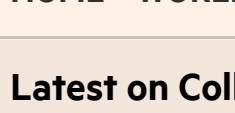


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(and ETFs) than you think



Latest on Collecting



Bruce Nauman — 'I felt it was OK to be at the edges'



Amy Cappellazzo: 'I feel like I've been in the crypto business for 20 years'



London Gallery Weekend — cultural collaboration

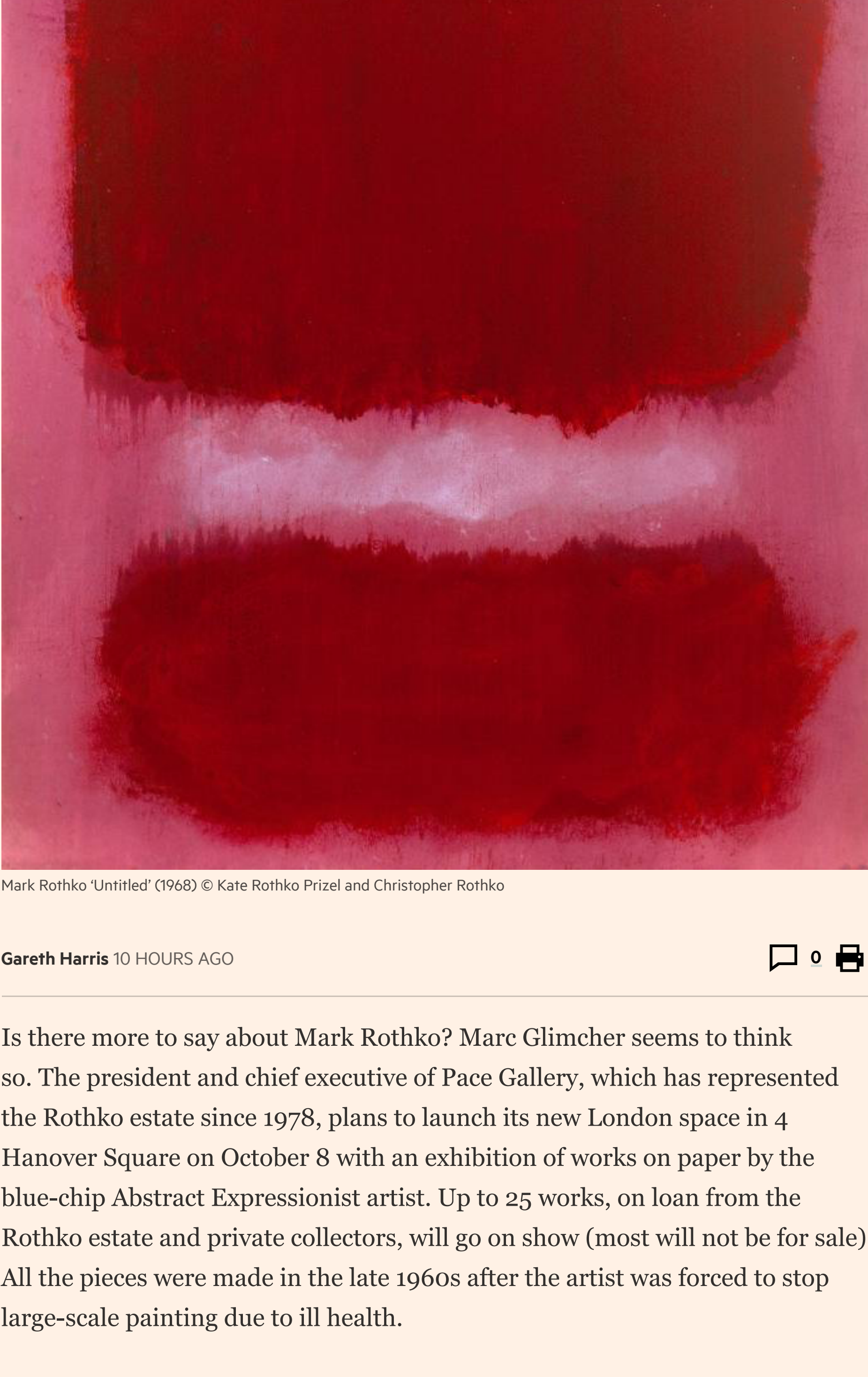


Artists back the digital route

The Art Market Collecting ✓ Added

Rothko brings star power to London gallery launch

Anti-money laundering rules loom; Mickalene Thomas on show; Iranian art online; dealers as holograms; and a famous 'Mona Lisa' copy



