their master's builders
All their thinkers all their ghosts

Fields pattern of emerald
Bright living surviving
The harvest of the sky over our earth
Feeds my voice I dream and weep
I laugh and dream among the flames
Among the clusters of the sun
And over my body your body spreads
The sheet of its bright mirror.

Photograph by Pauline Holzman

Copyright is
for losers©™

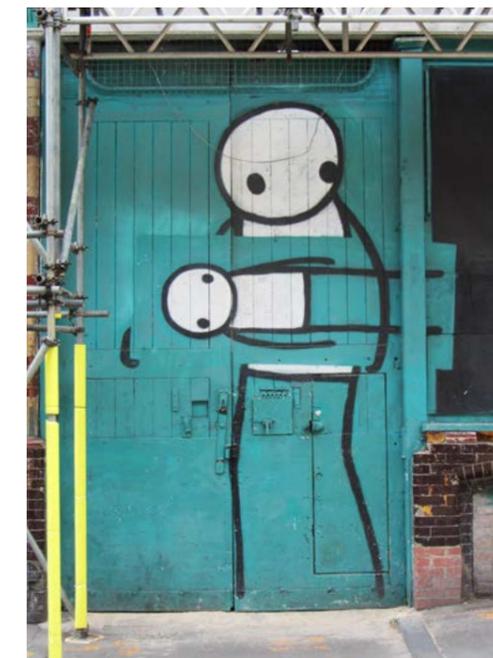
SHOULD COPYRIGHT PROTECTION BE AFFORDED TO STREET ART IN THE UNITED KINGDOM?

Yes: Emma Searle

Street art, as it is known today, emerged as a form of expression in major cities during the 1970s. Despite having been associated in the mainstream media with gang-violence and vandalism, over the years street art has gained commercial traction and validation as a legitimate artistic movement that uses the urban space as its canvas. The fact that this artistic form is still being treated differently in terms of copyright protection points to the law's unyielding persistence on tradition.

To fully understand street art as a legitimate artistic practice deserving of copyright protection, it is crucial to conceptualise street art as distinct from graffiti. On the one hand, graffiti (which means 'to scratch' in Italian), usually consists of the names and signatures of graffiti artists, a practice otherwise known as "tagging."¹⁵ On the other hand, street art is a diverse artistic movement, encompassing a wide range of imagery, techniques, and materials. Typically, street art is uncurated and be characterised as having a light tongue-in-cheek political humour and anti-establishment connotations.

Whilst a lot of of street art is created illegally (without the property owner's permission), some works are specifically commissioned by property owners.



Thus, street art cannot be univocally regarded as vandalism. In fact, street artists have been known to 'gallerize' previously neglected spaces, which have since become tourist destinations, such as 5Pointz in New York. Moreover, street art has gained increasing commercial interest in recent years, making it essential for works to be afforded copyright. For example, at the top end of the market, Banksy's *Keep It Spotless* sold for \$1.8 million at auction in 2007.¹⁶ Hence, street art's emerging financial importance, both as an artistic discipline and as a city's tourist attraction, calls for a review of the piecemeal copyright protection currently in place.

Having conceptualised street art as a diverse practice, it is clear that street art is able to meet the requirements of a copyrightable artwork, as set out by the Copyright, Designs and Patents Act 1988 (CDPA). According to the CDPA, copyright protection is afforded to an 'artistic work' that is sufficiently original and fixed in a tangible form.¹⁷ An 'artistic work' includes 'a graphic work, photograph, sculpture or collage, irrespective of artistic quality.'¹⁸ Most forms of street art would thus fall within the scope of a copyrightable 'artistic work.'¹⁹

Street art should thus be afforded copyright protection because this allows the authors of street artworks the right to copy, reproduce, distribute, lend, and broadcast their work.²⁰ This would enable street artists to have greater control over the commercial use of their work, which has often been abused. For example, street artist Stik discovered that a company was using his work *Stick Thief*, which he had painted on his studio door, in advertisements without his permission.²¹ Whilst copyright protection would by no means completely eradicate this problem, by affording street art copyright protection, street artists are commercially empowered.

Above: Fanacapan, *Follow the Leader*. The wall mural depicts glass duck-like creatures following one another in front of a reversed Trump campaign sign.

Left: Stik, *Art Thief*. Photograph taken by Roman Hobler is licensed by CC BY-SA 2.0.

Opposite: *Copyright is for losers*, Banksy. Image courtesy of Sam Teigan. Source: Flickr

Is Copyright for losers?

By Lotta Runge and Emma Searle

15. Enrico Bonadio, "Copyright Protection of Street Art and Graffiti under UK Law," *Intellectual Property Quarterly*, no. 2 (April 2017): 7.

16. "Banksy works highlight of Los Angeles street art auction," Reuters, April 10, 2017, <https://www.reuters.com/article/us-art-banksy/banksy-works-highlight-of-los-angeles-street-art-auction-idUSKBN17C1B5>

17. CDPA 1988 (s4)

18. CDPA 1988 (s4(1))

19. CDPA 1988 (s4(2))

20. Copyright, Designs and Patents Act 1988, s.16 (1)

21. "Copyright settlement for street artist Stik," BBC, accessed March 22 2018, <http://www.bbc.co.uk/news/av/entertainment-arts-28754656/copyright-settlement-for-street-artist-stik>



Moreover, affording street art copyright protection would also offer protection under moral rights, a set of rights available only to copyright owners.²² The application of moral rights in the UK allows street artists, like any other author, to be identified as the author of their work, and to object to the work's subjection to 'derogatory treatment.'²³ 'Derogatory treatment' includes 'any addition to, deletion from or alteration to or adaptation of the work.'²⁴ Street artist's moral rights, however, are constrained due to the fact that their works can be removed/destroyed by property owners. A notable example is the 5Pointz New York case in the United States. The building owner, Jerry Wolkoff, gave street artists permission to transform the building into what was later regarded as "the world's largest open-air aerosol museum."²⁵ However, Wolkoff demolished the building in 2014, destroying 50 wall murals.²⁶ In the 2018 lawsuit, the judge protected the street artists under the Visual Artist Rights Act (VARA), and Wolkoff was ordered to award the artists \$6.7 million in damages for failing to provide a 90-day notice.²⁷ This case thus reveals the effectiveness of US legislation in protecting street artists' moral rights.²⁸

Although critics may argue that VARA infringes on property rights, similar legislation should be implemented in the UK so as to give British street artists greater copyright protection, whilst simultaneously protecting the rights of the property owners. Furthermore, by extending the scope of the right of integrity to cover street art, this would be more in line with the Berne Convention's more open-ended conceptualisation of "derogatory treatment", which allows artists to object to "other derogatory action."²⁹ As in the case of *Harrison v Harrison*, "derogatory treatment" was considered to be a "spectrum" of actions "from the addition of say, a single word to a poem to the destruction of an entire work."³⁰ The conceptualisation of 'derogatory treatment' as a spectrum ought

to be applied in the case of street art whereby an addition of a single spray to the destruction of an entire work is regarded as derogatory treatment.

One of the strongest opposition arguments made against affording street art copyright protection concerns the issue of fixation. As per the CDPA, copyright is only afforded to a work that is "fixed permanently in a medium."³¹ The *Merchandising Corporation v Harpbond* as well as the *Creation Records v News Group Newspapers* cases are frequently cited as cases that establish the requirement of fixation, and the exclusion of "inherently ephemeral works" from copyright protection.³² In this view, street art does not meet the fixation requirement because it easily fades due to weather conditions and the passage of time,



it frequently gets painted over or destroyed. That said, whilst the CDPA does require fixation, the exact definition of fixation has been interpreted differently in case law. In the *Metix v Maughan* case, it was held that copyright law should protect ephemeral works like that of an ice sculpture, and that an ephemeral fixation of the tangible medium is enough to satisfy the requirement of fixation.³³ The same logic should apply to street art.

Even if one takes a conservative approach toward the issue of fixation, this should not bar all street art, as many works are specifically designed to last indefinitely. For example, artists such as *Citizen Kane*, *Space Invader*, and *Gregos* intentionally design their works using mosaic tiles, super glue, and cement placed higher up on walls, so that their works can

withstand the weather conditions. Street art therefore should not be univocally excluded from copyright protection based merely on the requirement of fixation since the degrees of fixation in street artworks vary.

Finally, it is often argued that street art should not be afforded copyright protection, especially when created illegally, because doing so would incentivise illegal behaviour. On the contrary, however, as was established by the *Hyde Park Resident Ltd Yelland* case, the process of the creation of the work is irrelevant to the question of whether street art ought to be afforded copyright since enforcing copyright should only be based on the work itself. This same logic applied is to other areas, such as paparazzi photographs, which, even when taken when violating someone's privacy rights, are still granted copyright protection. This is not to say that street artists that violate property owners' rights are immune to legal consequences. Criminal laws, such as the *Criminal Damage Act (CDA) 1971*, are already in place to address illegal acts of vandalism in the event that street artists create their works illegally. Copyright's purpose should not be confused with that of criminal law.

In summary, street art should be copyrightable since it is able to meet the requirements of a copyrightable artistic work as per the CDPA, and doing so would provide artists with economic and moral rights over their creations. Ultimately, street art should be afforded copyright protection in the UK since doing so fulfils the primary purpose of copyright law: to support and encourage creativity and artistic expression.



Clockwise from left: D7606, *Telephones*. Photograph taken by author on the 2nd of April 2018; 5Pointz, New York. Image courtesy of Ezmosis, Wikipedia; Shok-1, *MasterPeace*, Photographed by author on 2nd April 2018; Roa, *Crane*, photograph taken by author on 2nd of April 2018. The crane mural work was specifically commissioned by the property owner.

33. *Metix (UK) Ltd v G.H. Maughan (Plastics) Ltd* [1997] CHD. 6
 34. *Hyde Park Residence Ltd v Yelland* [1999] R.P.C. 655.
 35. Lerman, "Protecting Artistic Vandalism," 318.
 36. CDA197; Bonadio, "Copyright," 29.
 37. Fiona Macmillan, "Copyright, the creative Industries and the public domain," in *Oxford Handbook of Creative Industries*, ed. Jones C. and Lorenzen, M. and Sapsed, J. (Oxford: Oxford University Press, 2014), 1-16

'THE CYCLE OF FUTILITY'



Scan the code to download the new GIF-ITI Viewer App used to view INSA's 'The Cycle of Futility' moving animation

Above: The Cycle of Futility by INSA.

