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Another Possible Pollock, More Fingerprints... and the Plot Thickens

Fine Art Registry™ Team and fingerprint expert Chief Tom Hanley travel to NY – Preliminary Report and In-Depth article now released

Just issued preliminary report from Thomas Hanley, Chief of Police in Middlebury, Vermont, and veteran fingerprint examiner with close to 30 years experience in fingerprint identification, casts doubts on Paul Biro's claims of proving "authenticity" of a possible Pollock painting belonging to the Parker family of Long Island.

On July 8th and 9th, 2007, Thomas Hanley, retained by Fine Art Registry, visited the Parkers on Long Island and the Pollock Krasner House in East Hampton. He was accompanied by Fine Art Registry CEO Theresa Franks, professional photographer Georgianna Lane, videographer David Phillips and Legal Correspondent, Cindy Hill. Also present at the Parkers was retired Detective Sergeant Larry Rooney, another veteran fingerprint expert with 27 years experience in fingerprint ID... read the full press release, now issued publicly, Chief Hanley's preliminary reports and the saga of the Parker's painting and their dealings with Biro, Volpe and others.

[Press Release](#)

[The Parker Story](#)

Contest Deadline Extended!

Entries for a chance to be one of five members to appear in the Fine Art Registry documentary, *Authenticating Jackson Pollock*, will now be accepted

until August 31st. Each FAR® member is encouraged to enter the contest and each is a potential winner. Contest details can be found at the FAR [website](#).

Updated User Agreements

We've updated our User Agreements and encourage all members to read them newly. You can find them on the FAR website [here](#).

Featured Artist Zhihu Zhang

The first Chinese artist to become a member of Fine Art Registry, Zhihu is a master calligrapher, trained in traditional methods but breaking new ground with his own style. Read his story and the fascinating history of Chinese calligraphy [here](#).

FAR Members Featured in Modernism Magazine

The latest issue of *Modernism* (circulation 30,000) features an in-depth article based on the book *Camille Fauré: Impossible Objects*, written by FAR® member and regular contributing writer

Cork Marcheschi. Cork has brought to print the fascinating story of Studio Fauré and the spectacular Art Deco enamel vases created there. The luminous photographs are by another FAR member and

contributor, David Phillips. You can purchase your own signed copy of this historic publication at the [FAR Store](#).



CAMILLE FAURÉ IMPOSSIBLE OBJECTS

By Cork Marcheschi
Photography by David Phillips



In 1971, I had the unforgettable experience of seeing six enamelled copper vases by Camille Fauré at an Art Deco exhibition at the Minneapolis Institute of Arts. The exhibition ran for three months, and I visited the Fauré vases a couple of times a week. The vases possessed brilliant color, daring design and a playful spirit. They positively vibrated with a dynamic dialogue between pattern and sculptural three-dimensionality – and they evoked a superb mastery of technique that seemed impossible to explain or replicate. As a sculptor myself, there was something about them that spoke directly to me. When I asked David Ryan, the curator of the exhibition, about the history of the pieces, he admitted to knowing little about Fauré, but recognized the objects' historical importance. I didn't see another Fauré piece until 1976, when I lived in Berlin as part of the DAAD Berlin Artist-in-Residence Program, which enables a number of artists and their families each year to live and work in Berlin. I spent a great deal of time in the Britan Museum, whose collection of late 19th- and early 20th-century art and design is especially strong in Art Deco and Moderne. I was able to handle the Britan's nine Fauré vases; when held, they are pure magic. They possess a high objectness, a term used to describe objects that metaphysically rise above their physical limitations. In conversation with the museum's founder and director, Prof. Karl H. Birliker, it became clear that he also understood Fauré's importance, but had little historic information. I decided that I had to fill in the gaps for myself. So over the past 39 years, I have pieced together the story of Studio Fauré. Camille Fauré (1872-1955) began as a decorative sign painter in Limoges, France, long known for its porcelain and enamelware.



Above: Fauré vases from the Britan Museum, Berlin.
Left: Vase, c. 1933. The use of color and the overall composition show the influence of Sonia and Robert Delaunay and Fernand Léger and make this a striking example of the studio.

Not an artist himself, Fauré hired artisans to do the creative work of creating enamelled signs. Very quickly, he decided to explore the potential of vases, bowls and jewelry enamelled in a contemporary manner with more encaustic techniques and imagery. This was a radical move on Fauré's part. Traditional enamelling – small fired patterns on trays and boxes, elements for jewelry companies – had not changed in centuries in hundreds of years. The city's most famous export was small, flat copper plaques enamelled with intricate designs of old master paintings, technically amazing but not so creative. The rising weight of tradition made it difficult for Fauré to find an enameleer willing to attempt something new. Alexander Mary and his daughter, Henriette, Mary was already 30 years old and a veteran enameleer, but unlike other local artists, he was self-taught and interested in technical and aesthetic innovation. His daughter combined dynamic, modern designs that were clearly inspired by Cubism, Italian Futurism, Russian Suprematism and other contemporary art of the time. Mary

Latest FAR® Exclusive Articles

What Price Forensics? by David Phillips

Another possible Jackson Pollock surfaces – without the secrecy – tied in with Paul Biro, Tod Volpe and others. The saga continues with an outrageous tale of a family, a painting, and a lot of money.

Read the full article [here](#).



23 Wall Street
A New Artistic Center

Business Plan

The Hallmark of Authenticity: Origin by Anayat Durrani

Artists – don't allow your work to fall into the realm of questionable authenticity. Why you need to secure the provenance of each piece yourself...

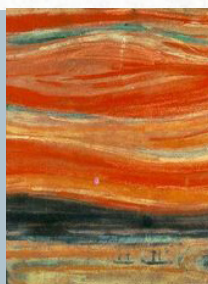
Read the full article [here](#) [html](#) or [pdf](#).



Once More with Feeling – Subtext is Spoiling the Picture by Joan Altabe

Blame it on Freud. He loaded everything down with subtext. One look at Picasso's *Guernica* – at the women, children...

Read the full article [here](#) [html](#) or [pdf](#).



Piece of the Month



Color values, brush strokes and the importance of them are evident in gifted Iranian born artist Ebrahim Amin's paintings, whether the subject is figurative or seascape. See Ebrahim's gallery [here](#).

FAR Tag: # 10965
Title: *Napa Hills*
Artist: Ebrahim Amin
Dimensions: 30 x 40
Origination: 2006