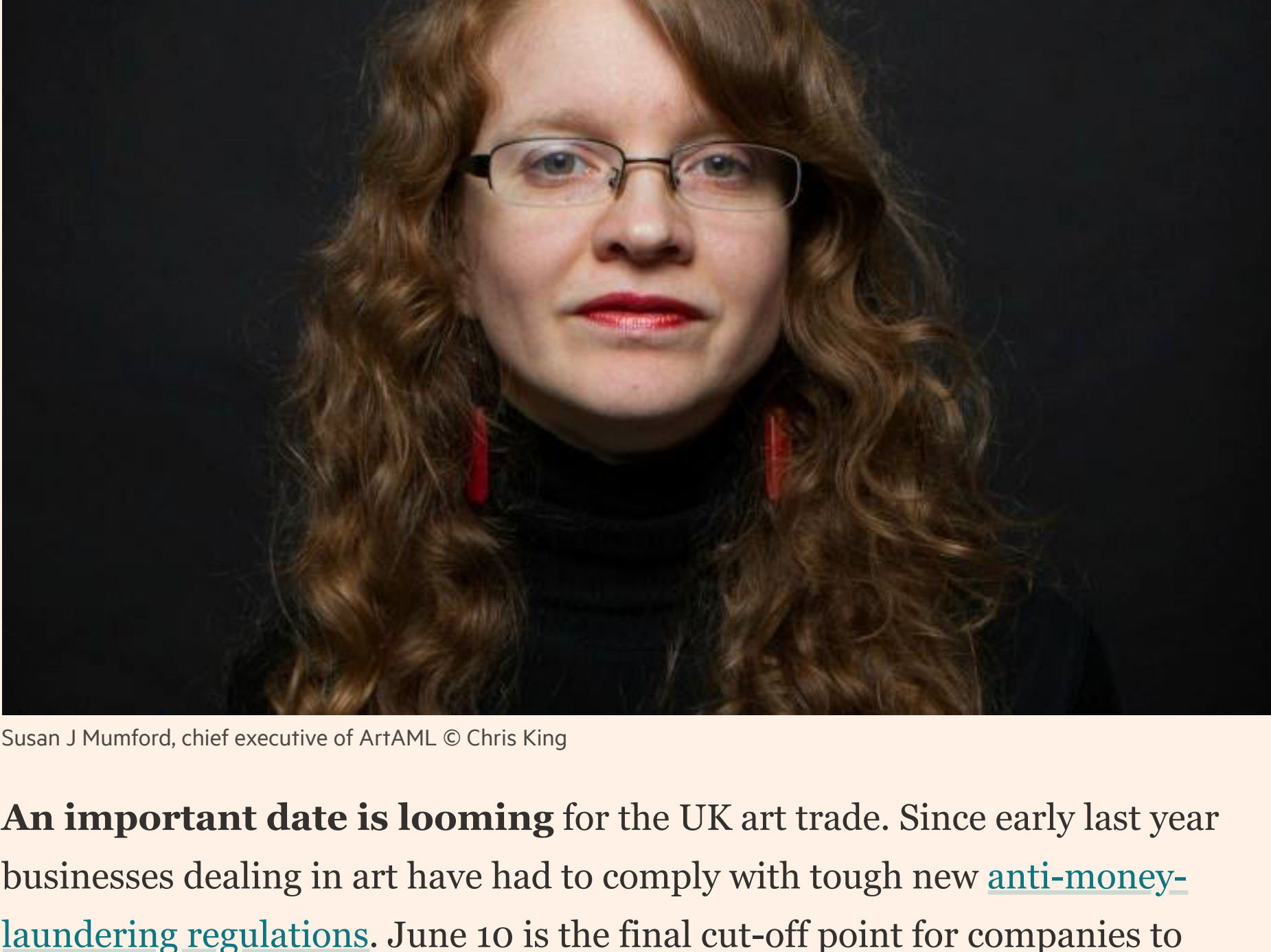
Mark Rothko 'Untitled' (1968) © Kate Rothko Pitzel and Christopher Rothko