Banksy on Advertising

People are taking the piss out of you everyday. They butt into your life, take a cheap shot at you and then disappear. They leer at you from tall buildings and make you feel small. They make flippant comments from buses that imply you're not sexy enough and that all the fun is happening somewhere else. They are on TV making your girlfriend feel inadequate. They have access to the most sophisticated technology the world has ever seen and they bully you with it. They are The Advertisers and they are laughing at you.

You, however, are forbidden to touch them. Trademarks, intellectual property rights and copyright law mean advertisers can say what they like wherever they like with total impunity.

Fuck that. Any advert in a public space that gives you no choice whether you see it or not is yours. It's yours to take, re-arrange and re-use. You can do whatever you like with it. Asking for permission is like asking to keep a rock someone just threw at your head.

You owe the companies nothing. Less than nothing, you especially don't owe them any courtesy. They owe you. They have re-arranged the world to put themselves in front of you. They never asked for your permission, don't even start asking for theirs.

BANKSY

NO: Lotte Runge

Over the past decade the medium of street art or graffiti has become increasingly popular, not only in a social context but also in the art market. Hence the question whether street artists should be afforded copyright keeps appearing, but can it be justified? Under UK or US law there is no definitive answer, as well as little precedent set by case law, therefore any outcome is hard to predict.³⁸

International corporations do not want to set any precedent on this highly publicised topic, potentially due to the negative backlash that could be faced. This can be seen in the recent case involving H&M and the street artist Revok, who released a statement stating, "it was never our intention to set a precedent concerning public art or to influence the debate on the legality of street art". While no one wants to set any precedent, in the current art climate it is still a highly debated topic.

One of the most notorious arguments is that street art shouldn't be afforded copyright, because it is the result of criminal activity. Again, going back to the Revok and H&M case, the production company that created the advertising campaign for the clothing giant contacted the Parks and Recreation department responsible for the filming location to ask if they owed any compensation to the artist. However, the Parks and Recreation department said that the work was unauthorized and that the creator was unknown. Even though there are many facets to the argument, street art is commonly considered in the mainstream media to be an expression of vandalism, and should therefore fall short of copyright protection. Furthermore, in the absence of any public record, locating and compensating a street artist is a challenge. The shield of anonymity can only reach so far, which is why in court cases the artist has to reveal their birth name.

Furthermore, another issue worth mentioning is the question of ownership, as when a street artist creates a work using his own artistic expression, the work is often affixed on someone else's property. For example, at the Folkestone Triennial 2014, Judge Arnold J indicated that the Banksy's *Art Buff* mural belonged to the landlord, even though the case did not specifically deal with the artist's copyright. In other instances, copyright was afforded to street artists, such as the street art on the Berlin Wall in Germany in 1997. However, this precedent was set over 20 years ago, and very little headway has been made ever since. This can potentially show that copyright protection is not the most effective way for street artists to go about a claim.

As Emma has examined, under the UK Copyright, Designs and Patents Act 1988, only "graphic works, photographs, sculptures or collages, irrespective of artistic quality" are protected for copyright³⁹. But does street art fall under any of these segments?

Potentially it could be argued that street art can be protected as a graphic or artistic work being similar to a painting. However, this argument seems weak for a work that is not affixed on a traditional medium, like canvas. Additionally, the whole notion of fixation comes into play when looking at the legal definition of copyright.

With regards to street art this has not been explored. Nuances can only be drawn from similar cases relating to face painting and tattoos⁴⁰. Face painting cannot be protected under copyright as it can easily be washed off, while Tattoos were also rejected, in the case of Victor Whitmill, the tattooist that created the iconic inking, on Mike Tyson's face, brought a lawsuit against Warner Brothers due to the similar nature of his creation and the one depicted on one of the actors in the Hangover film. Although the Judge did state that the design itself could be copyrighted, the verdict ended up going in favour of Warner Brothers as Whitmill was suing for an injunction, and public interest, and potential economic damages outweighed any harm caused.

Lastly, the argument that street artists should have copyright ownership in order for their work to receive protection from derogatory treatment is oxymoronic. Street artists are the ones who engage in derogatory treatment in the first place by defacing someone else's private property. In any case, the whole debate of street art copyright protection is only occurring because some street art has seen a rise in commercial value. By focusing attention on financial reward, the whole essence of street art- as a de-professionalised form of personal expression- is lost.

Overall, street art should not be afforded copyright protection. Whilst there is no denying that street art is a form of artistic expression, it is very often created illegally.

In the process, the artist often defaces someone else's property without his or her consent. Moreover, the whole original idea of street art, is to be expressive and get a political or social message across to society, with the knowledge that their work is transient, and that one day, the work may no longer be present on the wall. Therefore, by trying to gain monetary value out of street art, this demolishes the whole point of street art as a practice.

38. There is no or limited precedent, as the majority of cases actually get settled outside of court.

39. Copyright, Designs and Patents Act 1988, s 4(1)

40. Merchandising Corporation of America Inc. v Harpbond Ltd. [1981] F.S.R. 32

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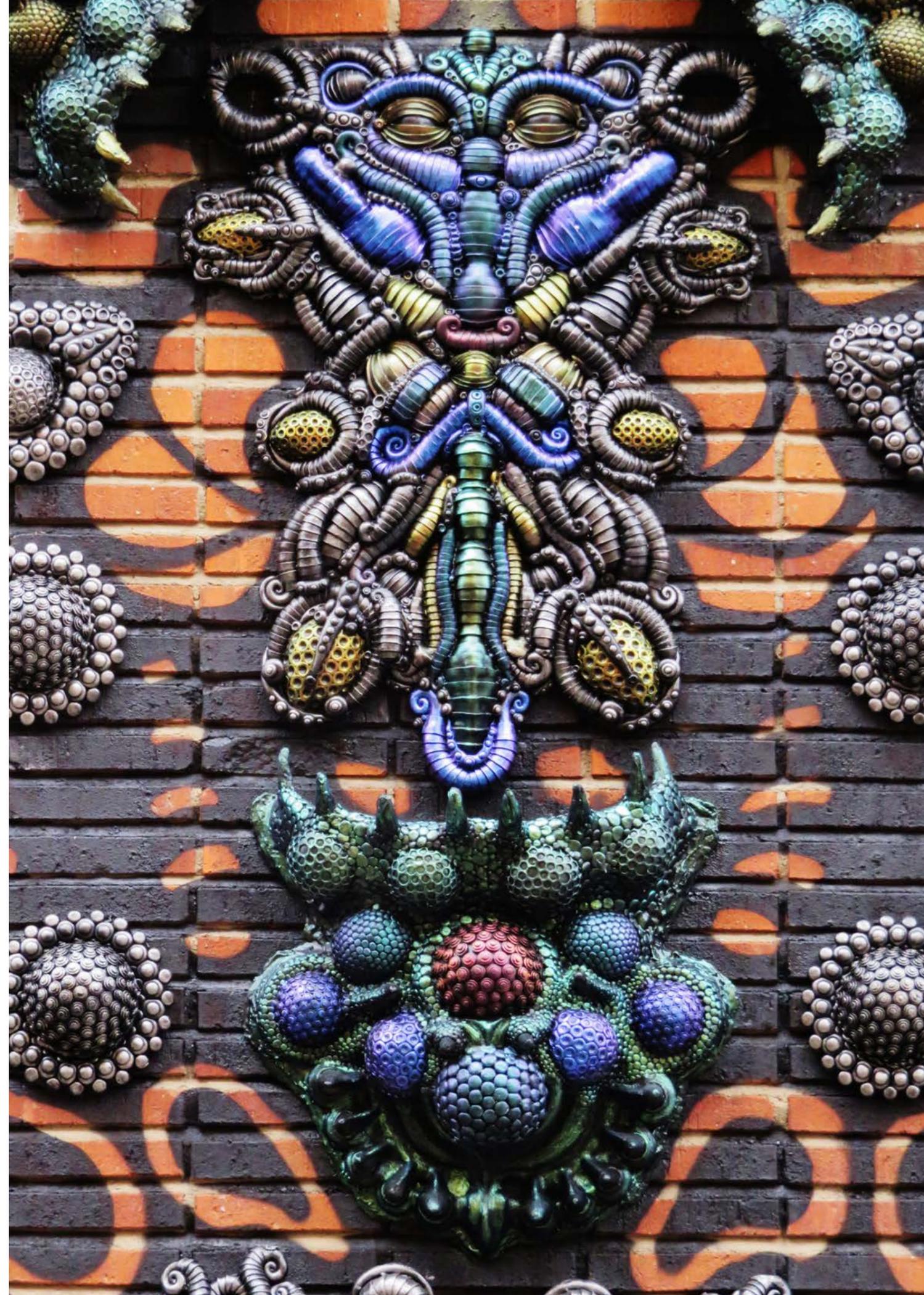
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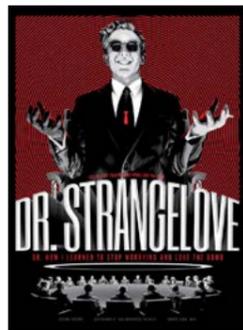
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Anti-Communism & Homophobia

A PSYCHOANALYTIC ANALYSIS OF
STANLEY KUBRICK'S FILM 'DR. STRANGELOVE'

By Nathalie Soo



In the 1964 film *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*, Stanley Kubrick's black comedy spoof of the Cold War provides an interesting framework through which the dichotomy between communist and capitalist ideologies can be examined to form a critique on sexuality. The film follows a nightmarish storyline, where an apocalyptic nuclear crisis unfolds after the crazed and paranoid American Air-force General, Jack Ripper, orders a fleet of B-52 bombers to carry out "Wing Attack R", resulting in a full-blown nuclear attack on the Soviets. Drawing upon Sigmund Freud's psychoanalytic theories on paranoia, it could be argued that the central theme of communist paranoia in the film not only refers to fear of ideological infiltration, but also, the anxiety about the perceived threat of homosexuality in America during the 1950s.

