



Spencer Lewis' paintings exhibited at La Nave, Ibiza

Exploring Ibiza: An Unforgettable Journey with Anarchy Art Club

We had a fantastic time on Anarchy Art Club's first trip of the year, which took place over two unforgettable days in Ibiza this June. Known for its hedonistic nightlife and crystal-clear beaches, Ibiza also has a quieter, more bohemian soul—and we were all excited to explore that lesser-known side through its vibrant contemporary art scene. From sun-drenched hills and pine forests to the whitewashed villages and shimmering coastline, the island offered a natural beauty that set the perfect backdrop for a cultural deep dive. With the sea glinting in the distance and the scent of wild herbs in the air, even the atmosphere in Ibiza feels creative.

Our journey began at Gallery Parra Romero in Santa Gertrudis, where we were welcomed for a private, director-led tour. The gallery's minimal, elegant architecture allowed the work on view to speak with clarity and depth. We were fortunate to see

a solo exhibition by French artist Jean-Marc Bustamante, whose work blurs the line between photography, sculpture, and painting. His poetic compositions—often subtle, intellectual, and layered—reflected a calm tension that felt in tune with the island's mood. In the private room, a curated group show brought an exciting contrast. Colour leapt off the walls with the exuberant paintings of Heinz Mack, a founding member of ZERO, whose vibrant palette and gestural energy created a joyful rhythm. Nearby, Wolfram Ullrich's folded steel wall works added sharp-edged elegance—3D forms that played tricks on the eye with their crisp geometry and bursts of saturated colour. The space felt alive with conversations between artists, eras, and media—a perfect opening to the weekend.

Afterwards, we wandered the village's cobbled streets, browsing boutiques and enjoying a slow, sunlit lunch in the square.

Santa Gertrudis, with its mix of local life and creative spirit, was the ideal place to slow down and take in the island's charm.

Later that afternoon, we headed to an extraordinary secret location: a decommissioned Franco-era military base hidden beneath the island's surface. With mega-collector Lio Malca as our host, we explored a maze of tunnels and abandoned rooms—a surreal, cinematic experience that revealed a completely different face of Ibiza. Few locals even know of its existence, and stepping through those underground halls was like unlocking a forgotten chapter of the island's history.

From there, we emerged into the glowing afternoon and made our way to La Nave—Lio Malca's own foundation and one of the island's most unique art spaces. Originally a salt warehouse, La Nave still holds the memory of its past: salt crunched softly beneath our feet as we walked across the raw industrial floor, low lighting giving way to sudden explosions of colour. Spencer Lewis' paintings filled the space with wild, gestural energy—lush brushstrokes, thick textures, and an emotional immediacy that demanded your full attention. Lewis, a Los Angeles-based painter, is known for his expressive, intuitive process and his bold use of colour and form.



Dinner at Madunia, Ibiza



Spencer Lewis in front of La Nave and Stefan Brüggemann at his Ibiza villa and studio

His work has a physicality that feels both chaotic and composed, like energy frozen mid-movement. Seeing it in this vast, elemental setting made it feel even more alive, like the building itself was breathing with it.

Dinner that evening was at Experimental, one of Lio's favourite spots, where we watched the sun dip below the horizon in a blaze of gold and pink. With the artist himself, Spencer Lewis, joining us for drinks and conversation, it felt more like a dinner party among friends than a formal outing. There was something effortless about the whole evening—good food, excellent company, and art-infused conversation under an Ibiza sky.

The next day, we had a private, pre-opening tour of CAN Art Fair. With no crowds to navigate, we moved at our own pace, discovering standout works and engaging with gallerists before the chaos of the official opening. It was relaxed yet thrilling—like having backstage access to a major cultural moment.

Later, we regrouped for what became one of the most surreal and visually striking moments of the trip: our exclusive visit to the studio and home of artist Stefan Brüggemann. Hidden in the wilderness and surrounded by fragrant rosemary, lemon trees, and wild lavender, his studio appeared like a sci-fi mirage—its entire surface covered in shimmering silver foil that reflected the sunlight like a spaceship that had quietly landed in the hills. The futuristic structure, designed by renowned architect Alberto Kalach, has won multiple architectural awards for its bold and otherworldly design. As we approached, it seemed to pulse with light, completely at odds with—but also entirely in harmony with—its natural surroundings. The scent of the herbs underfoot, the gentle buzz of cicadas, and the warmth of the stone under the sun created a sensory experience before we had even stepped inside. Once inside, we were welcomed into Brüggemann's world: a space of conceptual intensity and poetic provocation. Known for his text-based installations and philosophical approach to language, his studio revealed the inner workings of a mind equally fascinated by aesthetics, architecture, and

political nuance. Touring the space was like wandering through a living manifesto—every element deliberate, every surface pulsing with intent.

We closed the official itinerary with dinner at Madunia, a restaurant named after "Mama Dunia," or Mother Earth. With a setting perched above the sea and a kitchen led by Javier Aranda, the youngest chef in the world to receive a Michelin star, the food was sublime. Each dish was a reflection of the land and sea around us, infused with care and creativity. It felt like the perfect ending to the trip—rooted, generous, and quietly spectacular.

But of course, this is Ibiza—and the story didn't end there. After dinner, we headed to the legendary Pikes, slipping through a private entrance straight into Tony Pike's original villa, which we had to ourselves for the night. With a DJ from Café Mar spinning deep into the early hours, the villa became our after-hours sanctuary: intimate, wild, and touched with the magic of decades of island lore. Cocktails flowed, music pulsed through the walls, and with the soft glow of the pool and laughter echoing through the villa, we danced like we were part of Ibiza's mythology. That night at Pikes, we didn't just visit history—we became part of it.



CAN Art Fair, Ibiza.

Financing your art collection - how Private Banks approach art lending

At Anarchy Art Club, we have observed that in America the trend amongst collectors to lend against their artworks is far greater than in Europe, but that may not be the case for much longer as banks make a concerted effort to offer more options to their clients in the UK and Europe.

For those who joined us in Ibiza, you would have met Anum and Sowmya. They both work with Deutsche Bank's Private Bank and have supported their clients with borrowing facilities secured by art. We headed over to our friends at Deutsche Bank to ask them a few questions about it:

Can you tell me a bit more about how Deutsche Bank approach art lending?

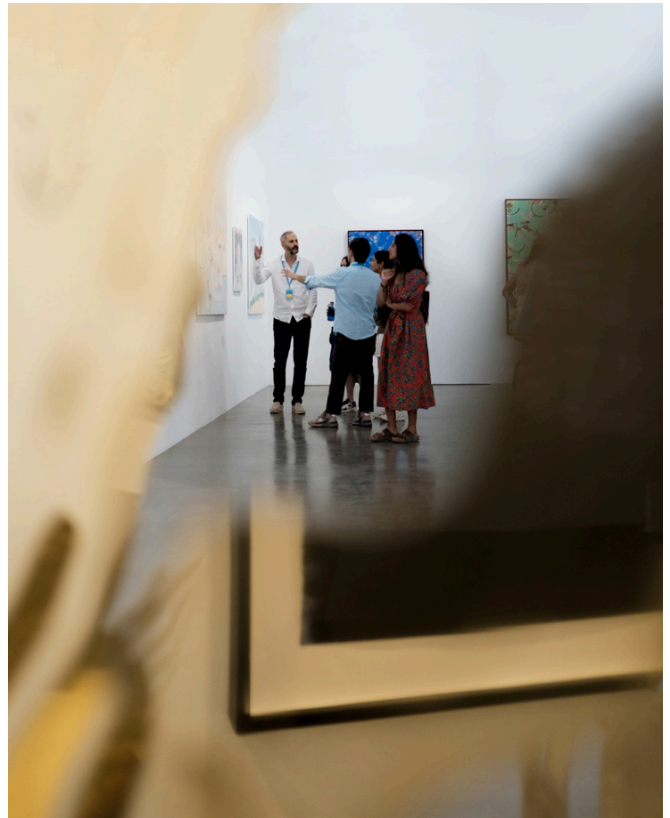
Apart from being a material corporate art collector for over 40 years, Deutsche Bank has been supporting their ultra-high net worth clients looking to add to their fine art collection or considering borrowing against their art for diversification or liquidity requirements. The facility structures include an appropriate form of recourse and assets under management with the Private Bank. This recourse can be in the form of personal guarantees, uncorrelated personal assets or corporate guarantees, each structured in a bespoke way to meet our clients' specific needs. Assets under management typically range between 20-25% of the borrowing amount with a view to building a broader relationship over time.

What type of art do you finance?

Paintings, drawings, etchings, sculptures and, to a limited extent, photographs by well-known reputable and established artists. Authenticity, provenance and true ownership must be unambiguous. The key thing that comes up usually is around where the art is located. Whilst in the US, we are comfortable in allowing our clients to keep the paintings at home and hang it on their walls, it is a bit more tricky in Europe. If the art is owned by an individual it will need to be in a storage facility or a gallery / museum. If however, the art is owned by our clients via an SPV, we can typically be more relaxed about where they store it. Hopefully all our clients already have art insurance (this can easily be fixed, if not!), under which they can name us as co-insured/loss payee.

What else do I need to know about this type of financing?

Private Banks typically charge a lot less for such facilities as compared to auction houses / independent lenders as we look at the value in terms of the personal relationship and have recourse to the borrower. We would finance a portfolio of art, usually never a single piece – ideally no individual piece should comprise >20% of the total art portfolio and no individual artist comprise >35% of the art portfolio. Each piece of art must maintain an appraised value of USD1m or more at all times.



Anarchy Art's private curator-led tour of CAN Art Fair.

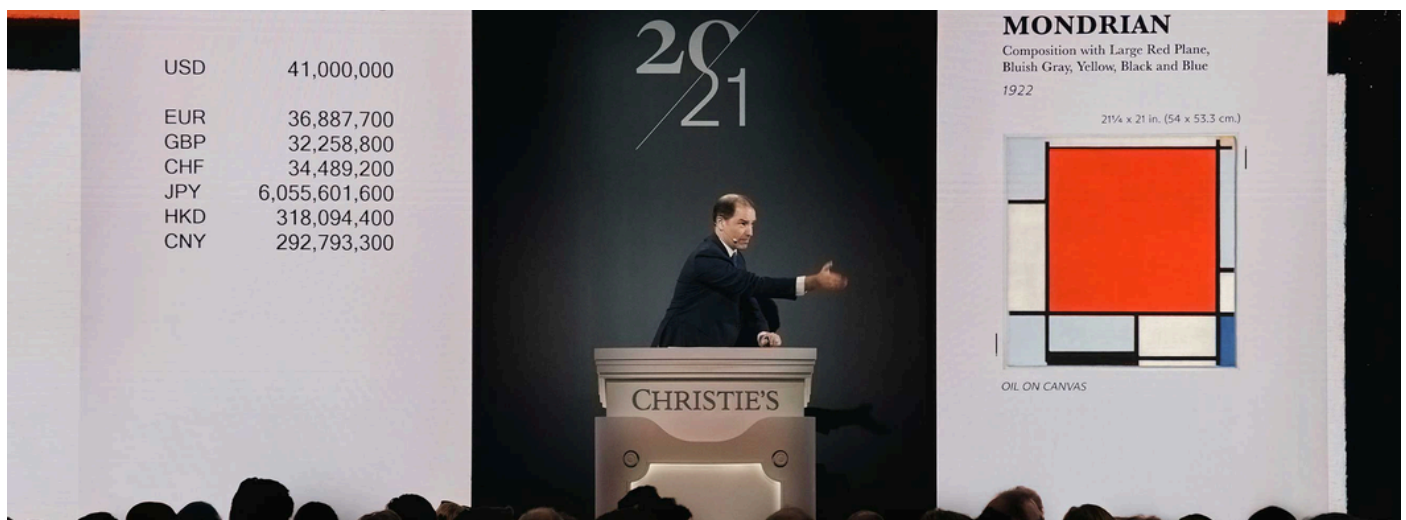
Why do clients work with Private Banks such as Deutsche Bank?

We are bound by confidentiality of our clients and they value that. More importantly, we are a global financial institution who is well placed to provide holistic advice to both sides of our clients' balance sheet. We help to structure broad investment portfolios for our clients who are looking to diversify their wealth. On the financing side, we can lend against liquid stocks and bonds, we can offer mortgages in 15 countries worldwide and we also offer private jet loans. We are always happy to talk through not only how we can help on art financing but also all the various other solutions that the Private Bank can offer.

At Anarchy Art Club, we are proud to be able to connect our members with an array of leading specialists across industries that could be helpful to our collectors.

Should you wish to discuss art lending further with our contacts Anum and Sowmya at Deutsche Bank, feel free to email them directly on the below email addresses:

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Now is the Time to Buy: The Art Market in 2025 Offers Rare Opportunities for Collectors

Despite headlines of correction and recalibration, the global art market in 2025 remains remarkably buoyant—especially for those with a collector’s mindset and an eye for value. After years of breakneck growth and record-breaking sales, this year’s season has signaled a softening at the very top of the market, but not a collapse. In fact, for informed buyers, this may be the most opportune moment in over a decade to acquire quality works—often at compelling prices.

London’s major auctions in March offered a clear sign that confidence endures where quality is concerned. Christie’s 20th & 21st Century Evening Sales achieved a total of £130.3 million (approximately \$166.6 million USD), with 94% of lots sold and 43% selling above their high estimates. Modern masters such as René Magritte, Amedeo Modigliani, Egon Schiele, and Wassily Kandinsky performed exceptionally well, while newer voices like Danielle McKinney and Emmi Whitehorse also garnered attention and strong prices. It was a season that demonstrated collectors’ willingness to spend—provided the work was fresh, exceptional, or emotionally resonant.

In New York, the May auctions continued the trend. Christie’s Spring Marquee Week brought in nearly \$700 million across four sales. Highlights included Mondrian’s *Composition with Large Red Plane* at \$47.5 million and Marlene Dumas’s *Miss January* achieving a record \$13.6 million for a living female artist. Meanwhile, Sotheby’s Contemporary and Now Evening Sales totaled \$127.1 million, led by a Basquiat at \$16.3 million and record results for several key mid-career artists including Rashid Johnson, Laura Owens, and Adrian Ghenie. Even the day sales, often seen as bellwethers of market confidence, proved resilient. Sotheby’s Contemporary Day Auction reached \$97.1 million, with over half of the lots selling above their high estimates—a clear indicator of active bidding and strong appetite in the mid-market.

That said, signs of a broader correction are hard to ignore. Analysts noted that overall returns across spring 2025 auctions were slightly negative on average, with many repeat-sale works underperforming historical benchmarks. At Phillips, a subdued evening sale highlighted the current hesitancy at the very top of the market, with totals well below previous years. Perhaps most striking was Sotheby’s high-profile failure to place a \$70 million Giacometti bronze—proof that even trophy works are not

immune to cautious sentiment in an uncertain economic climate. Still, this environment presents a unique window for collectors. With ultra-high-end prices plateauing and fewer speculative players in the room, serious buyers have a rare chance to focus on connoisseurship and long-term value. Many exceptional works are now trading at levels not seen in years, especially in the \$100,000–\$5 million range—where seasoned and emerging collectors alike can find access to museum-quality pieces with meaningful upside.

This is not a distressed market—it’s a disciplined one. The exuberance of the post-pandemic years has given way to a more selective, thoughtful tone. For collectors who understand the nuances of provenance, quality, and historical significance, 2025 offers a chance to build or strengthen a collection during a moment of rare accessibility.

As the traditional art market evolves, this moment of change has also created the perfect landscape for new models of discovery and acquisition to take centre stage. This is exactly where Anarchy Art Club becomes more relevant than ever. In a time when galleries are focused on representing artists and auction houses are beholden to sellers, Anarchy Art Club is firmly on the side of the collector. Our mission is clear: we represent our collectors. Rather than relying on a single sales channel, Anarchy Art Club sources works across a wide network—including artists’ studios, galleries, private dealers, and peer collectors. This cross-channel approach gives our members access to opportunities they would likely never see through traditional routes. Because we’re not tied to representing inventory, we are free to focus solely on what’s best for each collector: the right piece, at the right time, and at the right price. At the core of our model is transparency: transparency as we simplify and streamline the process and break away from the obscurities of the art world.

In moments of transition, innovation often flourishes. The art world is no different. Anarchy Art Club offers collectors not only access, but also advocacy—ensuring they have a trusted partner navigating a shifting market. Whether you’re looking for the next major name or a rare, undervalued gem, there has rarely been a better time to explore, and few better partners to explore it with.

In short, the art market is not in retreat—it is recalibrating. And for those who know where to look, this is a moment of immense possibility.

A Collector's Guide to International Shipping - Taking the Stress Out of Sending your Treasured Pieces Abroad

Whether you're acquiring works from a gallery overseas, sending a piece to an international fair, or relocating your private collection, to some international shipping can feel like a daunting prospect.

The good news? With the right support and a little know-how, you can move art around the world confidently and securely.

Timing - plan like a curator

Shipping art internationally takes time. Crating, documentation, customs clearance and safe transport all need to be factored in. If you're working to a deadline for an exhibition opening for example, build in buffers. Never assume deliveries will arrive exactly within the delivery schedule, outside factors can cause delays. However, if you are well prepared, the chances of delays are minimised.

Choosing the right art logistics partner - use people who know
Standard delivery services aren't designed for the needs of fine, valuable or fragile art. Specialist art logistics providers like Flight Logistics - ShipArt™ offer tailored shipping solutions dedicated to delivering on time and reducing risk of damage.

Whether you're a seasoned collector or new to the art world, working with professionals who understand art handling and international regulations can mean the difference between a seamless shipment and a logistical nightmare. With organisations like Flight Logistics - ShipArt™, everything is done in consultation with the artist, gallery, buyer or collector, ensuring the artwork is handled with the same care it was created with.

Documentation - be prepared for customs requirements

An artwork crossing borders involves more than a shipping label. You'll need a commercial invoice, detailed artwork description (including artist, title, medium, and value), and possibly a Certificate of Authenticity. Depending on origin and destination, you may also need export licenses and customs documentation. Errors or omissions can result in delays at Customs as well as fines, or worse... confiscations.

Packing - not just a cardboard box

The biggest risk to your artwork in transit is physical damage - usually caused by poor packaging. Forget bubble wrap and off-the-shelf boxes. Professional art shippers create custom-built crates designed to protect against impact (and in some cases humidity). For sculptures, the packing method often involves cavity packing or custom foam and plywood supports. The goal is simple: zero movement inside the crate, even if it's flipped.

Insurance - your safety net

It is advisable to have your own goods in transit insurance in place from the moment it leaves your hands to the moment it reaches its destination. Make sure your policy covers international transit and that it's based on the artwork's current market value. Professional shippers like Flight Logistics - ShipArt™ can offer insurance subject to certain conditions being met (clients can ask for quotes on specific jobs). Alternatively, you could consider a specialist fine art policy arranged through a broker.



Parra Romero Gallery, