



DAVID BREUER-WEIL

Visitor I

Proposal to Install Monumental Sculpture on
Hampstead Heath, City of London Corporation

Contents

3. Introduction
4. About the Artist
8. The Work – *Visitor I*
11. Other Public Work: Hanover Square
13. Potential Location on Hampstead Heath – The Lily Pond
15. David Breuer-Weil statement about his relevance to the Heath
16. Previous installation of *Visitor I* including statements from Sotheby's
18. Business Plan
18. Events and Signage
19. Filming
19. Publicity
20. References
24. Conclusion and Contact

Introduction

We propose placing, in Golders Hill Park, one sculpture by the north London-based, and internationally acclaimed, artist David Breuer-Weil. *Visitor I* was conceived in 2010 as an edition of 3 (plus an artist's proof). The installed cast for the Heath would be cast in 2012.

Visitor I was first exhibited at Sotheby's *Beyond Limits* sculpture exhibition at Chatsworth House, Derbyshire. It was exceptionally well received and we plan to be involved with this exhibition again in 2012.

The cost of the project will be privately financed by David Breuer-Weil's team who will fund the installation and de-installation. Working alongside, and in partnership with, your staff we will oversee all aspects of the project and any contractors will be answerable to us. We will be responsible for all maintenance and will only ask for the assistance of the Hampstead Heath staff where it seems prudent and in the park's interest to do so. We will reimburse the park for any labour or plant costs incurred as a direct consequence of the installation. We will also cover the cost of a full publicity campaign that will also promote the Heath and the City of London Corporation. This will, of course, work alongside any promotional campaigns that you already have in place.

This proposed installation is part of a busy schedule of artistic projects being undertaken by Breuer-Weil in 2012-13 and, with your approval, we hope to install the works in July 2012. A documentary about David Breuer-Weil and his work is also being produced and we will ask permission to film on the Heath during the installation of the work.

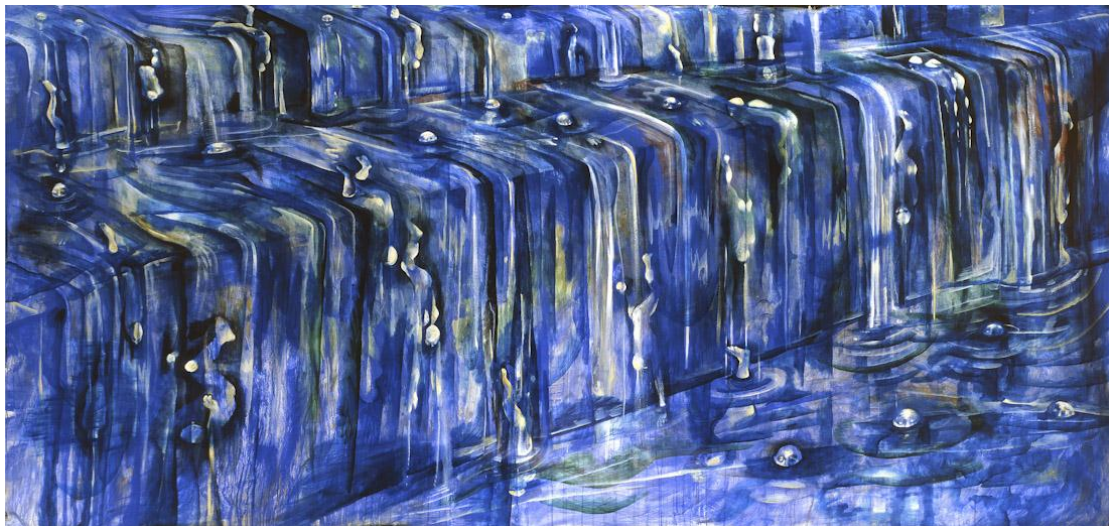
Finally, if this application is successful, we would like to host a launch event shortly after the installation. Although this would be a private event, we would, of course, welcome the Heath and City of London Corporation to invite guests and staff.

This proposal is designed to offer you more detail regarding the artist, his career and work with specific reference to the sculpture that we hope to install, its relationship to the venue, the specific site for the installation, the installation process, the financing, liabilities and security of the installation and our publicity and event plans.

About the artist

David Breuer-Weil was born in 1965 and grew up in North London. His father was born in Vienna in 1938 and, as a small child, fled Nazi-occupied Vienna with his parents after the Anschluss. The family were lucky to have found visas to travel to England at this late date. His mother was born in Copenhagen and left for England in the early 1960s. Her father had been killed by the Nazis besides Holte Lake (Furesoe) in 1944. This lake has provided the inspiration for several of Breuer-Weil's most beautiful landscapes. From an early age, he was privy to discussions about the traumas of the earlier generation and these were a clear influence on his artistic vision in later years.

The emphasis on art in Breuer-Weil's primary and secondary education was minimal but his father, a successful sculptor, painter and jewellery designer, encouraged his talent from an early age. After winning a number of competitions, in 1985, Breuer-Weil went to Central Saint Martin's School of Art where he studied under Shelley Faussett, one of Henry Moore's chief assistants. Later he went to Clare College, Cambridge, where he soon became involved with fringe theatrical and artistic groups. After leaving Cambridge, he was awarded a bursary at Sotheby's and he spent the next year training in various artistic departments and disciplines, starting with Old Master Paintings and ending in the Impressionist and Modern Art Department. In 1991, the Evening Standard featured one of Breuer-Weil's early large-scale paintings and he described Sotheby's as '*the greatest art school in the world*'. There is little doubt that the years he spent in direct physical contact with works by the masters of the past enhanced his knowledge of both technique and his own artistic direction.



During this period he combined working for an auction house with his own artistic practice, creating a large body of small-scale 'Neracian' works on paper, many of which were so small that they are stored in stamp albums. It was also during this period that he developed his personal iconography that would come to characterise his later works and culminate in the *Project* some years later.

Breuer-Weil had already conceived of the idea of painting the *Project* as early on as 1989, but it took him several years to achieve this vision; however, he painted a series of four or five monumental figural compositions which hinted at the works that would follow almost a decade later. These were exhibited at Sotheby's in 1991. The pressures of work meant that the *Project* became an isolated burst of his monumental ambitions.

From 1991 till 1994, Breuer-Weil lived in Ramat Efal, Israel, and worked at Sotheby's in Tel-Aviv both as a Judaica and picture expert. Whilst in Israel, he experimented with different styles, but the radiance of the light and local colours gave birth to a series of landscapes and abstractions, painted in primary colours, that were exhibited at the Engel Gallery in Tel Aviv in 1993, 1994 and 1995. In 1994, he started using these colours in conjunction with the, more personal, figural imagery he had developed over the years. During this period, he painted a large series of these brightly coloured works but their cheerful colours masked their deeply serious imagery. Judith Glass, reviewing the Breuer-Weil's November 1994 exhibition at the Boundary Gallery observed: *'The titles may conjure up scenes of domestic charm, but this is a compendium of Freudian allegory and interpretation'*.

From 1995-96, he further developed this imagery in a series of brightly coloured oils. During this time, he lived between Israel and London and many of these pieces use the imagery of layers that became increasingly prevalent in his later works. The layers represent the aspect of living in two locations simultaneously. He started to exhibit more frequently, in London and Tel Aviv, and had a number of successful one-man exhibitions at the Boundary Gallery, London, and at the Engel Gallery, Tel Aviv. International collectors began to acquire his distinctive works and his art often appeared in the press. Some of the paintings from this time such as *Bomb Head* are clearly political, encapsulating some of the prevalent problems, in this case the increase of terrorism.



In the summer of 1996 two important new developments took place. Breuer-Weil was now working again in the Impressionist and Modern Art Department at Sotheby's, New Bond Street. At the same time, he started to plan the physical

realisation of the *Project*. In the evenings, he worked on massive canvases based on recent drawings. After executing seven or eight of these (of which only one, *The Staircase*, was exhibited at Sotheby's in 1996), he reduced the scale, and began working on canvases measuring not more than two metres in length – these were the founding works for *Project I*. Some of these early attempts display the playful, even naïve charm of the 1994-96 gouaches. But, by 1997, their colours and sense of gravitas became notably more intense, primarily under the influence of the remarkable series of highly-finished pencil drawings that he first embarked on at the time. The period 1997-2001 marked the first intensive period of *Project* painting, and culminated in the exhibition *Project I* at the Roundhouse - an exhibition for which John Russell-Taylor of the Times hailed him a '*colossal talent*'.



In 1997, Breuer-Weil left Sotheby's, but his time working as an art expert was not over. He became a consultant for the Swiss art dealership de Pury and Luxembourg Art. This new position allowed him more time to pursue his own painting with the result that his work became richer, more considered and more disturbing in content and tone.

'Simon de Pury was very much into cutting-edge contemporary art and, as I was working with him, I was exposed to new currents in art on a daily basis. I shared certain pre-occupations with some of the artists, notably Hirst, Gober and Tuymans. It seemed possible to make beautiful art out of an essentially damaged world-view - a world-view influenced by human history, mortality, even evil. But, I did not want to do it in a throwaway or photographic manner; I wanted to produce art that encountered, absorbed and immortalised these themes through the more conventional medium of paint and visual symbol. That is, of course, no easy task. I was also extremely critical of the way in which contemporary art often seemed to be reduced to the status of mere commodity. I expected, and still do expect, art to be a great deal more than that - it is a spiritual tool of the greatest power, not merely another kind of bond. In my own work, I consciously eschewed the highly polished, commercially slick look of much of the art of the era. I wanted to produce colossal, un-commercialised images of existential doubt. A lot of my work of that period was

definitely painted as a violent response to that world (for example the 1999 drawing Dealer, which depicts a head covered entirely in dollar notes). I believe that my sense of opposition fed into the power of my work.'

In more recent years, museums have taken a strong interest in Breuer-Weil's work, recognising the iconic and extremely relevant nature of much of his imagery. In 2005, he exhibited with Chris Ofili at *Closing the door? Immigrants to Britain 1905-2005*, at the Jewish Museum, and The Ben Uri Gallery (2007). The Jewish Museum of Art went on to stage *Project III*, an exhibition of 50 monumental paintings, in an industrial building in Covent Garden, recognising the works' uniqueness and significant contribution to the history of British and international figurative painting.

From 2007 to 2011, Breuer-Weil worked on *Project IV* (consisting of over 80 paintings and 200 drawings) but, to date, he has chosen not to exhibit this series. During this time, he travelled extensively, spending significant amounts of time in New York, Tel-Aviv, Paris and Italy. In 2007-08, he executed and exhibited the *Vogue Landscapes* and, in 2009, he painted the group of massive vertical images of women, *Anorexic Babes*, shown at the Hayek Centre of Contemporary Art, Tel-Aviv. Over the last few years, several paintings by Breuer-Weil have appeared on the secondary market at Sotheby's, Christie's, Phillips de Pury and Bonhams. In 2010, he returned to sculpture, producing new bronzes, four of which were exhibited in January 2011 alongside works by Epstein and Moore at *The Human Figure in British Sculpture*, at the Boundary Gallery, to coincide with the Royal Academy exhibition *Modern British Sculpture*. In 2010, his most ambitious sculpture to date, *Visitor I* was exhibited at Sotheby's *Beyond Limits*, Chatsworth, with works by Ron Arad, Marc Quinn, Damien Hirst and other leading sculptors. In 2011, he was invited to submit another work to the exhibition and, *Visitor II* was born.

Breuer-Weil currently lives and works in London. David Breuer-Weil: Radical Visionary (Skira, 2011) the first monograph on the artist is now available online and in all good bookshops.

The Work



Visitor I

300 x 240 x 240cm

Bronze with a brown patina

Conceived and cast in 2010 in an edition of 3 plus one artist's proof

David Breuer-Weil's monumental head is intended by the artist to be installed in water or on dry land. An island of humanity, it allows viewers' imaginations to suggest the presence of the rest of the figure. *Visitor I* is both simple in form and complex in psychological ramifications, as is typical of Breuer-Weil's distinctive and often intensely cerebral imagery, characteristically brought to life by dynamic surfaces. The artist's fingerprints are enlarged to massive proportions on the surface, enhancing the strong emotive appeal of this work. These imprints imply that a higher power has constructed and placed this unearthly figure in this suffocated position.

Visitor I relates closely to the *Philosopher* paintings which show a large head creating immense reverberations in the soil surrounding it. Of these works, Breuer-Weil has stated that he wanted to express 'the immense potential power of thought' (quoted in Ben Hanly, *Breuer-Weil, Project 3*, London, 2007, p. 122). Discussing *Visitor*, Breuer-Weil stated: 'With this sculpture I wanted to express the miracle of what it means to be human and mortal, to be a visitor on earth and one way to do that was through the shock of scale. In addition, by slightly submerging the image I wanted to suggest our connection with the earth. When installed in water, I wanted to give the impression of a figure with far greater potential than what you actually see, and I believe the reflections accentuate that effect. This work is a visual embodiment of thought. Every human being is largely hidden and secret.'



Like Breuer-Weil's paintings, this sculpture achieves its emotional appeal in part through the textured, painterly surface of the bronze; in his recent sculptures he has started to translate the striking and provocative imagery of his paintings and drawings into potent and monumental three-dimensional works, whilst developing

their own independent language and exploring the opportunities that sculpture allows.

Visitor I was included in *Beyond Limits* - Sotheby's annual exhibition of monumental sculpture, hosted in 2010 at Chatsworth, Derbyshire. This selling exhibition showcased works by Manolo Valdés, Lynn Chadwick, Yue Minjun, Arnaldo Pomodoro, Damien Hirst, Marc Quinn, Subodh Gupta, Ju Ming, Eduardo Chillida, Germaine Richer and Barry Flanagan, among others. Breuer-Weil's sculpture was partly submerged in the Strid Pool for the exhibition.

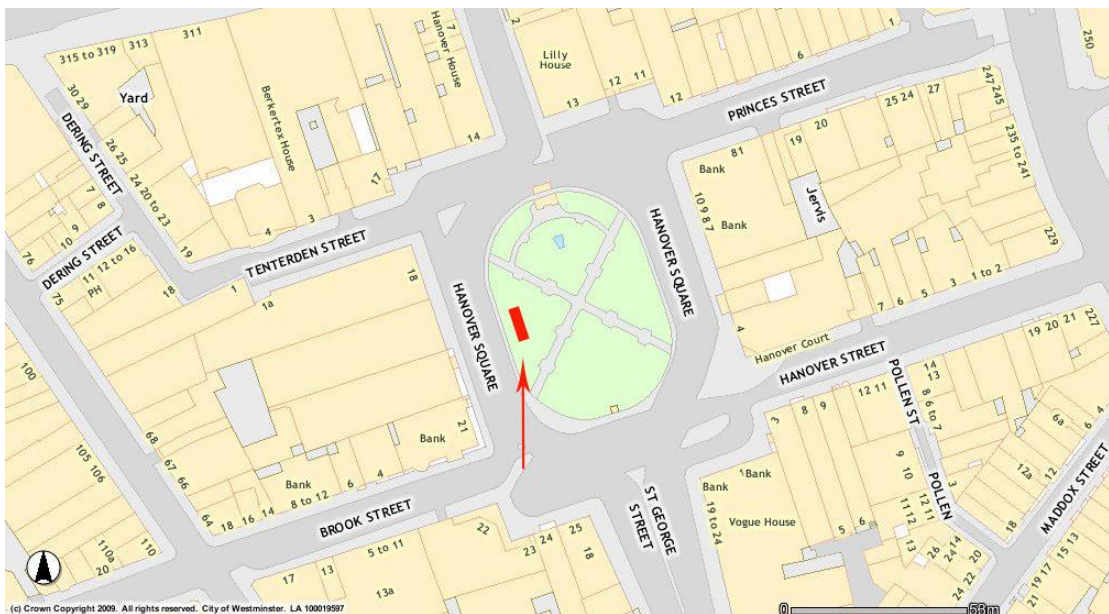


For the initial placement of *Visitor I* at Chatsworth House we installed a resin cast which has the same look and appearance of the bronze but is made of a composite material with a lifespan of only fifty years. It is considerably lighter than bronze, allowing it to be manoeuvred by hand rather than by crane. It lacks the rigidity of a bronze but when it is installed, away from the public, in a pond this is not an issue and its lightness means that the substructure is not in danger of sinking into the silt.