Through a Freudian lens, it could be proposed that the fervently anti-Communist character, General Ripper, displays various qualities of a repressed homosexual. In Sigmund Freud's theory of the paranoid based on the Schreber case, he posits that paranoia and homosexuality are inextricably interlinked, stating, "What lies at the core of the conflict in cases of paranoia among males is a homosexual wish fantasy of loving a man."⁴¹ In the film, Communism is not simply portrayed as an ideological power structure to be feared, but is also represented as something that is very much concerned with the body, specifically the penetration or contamination of the body through foreign substances. In one of the most iconic scenes in the film General Ripper exclaims, "I can no longer sit back and allow Communist infiltration, Communist indoctrination, Communist subversion, and the international Communist conspiracy to sap and impurify all of our precious bodily fluids."⁴² Perpetuated by McCarthyism and the Red Scare, Cold War paranoia created a kind of body panic in American society, where the fear of Communism was associated with the idea that the body was coming under attack. The homosexual witch-hunts during the 1950s (also known as the Lavender Scare), which paralleled

McCarthy's Communist witch-hunts, demonstrates how throughout recent history Communism has been viewed synonymously with homosexuality. Thomas Doherty wrote, "[...] the differences between communist activities and homosexuals might blur and overlap. No wonder the imputation of homosexual entanglements colours so much of the backdrop of the political and media culture of the Cold War."⁴³ At this time, most gay men and women were viewed as risks to national security and more likely to sympathise with communists. Through the blurring described by Doherty and the application of Freud's theory, General Jack Ripper's paranoid anti-Communist sentiments could be read as his inability to accept his own homosexuality.

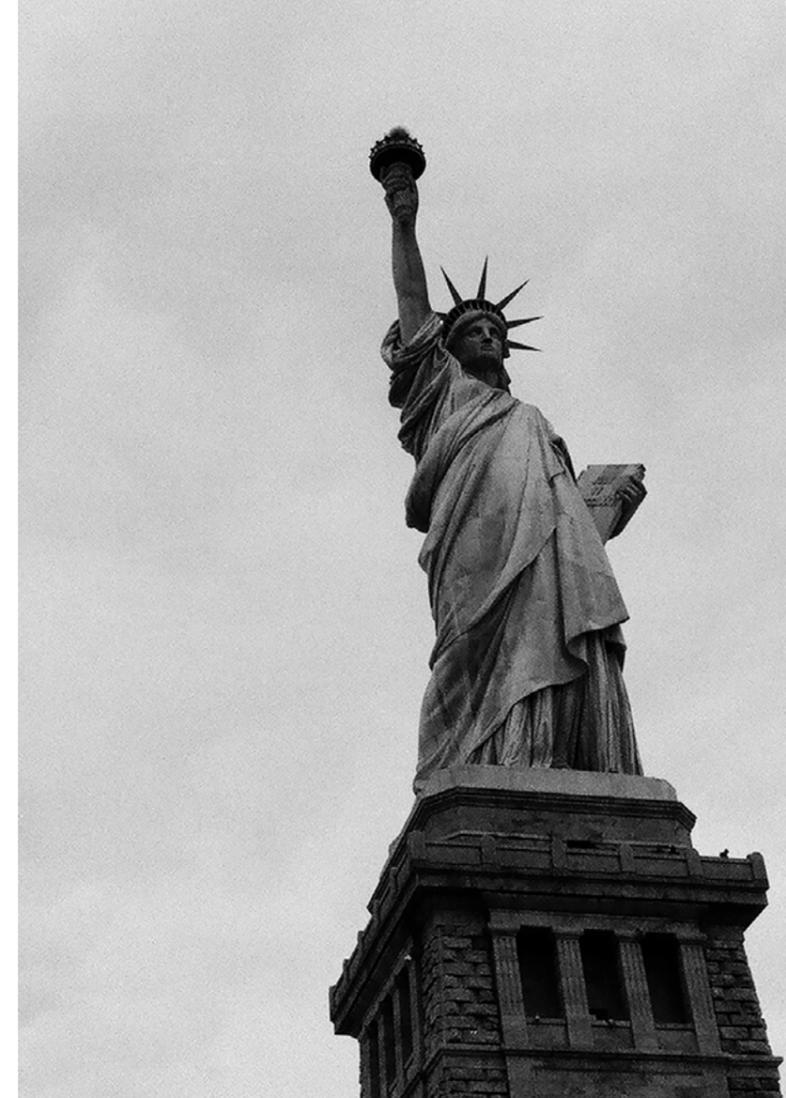
In Freud's paranoid delusions theory, he argues that "[...] the familiar principal forms of paranoia can all be represented as contradictions of a single proposition: 'I (a man) love him (a man)'.⁴⁴ Freud asserts that because loving a man is unacceptable to the individual's consciousness, this proposition can be contradicted by 'delusions of persecution', where the proposition is transformed in the unconscious as "I do not love him - I hate him,"⁴⁵ and projected to the external world, where "I hate him" is converted through projection to "He hates (persecutes) me, which will justify me in hating him."⁴⁶ Thus, if we were to apply this theory to General Ripper, one could understand his deep hatred and aversion to Communism as a metaphor for his repressed homosexual desires.

The director, Stanley Kubrick, also makes various links between General Ripper's anti-communist sentiments with his sexuality. When Captain Mandrake asks Ripper how he developed his negative feelings towards Communism, he replies by saying that it was through the physical act of love with women where he realised his great animosity towards the Communists. "I do not deny women Mandrake," Ripper asserts, "but I do deny them my essence."⁴⁷ As he correlates his sexuality with his paranoia, one could interpret this denying of 'essence' as one's rejection

of their own sexuality. Andreas de Block stated that a paranoid individual can adopt a narcissistic attitude as a form of protest against one's homosexual desires, and project the feeling of what Freud described as: "I do not love him, I only love myself". This self-centredness in not giving women his essence is arguably a way to negate his homosexuality. It should be made clear that I am not simply arguing that paranoia is a symptom of homosexuality, but a result of repressed homosexual desire in "hallucinatory form". In fact, Freud also claimed that paranoia was a heterosexual condition present in all female subjects.

Stanley Kubrick's use of 'strong' and 'weak' characters in *Dr. Strangelove* to represent capitalist and communist ideals constructed a binary between heterosexual and homosexual characters. In the film, General Turgidson's machismo attitude is shown through his confidence in speech and assertion of power over Miss Scott (Turgidson's secretary and mistress), the only female character seen in the film. His strength in the film reinforces his virility - emulating the capitalist model of patriarchy and hyper-masculinity. On the other hand, Ripper's homosexual tendencies are emphasised through the use of oral fixations and phallic motifs, such as a large cigar that is always seen in his mouth that prevents him from speaking clearly. As the cigar is held closely to his mouth in an unstable manner, this homoerotic imagery further illustrates Ripper's sexual frustrations and lack of control, particularly over his sexual desires and 'hidden' sexual orientation. Additionally, the fact that Ripper has no interaction with women in the film distinguishes the hypermasculine characters from the weak. Apart from one scene with Miss Scott, there is a complete absence of women in *Dr. Strangelove*. Scarlett Higgins' response provides a highly plausible reason for Kubrick's decision, writing that "Paranoid Cold War-era films not only remove or quarantine the female body as a repository of fragmentation and penetration; feminised male bodies, contaminated by their penetration by Communism must be removed as well."⁴⁸ Not only does this concept provide a rationale as to why there are no women in the film, it also explains why General Ripper does not survive by the end of the film. Ripper's suicide could be read as his disgust at his self-perceived emasculation.

This short analysis has attempted to produce new ways of interpreting *Dr. Strangelove* by using Freudian psychoanalytic theory to examine ideological power structures and the attitudes of specific characters in the film. Stanley Kubrick once stated that he always inserted hidden messages, codes, and theories in his films. Whether Kubrick intentionally used cinematic and thematic strategies to conflate Communist paranoia with homosexual repression, will remain unknown. However, this investigation has shown how homosexuality and Communism were in many ways seen through the same lens in America during the 1950s.



Photograph taken by Pauline Holzman

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46. Ibid.
47. General Jack Ripper in *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*

2019: the “Sunrise, Sunset” of Restitution?

By Jil Birnbaum



Above: John Constable, *Beaching a Boat, Brighton* (1824), restituted to its original owner by the Tate in 2015.

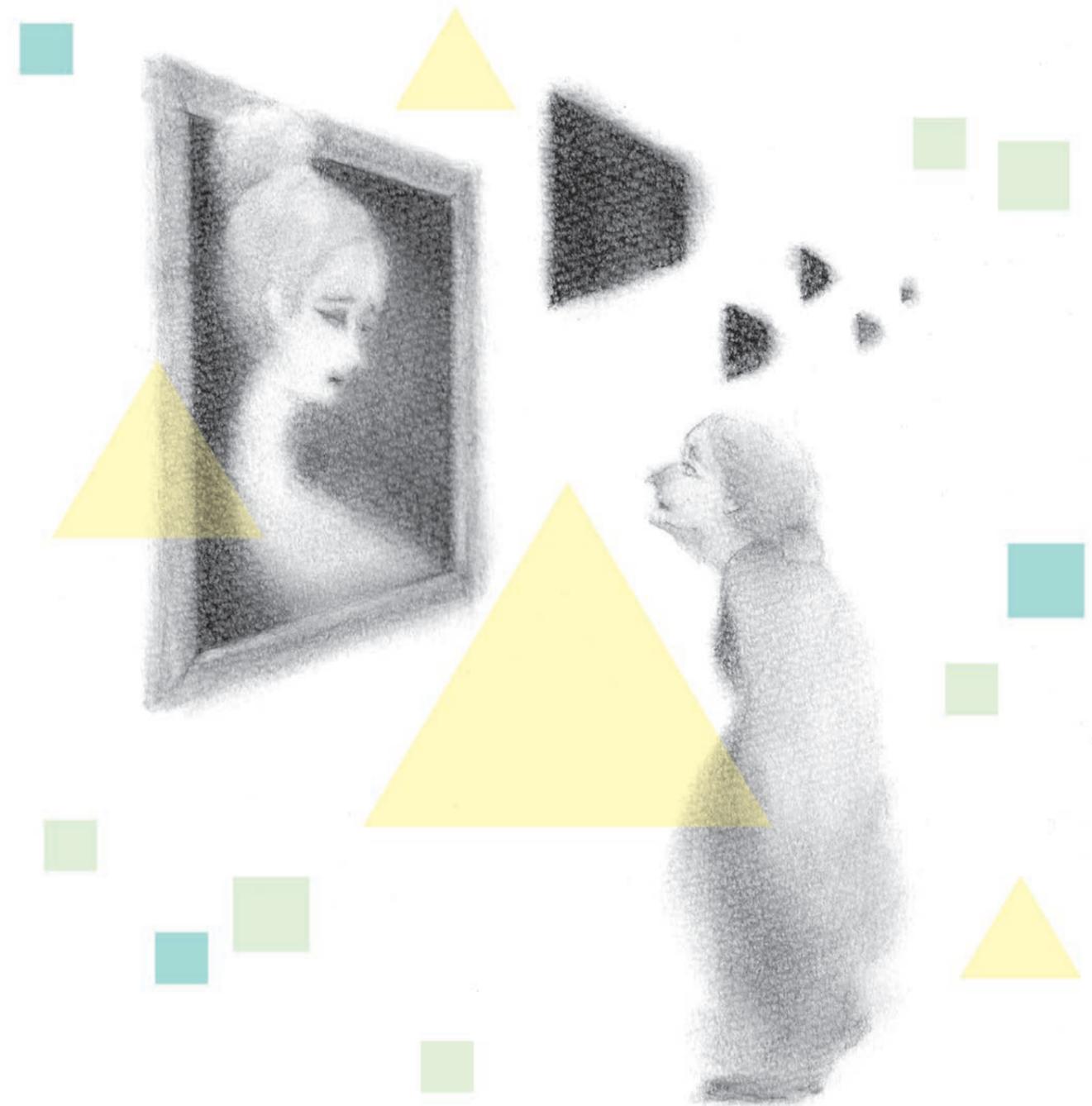
Sunrise, Sunset”. While the chorus may be reminiscent of the musical *Fiddler on the Roof*, the tune becomes even more nostalgic when one thinks about the “sunset clause” of the UK Holocaust (Return of Cultural Objects) Act 2009. Only in 2016, President Obama signed the Holocaust Expropriated Art Recovery (HEAR) Act, which provides heirs and other potential claimants with an additional six years to recover art lost due to Nazi persecution. Thereby, the US seeks to unwind the damage done by the recent cases holding that claims were time-barred.

The HEAR Act will give survivors and their heirs a prospect at recovering their stolen art. Ironically, section 4 (7) of the 2009 UK Act achieves the contrary; the Act states that it shall expire at the end of the period of 10 years beginning with the day on which it is passed. This section is known as a “sunset clause”, a provision within a statute providing that it shall cease to have effect after a specified date unless further legislative efforts are taken to extend the law. Consequently, the original 2009 legislation will make it impossible for families to claim property

stolen between 1933 and 1945 after November 2019 if pieces are found in major national museums, libraries and galleries. This is chiefly because under the British Museum Act 1963, Museums and Galleries Act 1992, and National Heritage Act 1983, UK Museums may solely deaccession, that is to sell, exchange, give away or otherwise dispose of any object vested in the Museum and comprised in the Museum’s collection, in very limited circumstances.

The Holocaust (Return of Cultural Objects) Act 2009 was enacted granting the Secretary of State the power to designate a Spoliation Advisory Panel (SAP) to consider claims from any one or more of their heirs who lost possession of a cultural object during the Nazi era. The Panel may also be designated to advise about claims for items in private collection at the joint request of the claimant and owner. The first claim concerned a Tate-held Jan Griffier the Elder painting. The Tate had good legal title, but the SAP upheld the claim on its moral strength and awarded an ex gratia payment. The Panels’ proceedings can be seen as an alternative to litigation, and its recommendations are not legally binding. However, if a claimant accepts its recommendation and that recommendation is implemented, the claimant is expected to accept this as a full and final settlement of the claim. Thus, while special exhibitions, explanatory labels, and provenance notes may not compensate for harm done, they can humbly recognise tainted possession. Such alternatives move closer to the primary goal of restitution. Only in 2015, the Tate restituted a John Constable painting, *Beaching a Boat, Brighton* (1824), to its original owner after the SAP found it had been looted during the German invasion of Budapest in 1944. However, it is highly likely that such an essential governmental body such as the SAP would dissolve as a result of the “sunset clause”. Such dissolution would affect the 100,000 objects, including paintings, figurines and other cultural treasures that remain unaccounted for and so many other claimants that are still unaware of the precise location of these objects.

“HAVING GROWN UP AS A JEWISH GRANDCHILD OF TWO HOLOCAUST SURVIVORS, THE ‘SUNSET CLAUSE’ CARRIES NOT ONLY A LEGAL SIGNIFICANCE BUT ALSO A PERSONAL ONE FOR ME”



Above: Illustration by Chiho Nishiwaka. www.chihographic.com

Having grown up as a Jewish grandchild of two Holocaust survivors, the “sunset clause” carries not only a legal significance but also a personal one for me. Not long ago, in 2016, one of my grandfathers wrote a book *A Weight on my Heart (Ein Stein auf meinem Herzen)*, which provides a touching testimony of his struggle for surviving the Holocaust and his life after the war in a country in which he had never wanted to set foot: Germany. Now imagine that book describes a painting my grandfather so vividly remembers in his family house in the Polish Czestochowa, which after the Nazi invasion in September 1939 he had never seen again.

One day during a Christie’s Education field trip to an exhibition at a London museum I came across a painting that looked exactly like the one my grandfather wrote about. With 2019 approaching, I wonder, is this the end to restitution, a mechanism for survivors and heirs that is supposed to reinstate status

after the Nazi looting programs having dehumanised those deemed unworthy of ownership? Restituting the artwork that once belonged to my grandfather’s family, my family, can reconstitute pre-war identity and memory, resurrecting stories created by years of oblivion. It is the key to the successful completion of reconciliatory transitional justice processes.

Fortunately, the Holocaust (Return of Cultural Objects) (Amendment) Bill 2017-19 introduced by Theresa Villiers, the Conservative MP for Chipping Barnet, seeks to remove the “sunset clause”. According to Ms Villiers “There remains a moral obligation for the UK to reunite objects looted by the Nazis with their rightful owners and I believe we are failing in that responsibility if we do not renew this legislation.’ The bill will allow families to continue to claim in perpetuity previous works of art which were taken from or never returned to them. Its second reading is due to take place on 6 July 2019, during which MPs

are given the first opportunity to debate the general principles and themes of the Bill. However, unless the “sunset clause” is removed it will take effect from next year, and further claims will fall off the roof as it is currently in Poland.

In 2017, the Polish government has published draft legislation on the return of confiscated property that would exclude most Holocaust survivors and their families. The Bill would require claimants to be citizens living in Poland and eliminate all heirs except “first-line heirs,” meaning spouses, children or grandchildren. Though in my grandfather’s example I would constitute a “first-line heir” because my grandfather is no longer a Polish citizen my family would be barred from a restitution claim in Poland. Most Holocaust survivors, like my grandfather, left Poland and neither their children or grandchildren still live there. Poland is the only major country in Europe that has not passed national legislation for the restitution of property unjustly seized by the Nazis, according to the WJRO. This is alarming considering the three million Jews that lived in Poland before the war broke out and not precisely a kind of “fair and just solution” that the Washington Principles 1998 contemplate. Following an unsurprising public outcry, the Polish government is now due to revisit the restitution draft legislation.

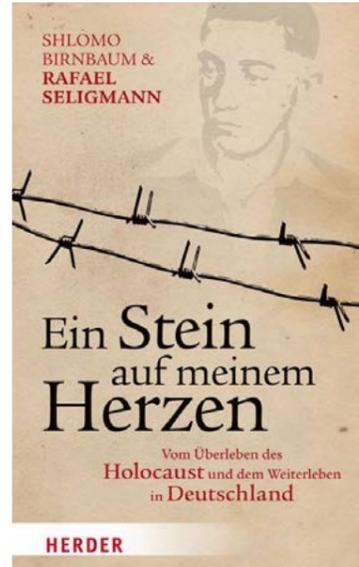
Nevertheless, since the 1990s, families like mine have become increasingly confident in pursuing restitution claims due to the adoption of several international conventions, such as the Washington Conference Principles 1998. The Washington Principles highlight the importance of encouraging dispossessed persons to come forward with their claims and to create transparency (inter alia by the establishment of a central registry) with the aim of locating pre-war owners or their heirs. More importantly, they urge for just and fair solutions – both when it has been possible to trace the pre-war owners or heirs, as well as in cases where identification has proved impossible. In order to achieve this, nations are encouraged to develop national processes to implement the Principles, particularly as they relate to alternative dispute resolution mechanisms for resolving ownership issues. But one might wonder what exactly constitutes a fair and just solution. Even the Terezin Declaration of 2009, the most recent international declaration is not particularly helpful in this regard. Charles Goldstein, American attorney and counsel to the Commission for the Art Recovery, contends that the promise of the Washington Principles is being squandered in the United States. ‘In general, museums do not examine their collections,’ he said. ‘Major museums in the U.S. still look for excuses not to deal

with [claims], using primarily technical defences...’ Museums claim that they are serving the public interest by getting WW2-era restitution claims dismissed without hearing them on their merits so that the art objects can remain on public display. This, however, is not only inconsistent with the public interest and fiduciary obligations of museum trustees, but also against US policy.

The main problem is that in the US, most museums are privately owned, and consequently it is difficult for the government to mandate a restitution process. Decisions on when statutory periods commence are regularly left to judicial discretion. A period often begins once a plaintiff discovers an artwork’s whereabouts. However, pre-internet research was difficult, and records existed in various languages and different places. In a somewhat disregard of this, the judicial system has in the past favoured the statute of limitation. In 2009 the heirs of the German artist George Grosz had filed a restitution lawsuit against the MoMA regarding three paintings by the artist. The US District Court found the statute of limitations invalidated the heirs’ claim, a mere three days after its expiration. As stated by Campbell Karls-godt: ‘MoMA won a legal victory, but the ethical implications are less clear’. This is only one of the majority of cases that lose

in courts. By 2000 less than dozen restitution cases had been heard in the US, which presumably suggests a weakness in the system. Litigation thus offers even less than the non-binding intergovernmental initiatives such as the Washington Principles and the recommendations given by the SAP but imposes onerous duties on under-resourced claimants.

‘So here we are today: [20] years after the U.S. hosted the Washington conference on Nazi-confiscated art and pledged to facilitate “just and fair” solutions, a lack of transparency in American museums remains.’ The “sunset clause” is soon to extinguish restitution claims with the SAP and Poland allows discriminatory and useless restitution claims. Our generation is still short on satisfactory answers to a fair and just solution, and according to Thérèse O’Donnell, the law’s role must, therefore, be re-imagined creatively to fulfil its reconciliatory potentials. However, creative restitution agreements deriving from soft law are not a magic bullet, and difficulties will remain. Yet I have hope. I have hope because I am inspired by Maria Altmann and so many other claimants who refused to give up in the face of a long-standing battle. Their stories, my grandfather’s and my friend’s grandfathers’, compel us to remember the horror that was the Holocaust and thus to keep going until the sun rises, not sets.



Centre: *A Weight on my Heart (Ein Stein auf meinem Herzen)* by Shlomo Birnbaum & Rafael Seligmann



Overheard at the Museum

By Jasmine Wong and Alexandra Aguirre

We go the museum and galleries to look. So do the attendants – not at the display, but at us. When spectating spectators, one can start to wonder what they must notice about the visitors and their behaviour. That’s why we decided to pay a visit to the Sir John Soane’s Museum, the Wallace Collection, The Foundling Museum, and Kensington Palace, to ask various gallery wardens their thoughts.

TABITHA PATERSON, ASSISTANT VISITOR ENGAGEMENT MANAGER AT THE FOUNDLING MUSEUM

How long have you worked at The Foundling Museum?

I have technically been working here since 2013. I started working here as a volunteer whilst I was doing my degree. I did that for a couple years and then I did temp work. I have been in my current role for about two years.

Why did you choose to work at this museum in particular?

I chose it because it was convenient since I was studying Archeology at UCL. I knew that I wanted to work in an area to do with heritage (there is no guarantee of a job in Archeology!) The Foundling was nearby and they had a volunteering opportunity. I wanted to boost the CV a bit and I thought it had an interesting history. The more I found out about the museum and its history, the more I wanted to stay and be a part of it. It really is very fascinating. Now I actually think that I know more about The Foundling Museum than I do about my degree! I am an absolute nerd when it comes to this place.

Do you have a favourite piece in the museum?

I do. All of the artworks in the permanent collection were donated and there is one painting here by James Wills- it's a really big generic biblical painting of Jesus Christ surrounded by children. It's my favourite painting because it's kind of crap! Wills in fact gave

up on his career as an artist about 10 years later. He could only do one face and [in the painting] he uses the same face on all the people, including the men, women, Jesus, as well as on some of the ugliest babies I've ever seen! I think it is genuinely my favourite piece but probably for the wrong reasons!

But of course I am also really engaged with the tokens that were left by the mothers for their babies. The tokens are the things you always remember about this place.

What sorts of people tend to visit the museum? Have you overheard any funny conversations?

Usually we have a pretty niche visitor demographic, predominantly retired Caucasian women. There are quite a lot of people who visit because they've been through care, their family have been adopted, or because they have a connection with the museum. Since you have to pay to enter this museum, people tend to come because they really want to be here.

People tend to walk around quite quietly and think to themselves, but on the flip side of that, today we had children's author Jacqueline Wilson speaking about her best-selling book titled *Hetty Feather*. As a result we get lots of children coming here as well, which is a slightly different dynamic.

You do hear a lot of completely false statements made by visitors. I sometimes hear visitors confidently stating things like 'yes, Charles Dickens was a Foundling,' that are completely wrong! We tend to just let it go when that happens.

Why should people come and visit The Foundling Museum?

In a nutshell it was Britain's first children's charity as well as Britain's first public art gallery. It was an institution specifically designed to take in abandoned/unwanted/illegitimate babies, educate them, and then send them out so that they could have a career and a stable life. It's something that has been completely forgotten but it was a huge part of this area of London. The institution kept going until 1954. We do still have people alive today who went through the system, but once they're gone that history will be lost.

It was the first kind of charity aimed at bettering children. Many major artists of the time were involved with the hospital, including Gainsborough, Hogarth, Handel, as well as Charles Dickens. Dickens would actually take in Foundling girls to work at his house as maids. The museum commemorates a lost history, a very important lost history. It's a story about mothers having to abandon their children. They don't see them again. It's a sacrifice that mothers make for their child to have a better life, which is really heart breaking but uplifting at the same time.



EMMA OLVER, EXPLAINER AT KENSINGTON PALACE

How long have you been working at Kensington Palace?

I started working here in June and I've been here for just over a year. I found the placement on the Internet and thought that it sounded absolutely perfect, so I applied!

Do you work here full time?

I'm working part-time whilst studying. I'm currently doing a Masters degree in Historic Interiors, so the two work really well together. I actually ended up learning a lot about Kensington Palace on my Masters course, so my job and studies have really cross-informed one another. I've also really appreciated the flexibility as I'm able to work my schedule around both my studies and my job here.

What do your duties involve?

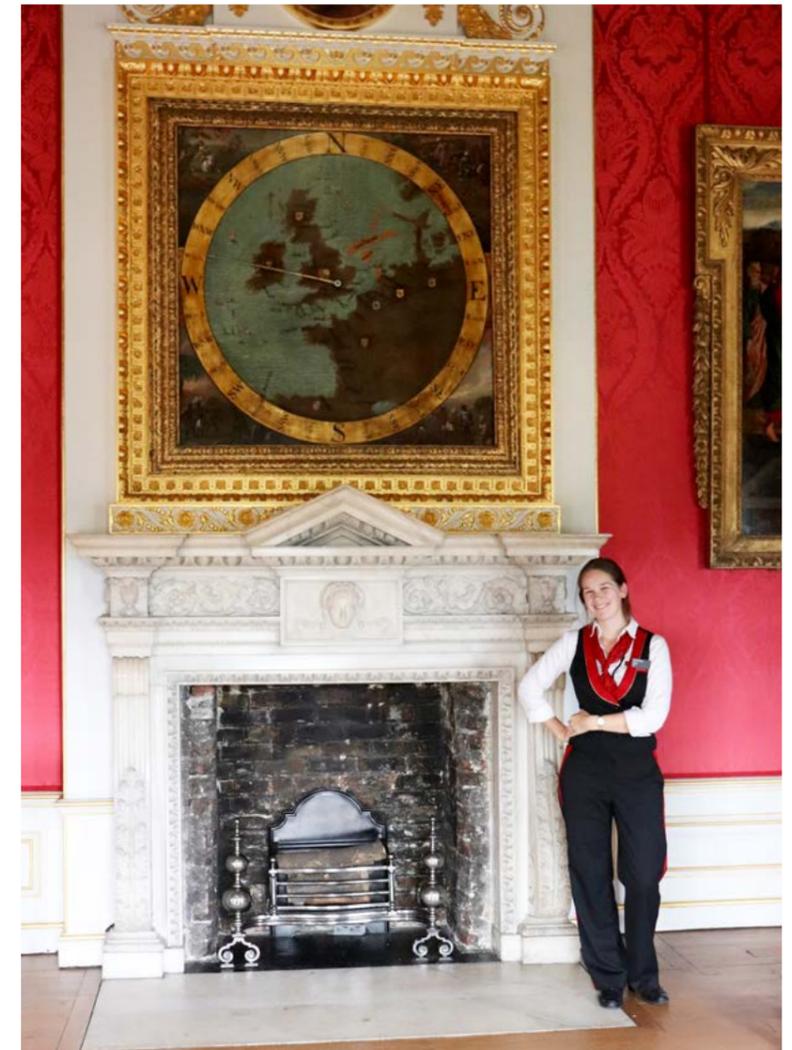
The Front of House team at Kensington is divided into three sections. There's the Retail team (who work at the shop), the Welcome team (who manage the front entrance), and the Explainer team, which is the team that I'm part of. We work inside the Palace and talk to visitors across the different rooms of the building. We answer any questions that people have.

As part of our jobs, we also do 10-20 minute talks on topics of our choice, which we are allowed to individually decide. It's really great that we are given time to prepare talks because everyone has a slightly different knowledge base. I do one talk on interior decoration, which links nicely with my Masters, and another one centred on the Queen Victoria TV series, which is also really fun!

One thing that makes Kensington quite special is the fact that we don't have an audio guide, which means the focus is very much on visitor interaction. It creates a very personalised visitor experience because we can answer visitors' questions in a way that an audio guide can't. We often have visitors who either don't know anything about the history of the royal family, or, if they do, they only know a few bits and pieces and are struggling to fill in the gaps. So that's what we are here for, to help visitors fill in their knowledge gaps if they're interested in learning more.

I've noticed that orchestral music is played in some of the gallery suites here. Why do you think this curatorial decision was made?

I think the music adds to the atmosphere and grandeur. One of the main reasons we have music playing is because these rooms at Kensington were built and used during a time when Handel was alive. He was composing lots of music for the monarchs, quite a lot of which was performed in these spaces. So it's nice to have it



again today, even if we don't have a live orchestra! The music creates atmosphere and it definitely adds something special to the visiting experience.

What kinds of visitors does Kensington Palace attract, and what are they typically interested in learning about?

We get a lot of Australian and American visitors, as well as Eastern Europeans. That being said, we also get a lot of people visiting from within the UK because, you know, one tends to never do the tourist things when they're right on one's doorstep. So we do tend to get British people who are visiting friends and are keen for a day out in London. It's a real range of people.