Gareth Harris 10 HOURS AGO



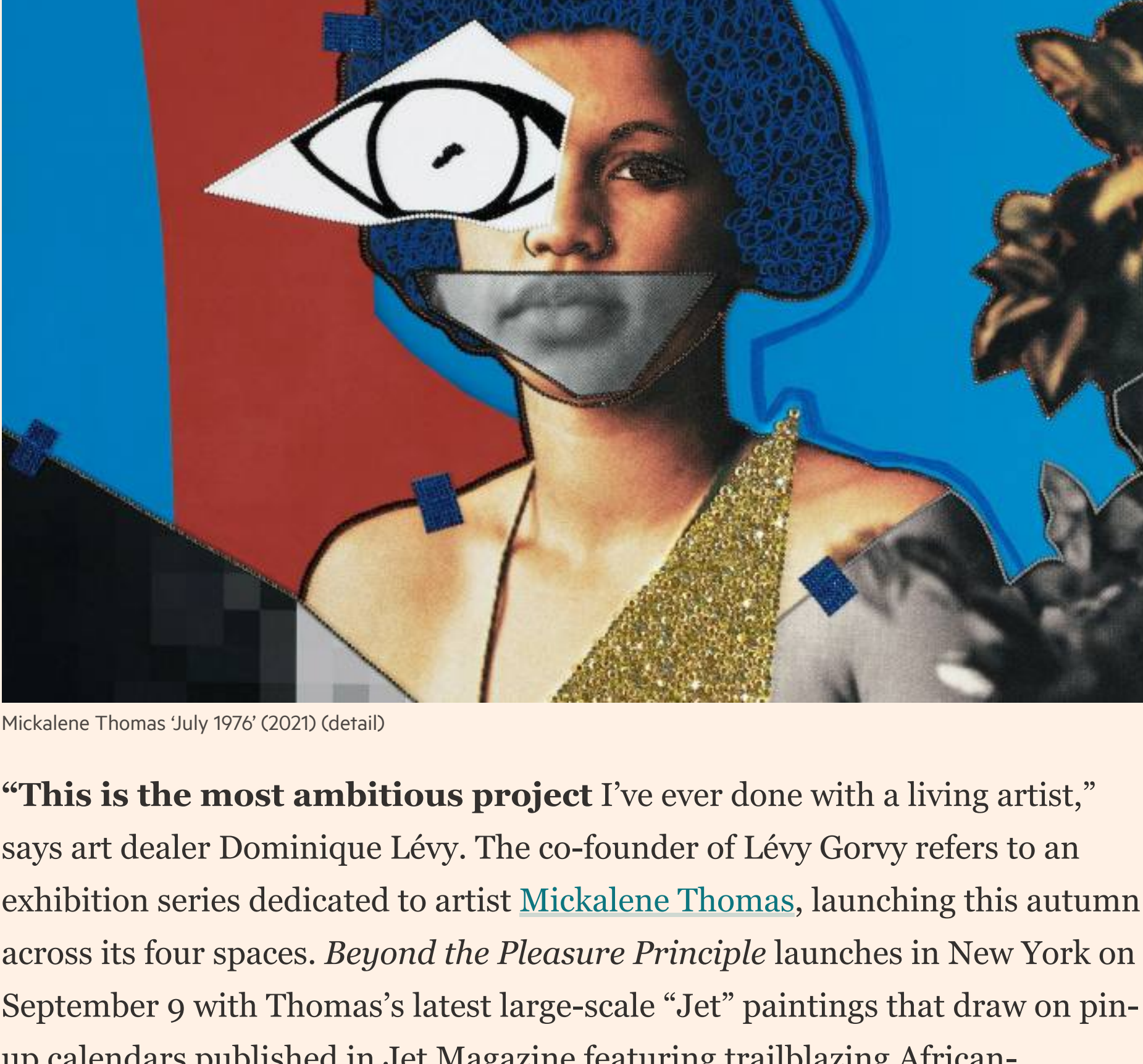
Is there more to say about Mark Rothko? Pace Glimcher seems to think so. The president and chief executive of Pace Gallery, which has represented the Rothko estate since 1978, plans to launch its new London space in 4 Hanover Square on October 8 with an exhibition of works on paper by the blue-chip Abstract Expressionist artist. Up to 25 works, on loan from the Rothko estate and private collectors, will go on show (most will not be for sale). All the pieces were made in the late 1960s after the artist was forced to stop large-scale painting due to ill health.