We would opt to use the same installation procedure on Hampstead Heath, using a resin rather than a bronze for *Visitor I*.

Other Public Work: Hanover Square

As well as the past exhibition of two *Visitor* works at Chatsworth House, Breuer-Weil has been working on an installation for Hanover Square (Westminster). Planning permission has been granted for the work to be installed at the end of April 2012 for a period of six months.



This work is conceptually very different to the works for Hampstead Heath. *Emergence* is a four-part bronze, showing a figure emerging from the ground. The figure is deliberately sculpted in a craggy manner to resemble rough rock, suggesting the origins of Adam from the earth. The juxtaposition of the rough and smooth

surfaces that comprise the figure allude to the human evolutionary process. Across the body, marks, drawings and scribbles attest to the scars and lessons received and learnt throughout life.



Potential Location on Hampstead Heath – the Lily Pond

David Breuer-Weil grew up in North London and lives near Hampstead Heath. Being a local artist, his works have particular relevance to the community.

The proposed Golders Hill Park site comes under the jurisdiction of Barnet Council. An e-mail has been sent to Barnet Council to seek their opinion on whether this proposal would require planning permission.

Hampstead Heath and the City of London Corporation have developed these areas which are exempt from parliamentary restrictions regarding the preservation of the natural environment that are in effect throughout the West, East and Sandy Heaths. As a consequence, Golders Hill Park is a very popular space that draws a high footfall. This is a formal landscape and the history of a park such as this lends itself to the installation of art. This positioning would give the work optimum visibility. Golders Hill Park is locked overnight affording the works greater protection from vandals and graffiti and minimising a security risk. Although we appreciate that any damage is our liability, we accept the entire risk of the installation. As previously stated, this will be a self-financed project.

The Lily Pond, next to the replanted Rose Garden, is situated near to the site office on the north of Golders Hill Park.



Although this is one of the busiest parts of the Heath, benefitting from constant traffic from individuals, couples and families, the site still retains a calming intimacy that suits the work. It has the added advantage of being locked overnight. Due to its proximity to the site office and yard, which also benefits from easy access from the road, it is a very straightforward place to install the work.



Part of the beauty of *Visitor I* is its reflection in the water which superficially completes the head while drawing attention to the potential scale of the figure beneath the water.



The work will be installed onto a metal substructure that will rest on the bottom of the pond and carry the work. The drawings for this are enclosed with this proposal as well as the RAMS from our contractors, Artful Logistics, whose services we will use to carry out the installation.

David Breuer-Weil statement about his relevance to the Heath

'I am very excited at the prospect of having my work installed on Hampstead Heath. I was born in Hampstead and, throughout my life, Hampstead has been central to my artistic vision. When I was younger, I was obsessed by Constable's work and the fact that he lived and worked in Hampstead only a hundred metres from Whitestone Pond. My paintings and sculptures, though contemporary in form and subject, have richly-textured surfaces, in part inspired by Constable. The image of the fallen giant has a prehistoric feel, and I always imagined the Heath, one of the highest points of London, as a place of great mystical power. This is reflected in the archetypal nature of my Visitor sculptures. Visitor II, in particular, was inspired in part by the sculptural feel of some of the great ancient trees on the Heath and Golders Hill Park where I always played as a child.'



Relevant Previous Installation of *Visitor I*

For this installation, we will be working with a reliable art contractor, Artful Logistics. They would ensure full safety and risk management throughout the installation and de-installation. They are fully licensed and carry liability insurance. They would ensure that all CDM regulations would be covered.

Visitor I has been installed previously. Chris Craig has witnessed the installation of *Visitor I* (on two occasions). In total, *Visitor I* has been installed three times. Included here is a case studies of its installations ay Chatsworth House in 2012. The other two installations (Private House in Italy, 2011 and Cafesjian Center for the Arts of the work were in bronze rather than resin casts so are not relevant to this proposal. with which we were directly involved and images of *Visitor I* (edition number 1) in place at its new home at the (we did not handle this installation).

***Visitor I* - Chatsworth House, 2010**

Installation of *Visitor I* was carried out by Sotheby's as part of their management of the *Beyond Limits* exhibition. This installation was of the resin cast; it is therefore a close simulacrum of how we would install at Golders Hill Park. The Sotheby's representative in charge of the installation was of Holli Chandler:

In August 2010, I oversaw the installation of Visitor into the Strid Pond in the gardens of Chatsworth House on behalf of Sotheby's. The work was first attached to a substructure and lowered into position using a forklift and straps. There was a team in the pond who located the substructure into its correct position. The process was straightforward and took less than half an hour.

Removing the work afterwards was an equally simple process again with a team getting into the water to attach the straps and using a forklift with an extendable arm to lift the work out of the water.

In the following photographs of the installation, it is possible to see the substructure in the first image. We would construct something very similar to this according to the depth of the water at locations 2 and 3 in Golders Hill Park. The second image shows the use of a forklift, with an extendable arm, to lower the piece into place. The third image shows the team who finally positioned it and removed the straps and blankets.



Business Plan

Although there is no direct commercial benefit for David Breuer-Weil, he is keen to promote his public image and work within his local area. The renown of Hampstead Heath makes the installation of work here a rewarding and exciting venture.

The entire project, including installation and de-installation, will be entirely self-financed: Galerie Breuer Weil will assume all costs. As part of this we will ensure that the works are covered by our own insurance and we will also have our own personal Public Liability Insurance (PLI).

Where it is necessary for the Hampstead Heath and the City of London Corporation to charge us for labour costs incurred in relation to the work (maintenance, supervision of contractors, etc.), such invoices should be addressed to Galerie Breuer Weil, 54 Wildwood Road, London NW11 6UP.

We have discussed the need for the City of London Corporation to levy a fee for this installation. We are prepared to pay a rental fee of £3.5k for the whole period of *Visitor I's* installation in the pond. We propose installation at the beginning of July 2012. The work would then remain in situ until the end of October (with the option for the City of London Corporation to extend this until mid-November if you would like it to remain for the AAF).

Events and Signage

If this installation goes ahead, we would like to host an opening party to which we would invite our patrons and clients. This would be a private, invitation-only event that would take place towards the start of the installation period.

We would, of course, invite relevant people from the Heath and the City of London Corporation as well as Local Residents' Groups that have been consulted in relation to the work's installation. You would be welcome to invite any guests that you deem suitable. This event is not a prerequisite of our proceeding with the proposal but would certainly be an added benefit. The details of any events of this nature can be discussed and agreed upon at a later date.

We would wish to place a small, and understated, information plaque beside the work. This would not interfere with the aesthetics of the location. The plaque would state the artist's name, the title and details of the work and a short description of roughly three lines. Again, we are happy to discuss any practical and aesthetic concerns that you have and will work with you on the design of the signage to ensure it works harmoniously with any signage already in place.

Filming

Throughout 2012, we will be working with Goldin Films to produce a documentary about David Breuer-Weil and his work. They are hoping to capture all of Breuer-Weil's projects for the year and would, therefore, be interested in filming the installation process, and any possible events that surround it.

We are, of course, willing to seek further permission from the City of London Corporation and are happy to do this in order to facilitate any concerns.

Publicity

Over recent years Breuer-Weil's work has been receiving increased international coverage, as well as greater recognition within the art world. As such, the installation of the work would be accompanied by a targeted PR campaign. This will run in partnership with any existing campaigns you have in place to ensure there is no conflict.

Hampstead Heath and the City of London Corporation will be credited as partners in all publicity material and approved information will be included.

