

mayfair times

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Light fantastic

DIWALI ISSUE

PLUS:
FOCUS ON PHILANTHROPY

AND
ART SPECIAL



PICTURE THE SCENE

Last month, *Mayfair Times* assembled a group of gallerists, architects, property developers, business people and art lovers to discuss some of the most important topics and trends in the art world – and all against a background of stunning artwork in the private dining room of The Twenty Two

WORDS WILL MOFFITT



The changing role of galleries

Jean-David Malat

When I opened my gallery I wanted to go in my own direction. I wanted to discover artists and the market and introduce these artists to my favourite collectors and museums worldwide. And this is why I also represent established artists such as Ed Moses who is a very important American artist. My goal is really to discover young artists and also champion better-known artists. I learned as I went along. I think you learn from your experiences and by meeting people and travelling across the world to different galleries, museums and art shows.

Lilien Hornung-Mary

In the beginning, it was really about giving emerging artists a platform. Right now it's about bridging the gap between the physical and digital, and bringing education into the

space. We need to educate people about NFTs so we're preparing this workshop that is not only about educating collectors, but educating artists and companies because there are so many companies that want to step into this space, and there's so much beauty in the technology. You don't necessarily have to understand the intricacies of the technology to use it, but you need to feel comfortable with it. Ultimately, we want to give established artists a new medium to work with and give NFT artists a platform where their work can be curated and displayed.

Art as a form of education

Kate Gordon

In 2012, we founded London Art Studies to educate people about art and culture. We went online in 2018 and earlier this year we launched a platform for younger audiences. Statistics say that when a child or a young

Participants

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founder, London Art Studies

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senior partner,
Pilcher Hershman

JEAN-DAVID MALAT

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ALISON JACKSON

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LARS CHRISTIAANSE

sales & marketing director,
Fenton Whelan

MARK WILLIAMS

director destination, Heart of
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DARIUS NAMDAR

managing director,
The Twenty Two hotel,
restaurant and members' club

LILIEH HORNUNG-MARY

co-founder, the NFT Gallery

SELMA DAY

editor, Mayfair Times

WILL MOFFITT

art editor, Mayfair Times



JEAN-DAVID MALAT, ALISON JACKSON AND LARS CHRISTIANSE

person views something on a screen, their learning rates go up by 40 per cent, so online learning can be so beneficial to children's education.

More broadly, I think that we're in such a period of upheaval around the world that I think to look back at certain paintings from the past like Picasso's *Guernica* or Manet's *The Execution of Emperor Maximilian* is a comfort for us. It provides reassurance to us that we will get through it all.

Alison Jackson

I have an initiative called 'No Child Left Behind' whereby we teach underprivileged young people about photography. The aim is to give photography workshops in youth centres and community centres. Photography is fascinating because, for it to function, everyone has to fulfil a role. You need a director, a model, a stylist, a technician and a lighting expert. Suddenly you're not teaching photography anymore, you're teaching all of those things. It's been a really fascinating process. They are so creative, but anyone below 12 years old is. After that age, everyone gets a little bit more self conscious.

Public art

Mark Williams

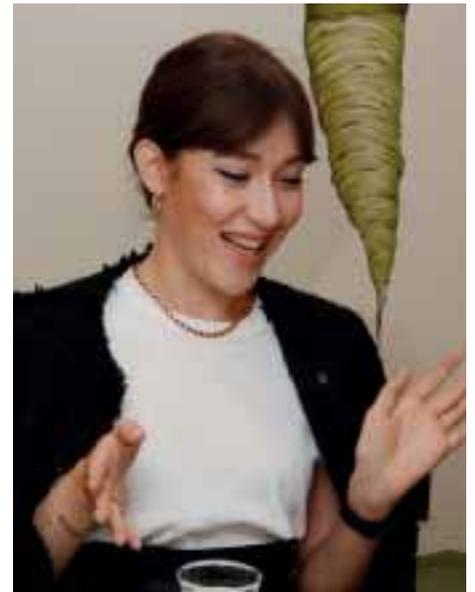
We launched Art of London in 2020, which aims to make art accessible to a broad demographic and get different audiences interested in organisations and businesses in the West End. We started by working with the Royal Academy of Art on a strategy called



DAVID ROSEN

'Galleries without Walls'. Essentially, it's about bringing art into the public realm, so once people see things in the street, they'll be more likely to go and experience it in a gallery.

It has big business value and there's obviously got to be a commercial incentive for the members that we operate with. It's about how we can set a vision for the districts that we operate in. The arts and culture is what really delivers for the West End and Covid showed us that. From a marketing point of view, we flipped our strategy on its head: we didn't want to create a website and flood that with cultural content. We delivered a website and digital platform that was created to



LILIE HORNUNG-MARY

highlight public art going on in the local area.

Darius Namdar

When we launched The Twenty Two, we didn't want to peg ourselves in too much by saying that we only want to attract a creative audience and only appeal to people in a creative field. We're a hotel first and foremost. But we all know a lot of people that are in businesses or fields that you wouldn't call creative necessarily, who are extremely curious and interested in culture.

I also happen to know people that are in creative industries that are not particularly outgoing or interested in socialising. I think that in our industry and others, the word

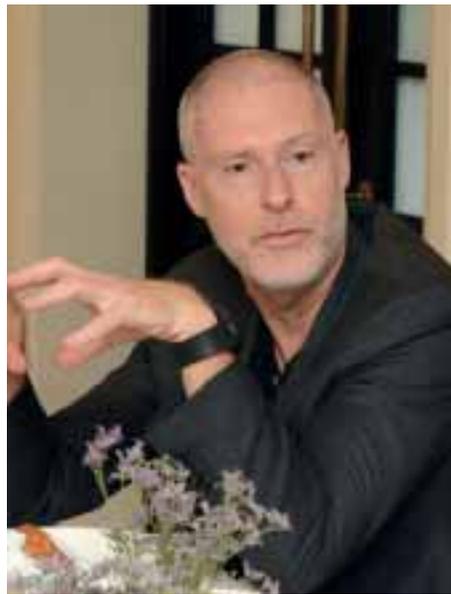
KATE GORDON AND DARIUS NAMDAR



MARK WILLIAMS



JEAN DAVID MALAT



‘creativity’ gets bandied around a lot. We welcome everybody and we want to be clear about that.

Lars Christiaanse

The beauty of the UK is that most museums are free to go into. I’m Dutch and back home I have to pay to go into the major museums and galleries. I’m a member of the Tate Modern and I try to go to every exhibition there to educate myself. I see an artist that I hadn’t thought about before and that opens my eyes.

Art also certainly has a role to play in property and in selling property. It’s very personal because some people lean towards a more traditional form of art whereas others warm towards things that are more

contemporary. It’s thought provoking and it’s a key part of our overall package. We’re not just developers – we’re also interior designers, and so the art needs to correspond with the interior of the building. It’s vital.

Art as social critique

Alison

My body of work explores the cult of celebrity through realistic works that show celebrities doing things in private using lookalikes. The crux of it really comes from us believing everything that we see in the media. Every time we see a photograph

we think that it’s real and that’s not always the case. I’ve tried to burst that bubble. I’m just trying to investigate why people believe certain people and dismiss others. It’s almost like a working phd on media narratives and how they are constructed and then believed.

Art and technology

Lilien

With smart contract technology you can build a contract into the NFT whereby you can define how many royalties an artist gets with every resale of the NFT. I don’t yet see how it could work in the more established art world, but it gives artists the possibilities to make more revenue. The artists that we work with are extremely excited about it, but obviously it depends on a collector’s perspective. At the end of the day, they need to be as willing to partake in it as the artists.

David Rosen

One thing I find really interesting is how technologies like Tik Tok are influencing building design. Clients from the corporate sphere are coming to us and saying ‘we want buildings similar to those in the art world’. Tik Tok has a headquarters called the Kaleidoscope, which looks like it could have been a major art gallery. It’s almost like the corporations are becoming the new creatives. That sounds like a contradiction but there’s this morphing going on whereby you’ve got corporations and technology companies like Tik Tok wanting to be in buildings that have volume, light and character.