"We wanted to tell the story of Rothko and show the different sides to his practice," Glimcher says. A new multimedia piece by Brooklyn-based Torkwase Dyson will complement the Rothko works in the new London space and the move to the 8,600 sq ft street-level Mayfair gallery is seen as a vote of confidence in the capital, as rival art centre Paris gains momentum. "Artists want to keep showing in London and curators and writers want to be there," Glimcher adds, endorsing the new [London Gallery Weekend](#) taking place across the city (June 4-6). Meanwhile, Pace's current Burlington Gardens gallery inside the Royal Academy will "shift to another use", he adds.



Susan J Mumford, chief executive of ArtAML © Chris King

An important date is looming for the UK art trade. Since early last year businesses dealing in art have had to comply with tough new [anti-money-laundering regulations](#). June 10 is the final cut-off point for companies to become fully compliant. "That is the deadline for art market participants with UK businesses to register with HM Revenue & Customs in order to continue transacting as art market participants," says Susan J Mumford, chief executive of the ArtAML compliance company. Participants must comply with the new law; the EU's fifth anti-money laundering directive, where prices or linked transactions are the equivalent to €10,000 or more. Ivan Macquisten, an art market analyst on the ArtAML Advisory panel, says: "Some in the art market have taken this very seriously and have prepared well; others have taken the ostrich approach." Crucially, artists will not be classed as "art market participants", so are not bound by the new legislation.



Mickalene Thomas 'July 1976 (G021)' (detail)

"**This is the most ambitious project** I've ever done with a living artist," says art dealer Dominique Lévy. The co-founder of Lévy Gorvy refers to an exhibition series dedicated to artist [Mickalene Thomas](#), launching this autumn across its four spaces. *Beyond the Pleasure Principle* launches in New York on September 9 with Thomas's latest large-scale "Jet" paintings that draw on pin-up calendars published in Jet Magazine featuring trailblazing African-American women. "Mickalene's work has incredible relevance; she is a truly great American artist. It's about the beauty, sensuality and strength of black women, but you can't hide the vulnerability," Lévy says. The next chapter of the works opens in London on September 30, while the following show at Lévy Gorvy's Paris space (from October 7) includes an experimental video made with Thomas's partner, curator Racquel Chevrement. Finally, her "Resist" paintings, which focus on black American civil rights activism, will be unveiled in the Hong Kong gallery (October 14). This extensive new body of work is presented by Lévy Gorvy in partnership with Galerie Nathalie Obadia in Paris. "We are temporary ambassadors for artists," Lévy says, explaining the arrangement.