Right now we have the *Diana: Her Fashion Story* exhibition, which was supposed to run until the end of 2017, but it's been so popular that Kensington decided to extend it. The room that the Diana exhibition is in is specifically dedicated for fashion exhibitions. Lots of people visit specifically for these types

of exhibitions, and because they're fascinated by the fact that the Palace is still lived in. The palace in a way has two sides - the public facing and private facing. It's a relationship that's developed over a long period of time. What's wonderful is that when visitors arrive, specifically to see exhibitions like the Diana one, they realise that they can enjoy the whole of the Palace and its historic rooms too.

We do also get people who are more interested in royal history. Kensington is connected with The Tower of London, Hampton Court Palace, and Banqueting House - they are all overseen by Historic Royal Palaces. So often people will visit one of these other sites and come to Kensington as a result.

Do you overhear any funny conversations from any of the visitors?

Yes, it's funny. We'll often get to hear funny things when we overhear people telling their friends about royal history. Most often if someone is explaining something to their friend they'll get almost everything right except for one little fact that's wrong. When we hear this we think, oh, you were so close!

But at the same, when people come and ask us questions, they often think that their question is silly, but really there is no such thing as a silly question! It's completely understandable that people perhaps don't

JONTY, GALLERY WARDEN AT THE SIR JOHN SOANE'S MUSEUM



know much about this niche subject. Everyone has their specific area of knowledge so I'm just here to help people who would like to learn more.

Do you have a favourite piece at Kensington?

My favourite piece is the anemoscope. It's really cool because this gallery room was built by William III in 1695. The anemoscope was put in at that time because England was at war with France, and William would use this room for his naval meetings to plan where to send his ships. It's really old and it's connected to a weather vane on the roof, which is still in place today, so that when the wind blows and the weather vane turns, it turns the arrow on the front of the anemoscope, and it tells you the direction that the wind is coming from. So on a windy day the arrow spins round very fast and it's just a very enigmatic object! It's really unusual to have this above a fireplace. I've never met anyone who has seen one of these before.

Could you talk a bit about the art that's on display here? What kind of art did the royals collect?

The royals collected a real range of things. Obviously there were some kings that were major collectors, such as Charles I. We have a couple of paintings here that went off to the Charles I exhibition at the Royal Academy [*Charles I: King and Collector*, 27/1 - 5/4 2018].

What is your name and where are you from?

Jonty - it's short for Jonathan, but everyone calls me Jonty. I was born in London - my family come from all over the place. My sister got me a DNA kit for Christmas a couple of years ago, and I'm 14% English, apparently!

How long have you been working at the Soane Museum for, and where were you before then?

Since October 2011. Previously I was at the Museum of London, and before that, the Docklands Museum, and before that, the RAF Museum. Basically, for the last 18 years I've pretty confidently been in the world of museums.

What drew you to the Sir John Soane's Museum in particular?

It was the fact that I had a friend who worked in two of the other museums with me, the Docklands and Museum of London, and she let me know about it, so I thought I'd come along and see how I'd get on. I'd actually visited twice before and really liked it as a visitor, so that was a huge plus. I had done hieroglyphs

for a year, so the sarcophagus was a big draw for me. I had various related interests because I'm interested in history and lots of weird and wonderful things were sort of sewn together here.

Is there a particular part of the museum or an object in the collection you really like?

The picture room is my favourite, definitely. It's a fantastic room.

Do you notice anything interesting about the visitors that come to the museum?

SEAN, GALLERY WARDEN AT THE WALLACE COLLECTION

How long have you been working at the Wallace Collection for?

I've been working here for about three years now as a gallery team member.

Do you enjoy it?

Yes. It's amazing to learn about the different artworks displayed in the different gallery rooms. We also have special training provided by the museum. At the training we get to learn about what to do when there's a flood or a fire, how to protect the paintings, and how to handle them. So it's quite a great experience!

What do you think of the collection?

Oh it's amazing. The works were all collected [in the eighteenth and nineteenth centuries] by the first four Marquesses of Hertford and Sir Richard Wallace. The collection really shows off what the family achieved over the years, and now it's open for everyone to see.

Do you have a favourite room or a favourite work?

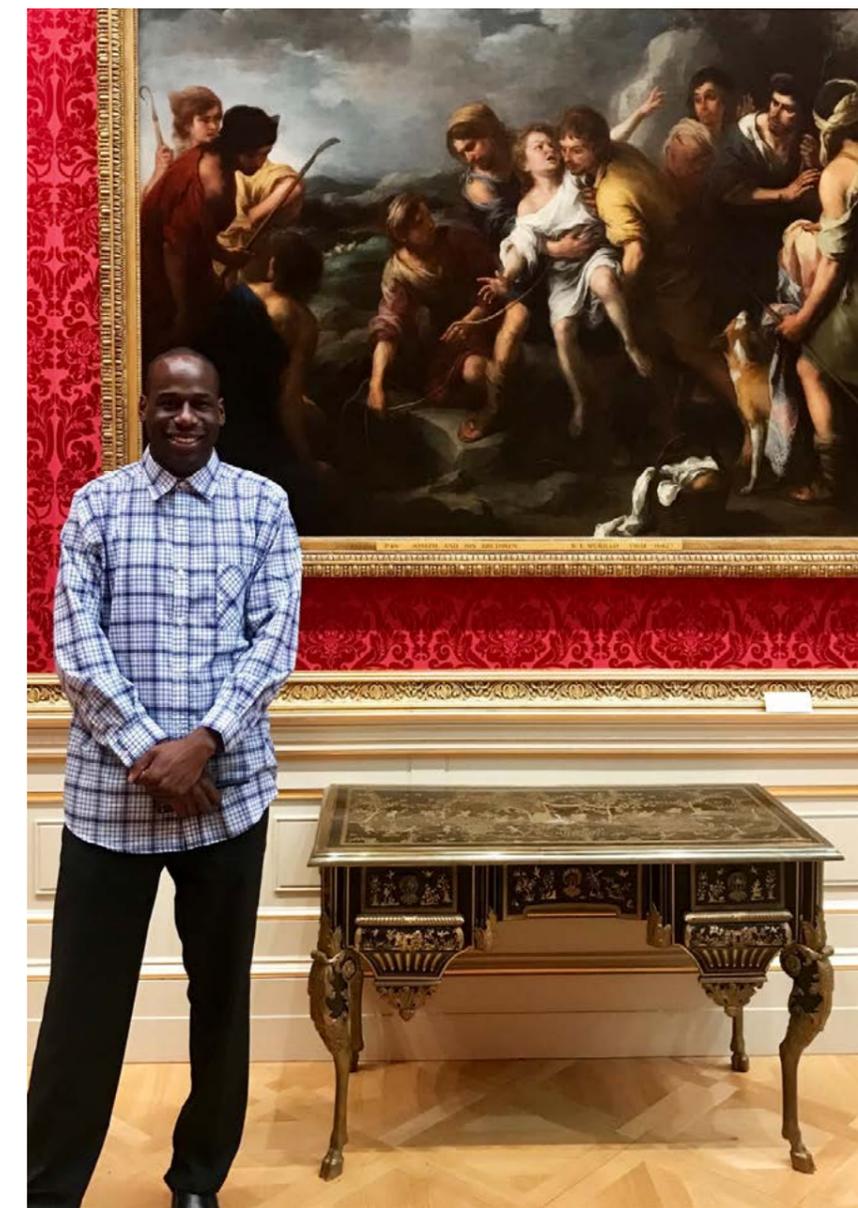
Yeah, my favourite room is the Great Gallery. It's very grand and breathtaking. When you enter the room it's like 'Wow!' I also just love the wallpaper.

My favourite work is *Joseph and his Brethren* by B.E. Murilo (1618-1682) because of its Biblical and historical references.

How do the visitors react when they visit the museum?

As soon as people enter a room they're just blown away by the paintings. It's just breathtaking. I overhear great comments about the rooms. The museum is such a hidden gem - it's tucked away and not everyone knows that we're here, so it's quite a nice thing.

They vary a lot! In the seven years I've been here the numbers have grown tremendously - we have an average of about 500 visitors per day now, and I don't know what it was seven years ago but it certainly wasn't that! You would occasionally get 500 and very occasionally get 600 but never more than that. Since I've been here there have been days when we have had 700 plus, 800 plus or 900 plus. Certainly before 2015 we never had a 900 plus day. I've sort of felt the numbers increase. In terms of who they are, they are very varied - some are from this country and some are from elsewhere, a good balance of genders. Perhaps not such a good balance when it comes to where they are on the market research social structure.





When Fashion meets Art

By Emma Searle

Tracing the longstanding relationship between art and fashion, Emma Searle discusses the plethora of ways in which curators, artists, and fashion designers alike have played with both garments and fine art to challenge conventions and reimagine the self.

Fine art and fashion have a long-standing relationship. Throughout history fashion designers have drawn inspiration from fine artists, and the two spheres have often intertwined. Sonia Delaunay designed textiles in conjunction with her paintings; Pablo Picasso and Coco Chanel collaborated in the 1920s on costumes for the Ballet Russes; contemporary fashion designers like Dolce and Gabbana have appropriated imagery from historical paintings into their designs. The hybridity of clothing and art has thus been endlessly explored, and is by no means a new phenomenon. In fact, with the huge success of exhibitions such as the V&A's *Savage Beauty* Alexander McQueen retrospective exhibition, fashion-fine art exhibitions have become staple blockbusters for

major institutions. *Savage Beauty* caused debates surrounding the relationship between fashion and fine art to (once again) resurface, with many arguing that McQueen's garments transcend into the realm of fine art, being more sculptural than wearable.

Tensions between commercial wearability and avant-garde artistic expression appear to lie at the heart of fashion. Moreover, exhibitions like the V&A's *Savage Beauty* challenge the common preconception that fashion is merely about pretty dresses. This sentiment is shared by Mal Burkinshaw, fashion designer and Programme Director of Fashion at Edinburgh College of Art, who had the following to say on the matter:

Left: Installation view of 'Romantic Gothic' gallery, Alexander McQueen *Savage Beauty* © Victoria and Albert Museum, London.

