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ARTOLOGY



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C O N T R I B U T O R S



Avis Cardella

Avis writes about photography, design, lifestyle and the psychology of shopping. Her work has appeared in numerous international publications including: British Vogue, The New York Times, American Photo, Glamour UK, Quest, and Bentley Magazine. She is the author of “Spent: Memoirs of a Shopping Addict” and has just finished writing a novel about “a very near future food crisis.” Avis has also co-authored the book “Fashion Images de Mode” which was published by Steidl. She lives in Paris with her husband.



Philippe Kjellgren

Artology’s new travel Editor at Large is a successful serial entrepreneur and founder of Kiwi Collection and also creator of the Visa Luxury Hotel Collection for Visa’s premium cardholders. Philipp has visited more than 1500 hotels in his life and will continue doing so for our magazine always presenting the coolest, newest, arty and exciting properties.



Florian Wupperfeld

Our new cultural ambassador is one of these rare people who are good at whatever they start in life. Florian studied film production at UCLA, then became a fine art photographer and afterwards established himself as a trend scout for many international labels such as Smart, Soho House Group, BMW, The New York Times, Hermes, just to name a few. We are very happy and proud to have an international expert reporting on the coolest new museums, galleries and creative heads from around the globe.



John Robinow

With a background in working as an award-winning creative group head in advertising agencies in New York, Vienna and Frankfurt, John spent the 80s & 90s reporting from East Asia and then Latin America for National Public Radio. He now lives in Frankfurt again and works freelance as a writer. He is a regularly contributing editor to Artology, where he also functions as copy editor.



Dr. Dominik Pförringer

When Munich-born Dominik is not on duty at one of Munich’s preferred city hospitals, he is a very keen follower of everything that is happening in the international art and design world or alternatively checking out the newest supercars. His, at times, very humorous and witty writing style, which definitely comes from his deep bavarian background, is something the various publications are more than happy about, and we at Artology are extremely fond of. Have a look at his writings on the art of Mr. Sylvester Stallone.



Filippo Tattoni-Marcozzi

Filippo Tattoni-Marcozzi has made himself a name as an art advisor, curator and journalist on both sides of the Atlantic. Filippo has worked at Christie’s Auction House before working as the manager of Tim Jefferies’ Hamiltons Gallery and becoming the curator and advisor to many world famous collectors such as, George Michael’s Goss-Michael Foundation, Sir Elton John, Goldman Sachs and Ferragamo. So it is with great pleasure that we welcome him to the Artology family and present his expert weigh-in on his favourites from this year’s Venice Biennale.



Ming Liu

Born in China and living in London for quite a few years, Ming has not only written a beautiful novel in 2012 but also writes for various prestigious business & lifestyle publications such as: The China Daily, Wall Street Journal and London Financial Times’ “How to spend it” covering subjects such as Chinese Art, design, travel, lifestyle and luxury.



Mamé Gamamy

Romanian-Guinean Mamé Gamamy is a journalist by profession and has lived in many places around the world until settling in Munich where she freelances for various publications about subjects such as economic developments and travel. It is traveling however she enjoys writing about the most as it is also her favorite pastime. Mamé writes her articles at ease in 3 different languages.

GAIL LORD

Cities, Museums and Soft Power



King Abdulaziz Centre for World Culture – Press Release Images

Text: Ming Liu

“Soft power” may form part of the title of Gail Lord’s latest book, but the term can equally sum up the influence and clout of the co-author herself. Founder of museum advisory firm Lord Cultural Resources, Lord is known in art circles as the McKinsey of museums, lending her 30-plus year’s of experience and expertise to more than 2,000 projects in some 50 countries to date.



World Trade Center Memorial

“Because we wanted – culturally – to be more responsive to people. We wanted art to be more meaningful.”

Former art critic Lord and her curator husband started their business in the early 1980s “because we wanted – culturally – to be more responsive to people,” she says. “We wanted art to be more meaningful”. Today, an envy-inducing client list includes Tate Britain and the National Portrait Gallery, Centre Pompidou and New York’s World Trade Center Cultural Center and Royal Ontario Museum. The company has offices in Vancouver, Toronto, New York, Paris, Mumbai and Beijing – an outpost they opened a trail-blazing 10 years ago (they’ve also recently signed a Memorandum of Understanding with the Chinese government). Providing services from master planning and tailored exhibition content to business and strategy advice, Lord’s standout projects include helping the Louvre plan an Islamic gallery and the £106m Lowry in Salford, Manchester, in England- a six-year regeneration project that saw the ground-breaking theatre and gallery complex take home a host of gongs including Building of the Year from the Royal Fine Art Commission Trust and a RIBA Stirling award.

Lord’s unique position has given her a front-row seat to the incredible transformation that museums have undergone, not to mention their noteworthy rise in numbers. There are some 80,000 worldwide today, doubling at least two fold in the past two decades. Such institutions are increasingly unrecognizable to their forbears. “Once places mainly for the elite and subject experts,

museums were not for the mass public,” says Lord, speaking from her home in Toronto. “But in the last 20 years, the UK and US in particular have both led the transformation of museums to become engaged with the public, especially as centers of community life.”

Located increasingly in city centers on “fantastically important pieces of property”, museums have a growing influence on us culturally – making them what Lord calls “sleeping giants” in her latest book, *Cities, Museums and Soft Power*. “They’re asleep in the sense that they’re more or less oblivious to what is going on around them: they have large employment, a lot of people coming in and out, fairly big budgets and actually more state support than the theatre sector. And yet they are not engaged as they should or could be. They are giants but not fully awake.”

Her new book – a compilation of essays from leading cultural experts, academics, urbanists, architects and business leaders –



“It is no longer just about preserving history, institutions, in how they display past, present and future”

because it’s clearly a place where the latest ideas are going to be presented, discussed and debated. I think that’s fantastic. We are in a renaissance now.” No longer just about preserving history, institutions, says Lord, in how they display past, present and future, “actually accelerate our understanding. As visitors we change, and that’s also a way of exercising soft power.”

Perhaps the most epitomizing of these is Winnipeg’s Canadian Museum for Human Rights – the world’s first museum dedicated to human rights – and a 14-year labour of love for Lord. The city had decided to rebrand itself as The City of Human Rights Education, says Lord, which she describes as a “bold and challenging move. “After many decades in decline Winnipeg had transformed itself into a regional centre for the knowledge economy,” says Lord proudly. “And it’s now ready to exercise their soft power.”

Museo Guggenheim Bilbao
Photo courtesy Lord Cultural Resources



National Holocaust Monument

“Contemporary art has really stirred things up. People like to go to contemporary art galleries and museums.”

lists 32 ways that museums and city planners can activate their soft power. The list is helpfully divided into categories such as Power Diffusion (“there’s a need to have a diverse, networked museum board that reflects the community’s diversity,” says Lord by way of example, “as well as inspired leadership and more meaningful and volunteer programmes”), Social Commons (“having more responsible operating hours is crucial to being more engaged with the community”) and Cultural Accelerations – a point Lord’s gets particularly fired up about.

As she explains: “Contemporary art has really stirred things up. People like to go to contemporary art galleries and museums



Studio Daniel Libeskind
Lord Cultural Resources
Claude Cormier Associates
Edward Burtynsky

Canadian Museum of Human Rights – by Richard Roy