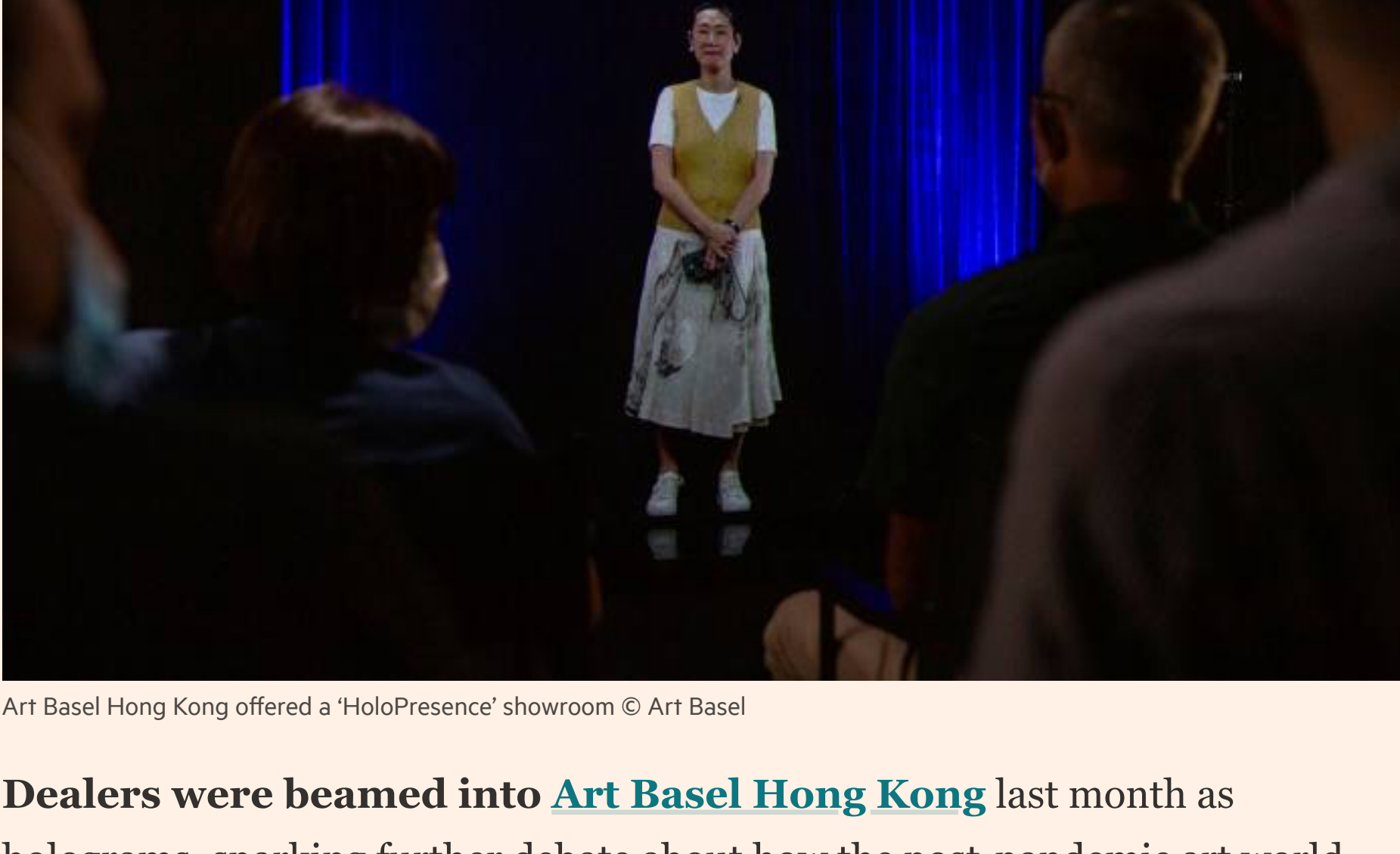


Shadi Ghadrani, from the 'Qajar' series (1996)



Paviz Tanavoli 'Blue Heech' (2005)

Middle Eastern financier Mohammed Afkhami is putting his vast collection of modern and contemporary works by Iranian artists online in a "virtual museum" he hopes to launch by the end of the year. The website will incorporate scholarly texts, artist biographies and a special feature enabling viewers to see inside the studios of Iranian artists. "I want it to be accessible to everyone in Iran with a smartphone," he says. Afkhami, born in Switzerland in 1974 to Iranian parents, adds that his 600-strong collection will be staggered in specially curated displays online over the coming two years. The opening show is a virtual recreation of the touring exhibition of Iranian artists *Rebel, Jester, Mystic, Poet: Contemporary Persians*, including works by 23 artists from his collection, including Shirin Aliabadi, which launches at the Asia Society in New York this autumn (September 10 2021 to January 16 2022). Afkhami has bought 67 works since the onset of Covid-19, including a marble sculpture by Reza Aramesh priced at \$112,000 from Leila Heller Gallery.