Above: *Silhouettes en Dentelle - Series 1 Lace Jackets (3)* by Mal Burkinshaw. Lace produced by Sophie Hallette. Photographed by Stuart Munro.





“IN THE SAME WAY THAT FINE ART IS NOT ALWAYS MADE TO BE HUNG ON SOMEONE’S HOUSE WALLS, WITH FASHION, IT’S NOT ALWAYS ABOUT WHETHER PEOPLE WILL WEAR IT.”

Above: *Silhouettes en Dentelle – Series 1 Lace Jackets (3)* by Mal Burkinshaw. Lace produced by Sophie Hallette. Photographed by Stuart Munro.

Burkinshaw explores the close relationship between fine art and fashion in his *Silhouettes* series, a series of lace silhouette jackets currently on display at the Shanghai Museum of Textile and Costume. A collaboration between Burkinshaw and leading lace producer Sophie Hallette (who created the lace for Kate Middleton’s Alexander McQueen wedding dress), the series consists of transparent lace silhouette jackets of varying scales, displayed in front of a luminous light box screen to show-off the detail of the lace. The garments are almost painterly in their detail and look both to contemporary fashions and culture, as well as to the past, blending the classic modern jacket silhouette with fashions depicted in renaissance portraits. Black lace, Burkinshaw explains, was very popular during the Renaissance period. The silhouettes are responding to Renaissance portraits on view at the Scottish National Portrait Gallery (where the series was previously displayed), including that of Margaret Graham, Lady Napier, and Mary, Queen of Scots.

Burkinshaw’s *Silhouettes* series clearly demonstrates the close relationship between fashion and identity. Portraits during the Renaissance period served the same function as the front page of fashion magazines: setting the standards of beauty and dress. Having one’s portrait done was equivalent to having your photograph taken by the best photographers of the day, who would often ‘cosmetize’ the sitter, and make them appear a certain way. Burkinshaw’s *Silhouettes* series thus taps into themes centred on identity and highlights fashion as a vehicle through which one can engage with subjectivity. This strategy was also employed in the V&A’s recent *Frida Kahlo: Making Herself Up* retrospective exhibition, which showcased Kahlo’s most intimate garments, jewellery, and possessions in conjunction with her works. In the exhibition Kahlo’s personal fashion was used to reflect her political beliefs, artistic influences, and self-identity, enabling viewers to engage with Kahlo’s painting on a more intimate level. Burkinshaw’s *Silhouettes* series as well as exhibitions like *Frida Kahlo: Making Herself Up* reveal fashion as a powerful vehicle through which to engage with themes centred on identity and the construction of the self. Ultimately, fashion and fine art appear to be two sides of the same coin, and will likely continue to influence one another.

EMERGING ARTISTS

“Emerging artist” has become a ubiquitous phrase in the contemporary art world, essentially designating artists on the brink of widespread recognition. While many agree that “emerging” should not be confused with “young”, additional criteria for the label are hard to pin down, leading critics to dismiss its pervasive use as a gambit to elevate market values. But in an art world that too often operates by consensus, debating the merits of this category seems worthwhile, if only to prompt examination of the countless working artists who are not (yet) household names.

At Christie’s Education in New York, students engage this contested category on an annual basis. Every spring, for a term-long endeavor known as the Emerging Artist Project, they are asked to operate as talent scouts. Newly versed in recent art history, familiar with modes of contemporary art production, and equipped with discerning eyes, students move beyond the classroom to conduct research. They visit MFA exhibitions that proliferate in the city every spring. They explore open studio events held by artist residencies. They scour registries for artists seeking gallery representation. And in our age of digital self-promotion, they may discover new work on platforms like Instagram.

These scouting efforts are shaped into oral presentations that advocate for individual artists, assessing both their recent achievements and future promise. Over the course of two days in June, faculty members listen to dozens of these presentations and later convene to select four outstanding examples. Months later, the shortlisted presentations are delivered once again, during an evening event that has become a highlight of the fall calendar. At this final and competitive stage, a winning presentation is chosen by a panel of Christie’s Education alumni who are now distinguished professionals in the art world.

In order to reach an even larger audience, I have asked this year’s nominees to compose artist profiles for the pages and readership of C#. In short, and without further ado, these four students have persuasively demonstrated that these emerging artists are worth watching.

Dr. Matthew Nichols
Associate Professor
Christie’s Education, New York

Ma Haijiao

By Lu Jing (Rain)

Using photography, film, and video as his primary mediums, Ma explores the thoughts and sensitivities of individuals in relation to each other, their immediate environments, and the larger context of Chinese society. While working from personal experience and close observation of everyday life, Ma ultimately creates fictional narratives. His pseudo-documentary style combines the appearance of reality with poetic flourishes.

Born in 1990 in the northern city of Baoding in Hebei Province, Ma Haijiao earned his undergraduate and postgraduate degrees in interdisciplinary media art from China Fine Art Academy in Hangzhou, where he studied under Yang Fudong, one of China's best-known photographers and cinematographers.

Ma's graduate project, titled *Ma Guoquan*, was also shown at the 11th Shanghai Biennale in 2016. This biographical film explores the life and family relationships of the title character, who suffers from a brain injury. Seemingly filtered through Ma Guoquan's mental deficiencies and memory loss, the film also reveals the spectacle of northern China in the 2010s, when ubiquitous construction sites had developed under the "Regional Urbanization Policy" and various religions emerged to provide spiritual sustenance for locals.

More recently, Ma completed *Family Separatism* (2017), a three-channel video installation that uses multi-generational perspectives to examine the notion of "family". The idea for this work originated in a letter that Ma discovered in a desk in a second-hand furniture store. The contents of the missive (which is framed and displayed in the installation) convey the estrangement and confusion among members of a Chinese family. Ma recreated the situations described in the letter using three characters who represent different generations: a young soldier serving in the army; a middle-aged businessman with an eye disease; and an elderly Christian intellectual. Their individual identities and complex interactions unfold across multiple, black-and-white projections.

Ma's work demonstrates an awareness of cinematic history and the influence of films by pioneer directors from around the globe, including *Satantango* by Bela Tarr, *Beau Travail* by Claire Denis, and *Still Walking* by Hirokazu Kore-eda. However, Ma has developed a distinctive style of his own that combines carefully composed images, slow and steady tracking shots, and a melancholy mood. His themes are also specific to a Chinese generation born in the 1980s and 90s, after the economic reforms begun in 1978, who lived through dramatic transitions from traditional to modern culture, from a planned economy to a market system, and from a relatively closed society to a more open one. These enormous changes impacted many Chinese families, creating intergenerational distance, anxiety, and conflicts. Although the narratives in Ma's videos are fictional, this reality of his generation is reflected in his work.

Ma Haijiao currently lives and works in Beijing. His recent exhibitions include *Today's Yesterday: The 1st Anren Biennale* (Anren, Chengdu, 2017); *The New Normal* (Ullens Center for Contemporary Art, Beijing, 2017); and the *Spain Moving Images Festival* (Madrid, 2018). Nominated for the *Porsche/ARTO21 Young Chinese Artist of the Year* in 2017, he was also a finalist for the 10th *Three Shadows Photography Award* in 2018. Ma's new works were recently featured in *The 3rd Beijing Photo Biennial* in late 2018. The artist will stage another new project for *Art Basel Hong Kong* in 2019.

Below: Ma Haijiao, *Family Separatism* (2017).
Courtesy: the artist.



Brie Ruais

By Neil Maitland

Born in California in 1982, Brie Ruais is a Brooklyn-based artist who produces large-scale ceramic sculptures. Her works emphasize the materials and process of their own creation, while also exploring the body and its relationship with the land.

Opposite: Brie Ruais, *Coming Back Around*, 132 lbs. (2018). Courtesy: Cooper Cole Gallery and Night Gallery.

To produce each sculpture, Ruais begins with her own bodyweight in clay, first stacking the malleable material on the floor and then working it through a series of actions, such as stretching, pushing and shoving. She eschews traditional carving tools and works directly with the clay, using her body to spread it across the floor, force it vertically up walls, or pile it in corners of a room.

Ruais' sculptures bear indexical signs of the artist's touch, with imprints of hands, feet, and other body parts visible on their surfaces. These traces of her physical gestures can simultaneously evoke presence and absence, movement and stasis, the ephemeral and the permanent. Although the artist's vigorous mark-making is spontaneous, there is a predetermined aspect of the work. Ruais decides the overarching scheme of each sculpture in advance of physically creating it, which typically is rendered explicit in her titles. In *Coming Back Around*, 132 lbs. (2018), for example, Ruais started with 132 pounds of clay on the floor and spread it in a clockwise direction, almost completing a circular form that tapers off near its point of origin.

Ruais only works with the wet clay for an hour or so, and this compressed timeframe helps imbue each piece with spontaneity and energy. She often adds colored pigment to the wet clay, resulting in streaks of color that further emphasize her movements. Once dry, the clay is cut into grids or radial segments for firing in a kiln. Later, when the sculptures are reassembled, their continuous gestural impact is preserved. But the lines of segmentation remain visible on close inspection, deliberately revealing another aspect of Ruais' methodical process.

Executed on the horizontal plane, Ruais' work builds on the legacy of Action Painting. Her work references predecessors like Helen Frankenthaler, who soaked paint into raw canvases laid out on the floor, and Lynda Benglis, who poured latex and foam directly onto the floor to create amorphous sculptures. Ruais also brings to life Richard Serra's celebrated Verb List (1967-68), since she employs many of the 84 verbs that Serra's list proposes as creative agents, such as "to force," "to roll" and "to smear".

While process is essential to Ruais' work, the origins and associations of clay prompt additional readings. Clay is strongly associated with nature because it is mined from the earth. Ruais tends to emphasize the organic properties of clay while shaping it into ideograms of place and location, including circles and diagonal crosses. Clay also is a gendered material, historically associated with arts and crafts, the creation of objects for domestic spaces, and the common conflation of woman and nature. While invoking the creative potential of Mother Nature, Ruais' work suggests a more ambivalent attitude towards that trope. The vigorous abstraction of her sculptures seems to address the essentialist implications of conjoining woman and nature, and Simone de Beauvoir's concern to separate woman from the "confused forces of life." In such ways, Ruais' formal ambiguities build on the legacy of feminist art, while provoking new questions for our time.