David Breuer-Weil's PR is handled by Chloé Nelkin Consulting. Chloé Nelkin will jointly manage the proposal and project with Chris Craig.

Reference 1 – David Breuer-Weil

I have worked with, and been great friends with, David for many years. In 2008, I staged his *Vogue Landscape* solo exhibition. I have always found David's work to express extremely complex thought and emotion in elegantly appealing forms. It has a charm and unique character that resonates to me, and many others.

The works mix forms of allegory and motif that make them fascinating objects to view and interact with. I have exhibited some of his recent, smaller bronzes over the last year and these continue develop his language, each work seems to build on the previous one.

Visitor and *Visitor II* are exceptional works and they represent the beginning of another chapter in David's work. This monumental format suits his sense of humour, specifically his eye for the tragically and comically absurd. There is a certain pathos about seeing these huge figures forlornly trapped in our world. Like all of David's work their impact is only really understood when viewed first hand; I think it is this that makes him a great artist.

As a resident of North London, and frequent visitor to the Heath, I have an idea of the space that is personal to me, and my family. I project my own feelings on it in the same way that I recognise things in David's work that I suspect are different to what others see. I have talked about this with David and he is always keen to allow people to come to their own conclusions; in fact he takes his own children's opinions of his work more seriously than his own. The nature of works like *Visitor* and *Visitor II* is to be seen in public by people, not by an individual, and to provoke individual responses – not all of which will be positive. Some will be reassured, some may be intimidated, but I believe everyone will feel something very personal.

I am very excited by the prospect of having these works installed somewhere near me. For David as an artist, and as a friend, I hope that he is able to get the satisfaction of seeing these works installed in a venue so personal to him.

Alon Zakaim

Director, Alon Zakaim Fine Art

Reference 2 – David Breuer-Weil

I have known David Breuer-Weil's work for over thirty years. His progress in that space of time can only be described as phenomenal.

He has been totally committed which means that there is a visual consistency in all his works - both in his painting and his sculpture. Apart from a foundation course, he is self-taught and because of this, he has always relied on an inner vision, derived from his and his family's life experience. This is what he calls a shared humanity. His works speak to all of us: because he is in touch with the REAL world.

His sculpture, having started with compositions of smashed rocks, later changed into styrene cups being the material he used, in small size but, like his paintings, size grew and his sculpture did the same. They are based on life experience - humanity being the most important ingredient. His large sculptures are eternal; they speak of life, the mind and the soul. Some of his large bronze compositions are about the family - generations - illustrating the ties of the family, its inheritance. They have an appeal for all of us and their message is for now, for the future and beyond.

His other monumental recent bronze, VISITOR, the head of a man emerging from a pond/river/sea, or is he entering the water? He is there - a human being, a visual prerogative to speculate about life, mortality, and happiness. David's work would be a great asset to any public space - enriching the environment and sharing the experience we all have. London is unique in having so many open spaces - and this would add to their attraction enormously.

Agi Katz
Director, Boundary Gallery

Reference 3 – Chloé Nelkin

I have known Chloé Nelkin since 2008, when I first started working with her as Royal Literary Fund Fellow at The Courtauld Institute of Art. Quite apart from her expertise in art history, I was very impressed by her management of the East Wing VIII show at The Courtauld when she was an undergraduate. This is an annual exhibition run by students, but there has never been one to equal Chloé's. She has both the creative flair to put an exhibition together and the determination and diplomacy to carry it off, with all the conflicting demands of artists, viewers and venue. She has continued to use these qualities in her work as a consultant - and as a creative, original and regular blogger! I have no doubt that any idea Chloé has is worth pursuing, and that she can deliver, with reliability and aplomb. I have also made use of her talents in event management, having her to work alongside me in running events for the Guild of Public Relations Practitioners, knowing that I can rely on her to deal tactfully and efficiently with all aspects of event management.

Virginia Rounding

Author, Clerk to the Guild of Public Relations Practitioners, and Common Councilman for the Ward of Farringdon Within

Reference 4 – Chloé Nelkin



20 April 2010

Dear Sir or Madam

I am writing to wholeheartedly endorse Chloé Nelkin of Chloé Nelkin Consulting for her work in art world events and public relations.