Art Basel Hong Kong offered a 'HoloPresence' showroom © Art Basel

Dealers were beamed into Art Basel Hong Kong last month as holograms, sparking further debate about how the post-pandemic art world will look. The technology came courtesy of the ARHT Media company, which set up a "HoloPresence" showroom at the fair, enabling gallerists in Singapore, Geneva and New York to present their art works in hologram form to VIP collectors. Dealers were captured head-to-toe in 4K video and rich audio; this information was then compressed, sent over the internet and displayed holographically, says Larry O'Reilly, chief executive of ARHT Media. Jasdeep Sandhu of Gajah Gallery in Singapore took part in the project. "The whole hologram experience is very much part of a larger arsenal that galleries and art fairs are trying out in order to reach their collector base," he says. "It was pretty smooth once you got used to the half-second lag."



'The Hekking Mona Lisa' has a sales estimate of €200,000-€300,000

If you can't own the "Mona Lisa", you could bid for a copy of Leonardo da Vinci's famous painting. Christie's Paris is offering "[The Hekking Mona Lisa](#)" in an online auction (June 11-18) — a reproduction of the smiling sitter owned by the antiquarian Raymond Hekking, who insisted in the 1960s that his depiction of "La Gioconda" is the real thing rather than the work on show at the Louvre. Hekking acquired his replica from an antique dealer near Nice in the early 1950s. The work, consigned by Hekking's heirs, is attributed to the "Italian school, early 17th century, follower of Leonardo da Vinci" (estimate €200,000-€300,000). "That a copy, albeit of a famous painting, can now be estimated at hundreds of thousands of euros shows how the art market now revolves around icons," says art historian Bendor Grosvenor. "If you can attach a big name, or a big brand, to even a pedestrian copy, you've got a valuable artwork." In January 2019, another 17th-century reproduction sold at Sotheby's in New York for \$1.7m.

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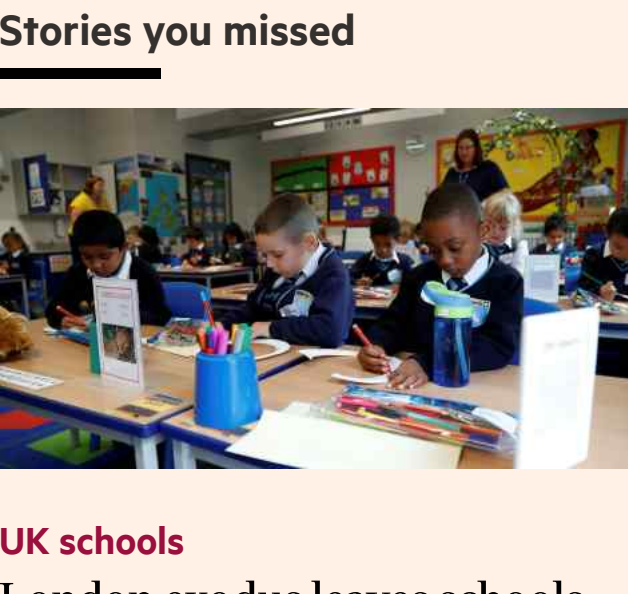
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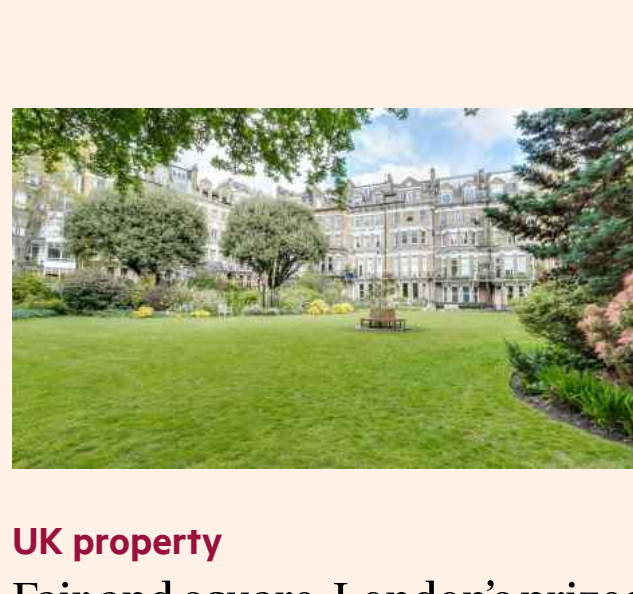
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