Sarah FitzSimons

By Magdalena Hernández Martín

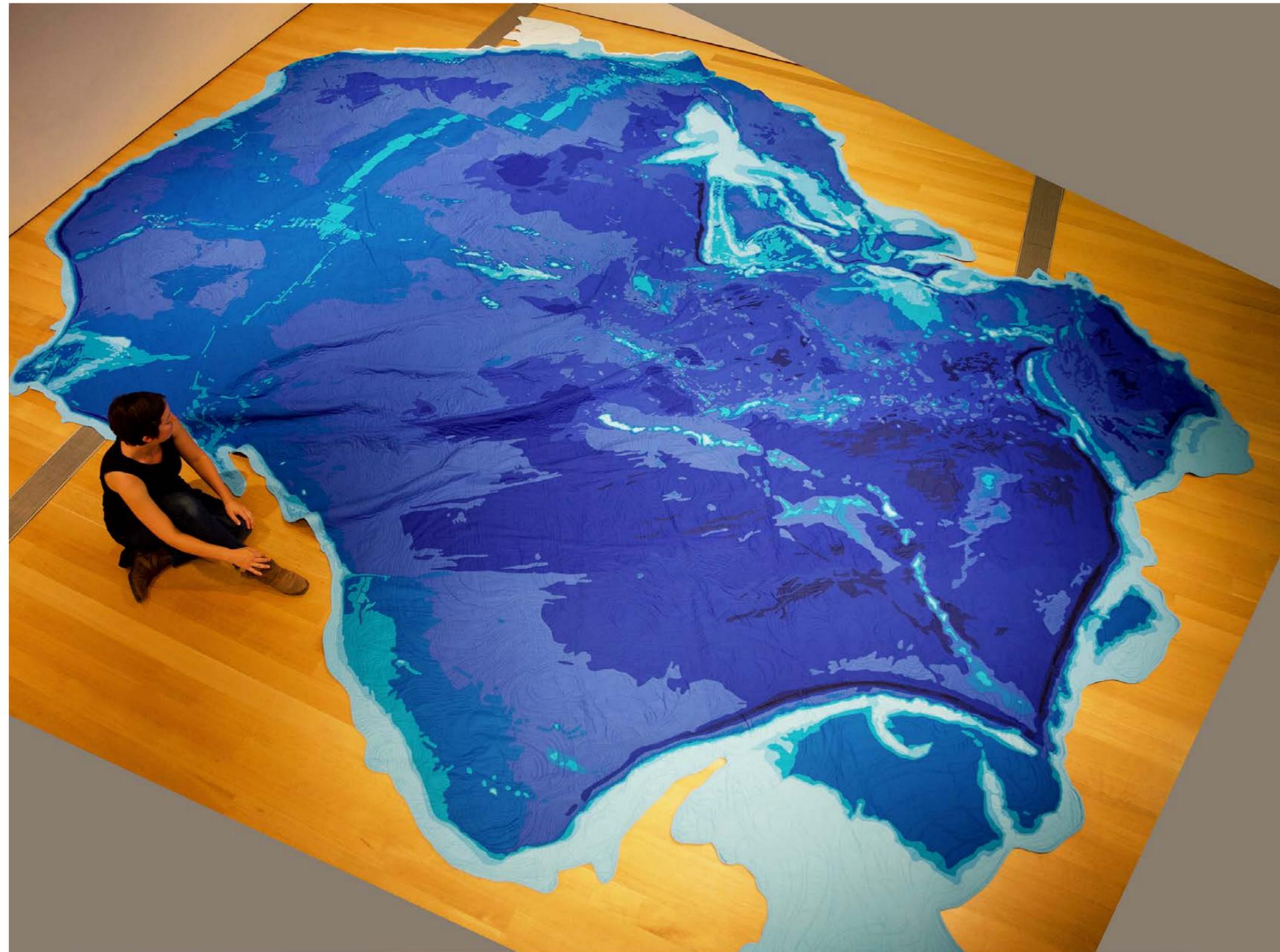
Sarah FitzSimons is an American visual artist born in Euclid, Ohio in 1977. She holds an M.F.A. in Sculpture from the University of California, Los Angeles, and a B.F.A. in Sculpture and Political Science from Ohio University.

Opposite: Sarah FitzSimons, *Pacific Quilt* (2018). Courtesy: the artist.

Although Sarah's primary focus is site-specific sculpture, she often combines it with drawing, photography, and video, and makes pieces that range from temporary interventions to permanently placed objects. FitzSimons is also passionate about the earth sciences, particularly geomorphology and hydrology, which have greatly influenced her creative practice, leading to works that explore aspects of the physical world and their metaphorical associations.

FitzSimons has always been drawn to natural areas, and is fascinated by epicontinental seas that have periodically flooded continents. She seeks ways to convey information about changing water levels in many of her projects. In *Tide Bed* (2005), produced while still a student at UCLA, FitzSimons built a wooden bed, anchored it to the shore of the Pacific Ocean at low tide, and left it there for 24 hours. As the sea rose, the bed slowly disappeared underwater, only to be revealed again with the falling tide. The flooded bed functions as a physical marker, drawing attention to the changing tides, but it also becomes a symbol of transition, in which the cycle of sleeping and waking can be tethered to the natural rhythms of the wider world. In fact, the artist later brought the bed to her apartment and slept on it for the next two years, bringing together the intimacy of her bedroom and the grandness of the Pacific Ocean.

FitzSimons has recently finished *Pacific Quilt*, an ambitious, labor-intensive project that is currently being exhibited at the Grand Rapids Art Museum in Michigan. Based on the artist's extensive research of the Pacific Ocean, the oversized quilt measures 21 x 24 feet, with each inch representing 25 miles. Different shades of blue fabric indicate underwater depths, while stitch lines convey surface currents. Designed to be functional, the enormous, map-like cover will eventually be draped over the artist's bed, flow onto the floor and out the door, and bring the immensity of



the ocean into her bedroom once again. *Pacific Quilt* also invokes aqueous metaphors for the unconscious, materializing the dream state as something vast and immersive.

By focusing on water as material, subject and metaphor, FitzSimons addresses its physical nature as well as its symbolic potential. Her other projects have included a wooden pier constructed in the once-flooded desert of Joshua Tree, California (2008). Serving as both a marker and promontory, it encourages

viewers to contemplate the landscape we see today as just one moment in an ever-changing continuum.

Using only aluminum tent poles, she has built life-sized houses in Denmark and Chicago (2010 & 2015). Like drawings in space, these linear structures are completely open to the weather and stand on the shifting borders between land and sea. FitzSimons is currently creating a water library in Madison, Wisconsin, composed of transparent, acrylic "books" that hold waters sourced from various lakes and oceans.

FitzSimons' work reflects an interest in materiality, site, and scale – the latter understood as a measure of both size and time. In this sense, her projects involving water consider not only the vastness of the oceans, but also their life and death. In merging her fascination for art and science, FitzSimons heightens awareness of our connections to the patterns and forces of nature by blending interior and exterior spaces in both physical and metaphorical ways.

Previous spread: Rachelle Dang, *Les Sauvages de la Mer Pacifique* (2016/2018).
Courtesy: the artist



Rachelle Dang

By Emma Payne

Born and raised in Honolulu, Hawaii, Rachelle Dang is a mixed-media artist interested in exploring the boundaries between the historical and the personal. She earned her B.A. from Wellesley College and her M.F.A. from Hunter College, where she focused on sculpture and installation.

Since completing her studies in spring 2018, Dang's career has gained momentum and her work shows great potential to thrive in the contemporary art scene. Her work is largely research based, and she is currently engaged with the colonial history of the Hawaiian Islands and its lasting impact on her homeland. She is particularly fascinated with the history of botany and the movement of plants and people around the globe during the eighteenth and nineteenth centuries. Dang understands that colonization led to ecological crisis and devastation in her native Hawaii, and she aims to demonstrate how remnants of that history are still present throughout Hawaii today. While discussing her research and work in her studio, Dang concisely explained that "these objects bear the material traces of empire."

For her thesis exhibition at Hunter College in May 2018, Dang presented two installations based on her recent research. *Les Sauvages de la Mer Pacifique* (2016/2018) reproduces portions of an 1806 Dufour et Cie wallpaper that she encountered at the Philadelphia Museum of Art. Using her iPhone, Dang photographed and reconfigured the wallpaper's scenes of French Polynesia, then printed it as backdrop for a display of handmade ceramic miniatures. By altering this centuries-old and stereotypical representation of her homeland, Dang reimagines history from the point of view of the colonized. Similarly, Dang's ceramic figures echo those found in the original wallpaper, but her deliberate distortions and loose glazing may be read as efforts to reclaim her own history and ancestry.

Another installation, titled *Botanical Cage and Perimeter Wall* (2018), was prompted by Dang's discovery of an image of a 1774 shipping container. She found that American scientists used these containers to transport Hawaiian breadfruit to Jamaica in order to regrow land that was devastated by the monocropping of sugarcane. Dang built a similar structure

from wood covered in copper sheeting, and experimented with different patinas to lend the sculpture an aged and weathered appearance. Using molds made from actual breadfruits, Dang also created scores of ceramic breadfruits that littered the installation. By allowing the clay to bend and break during the molding process, the breadfruits serve as a metaphor for the years of devastation and decay created by this period of colonization.

Dang's use of sculpture and installation to address complex and relevant subject matter has led to increasing recognition. She was recently named the 2018 artist-in-residence at Cooper Union, and will soon begin additional residencies at Storm King Art Center and Sculpture Space. She was included in a summer group show at the Nathalie Karg Gallery, and presented new work in a solo exhibition at Motel Gallery in Brooklyn in September 2018. Rachelle Dang brings conversations about the past into the contemporary space as she grapples with the lasting effects of colonization and explores her own family history, making her an emerging artist to watch in the coming months.

ABOUT

Christie's Education

Christie's Education is a specialist provider of graduate and continuing education in the art world. It is the only academic institution wholly-owned by an auction house, placing great importance on the practical experience of art through education as the key to professional success.

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