As a staff member at The Courtauld, I was witness to Chloé's extraordinary feat of coordination which enabled the exhibition *East Wing VIII: On Time* to come together in 2008-9. Chloé expertly spearheaded the entire process, from coordinating loans to liaising with performance artists, handling press enquiries to managing volunteers, soliciting sponsorship and working closely with the facilities team, with a degree of professionalism that enabled this student-led show to become a fixture within the greater London art world. Chloé also spearheaded many additional endeavours within the East Wing programme, including an ambitious re-launch of the show in January 2009 that brought hundreds of people into the exhibition and is still discussed by attendees (many of whom were influential art world figures and Courtauld alumni) as one of the highlight events of last year. Despite that challenges of working within a listed building with an entirely voluntary staff, Chloé had a remarkable ability to remain level-headed, think on her feet, and come up with ingenious solutions to complex problems in order to satisfy the exhibiting institution, the artists, and the visiting public alike.

I personally have had the pleasure to work with Chloé on several events involving the East Wing exhibition and Courtauld alumni, which she always eagerly and generously agreed to. For one particular event, tours of the exhibition were coordinated for Courtauld and Royal College of Art alumni during a joint reception. Throughout the planning process, I was routinely impressed by Chloé's attention to detail, her impeccable communication skills, and an awareness of the concerns and needs of the group that reflected a great deal of maturity and an true knowledge of various facets of the art world. She was constantly a few steps ahead in planning, anticipating and avoiding potential pitfalls. Dealing with a great number of tours in a short span of time can be quite difficult, but Chloé's expert coordination of guides and routes ensured that attendees were treated to a calm, smooth, and informative afternoon, with no signs of the tremendous effort that was behind it – truly the hallmark of a great event manager.

It should also be said that Chloé's academic enthusiasm, both for her particular MA subject and for a much broader range of artworks, enables her to understand and engage with artworks in a historical and artistic context that adds a great deal of richness to their presentation and explanation, in both events and public relations spheres. Finally, her ability to work well with her current contacts and ease at making new ones ensures that she has a great pool of support from within the art world on which to draw to achieve the highest quality end result possible, and she has no difficulty using this to great advantage.

I would therefore highly recommend Chloé's work to anyone seeking professional, reliable and intelligent help with events or public relations, and would be happy to discuss this further should you wish to contact me.

Yours faithfully

Janine Catalano
Alumni Relations Manager

Development Office
The Courtauld Institute of Art
Somerset House
Strand, London WC2R 0RN, UK

T: +44 (0)20 7848 1082
F: +44 (0)20 7848 1570
E: janine.catalano@courtauld.ac.uk
www.courtauld.ac.uk

OPENING
MINDS
TO ART
CAMPAIGN FOR
THE COURTAULD

The Courtauld Institute of Art
University of London
A company limited by guarantee or
Registered address and office (left)
Registered number 4464432

Conclusion

We hope that this proposal manages to cover all aspects of the project we are bringing to you. We are very keen to work with you on this project.

As explained in this document, we will cover all the costs and handle all elements of the project in accordance with the wishes of your staff and the City of London Corporation. It is our intention to make the process as straightforward as possible for you and also to provide you with a powerful and original work of art that will hopefully increase the appeal of Hampstead Heath as one of the capital's premier attractions.

We hope this is helpful but please do let us know if you have any further questions. We very much hope that Hampstead Heath will be able to support, and approve, this exhibition and that we will be able to work together. We would be happy to address any specific requirements you may have in order to make this a mutually beneficial and successful relationship.

For more information please contact:

Chris Craig
Studio Manager, David Breuer-Weil
M: 07796 442 380
E: chris@breuer-weil.com
W: www.davidbreuerweil.com
Twitter: @DavidBreuerWeil

Chloé Nelkin
Chloé Nelkin Consulting
M: 07764 273 219
E: chloe@chloenelkinconsulting.com
W: www.chloenelkinconsulting.com
Twitter: @chloenelkin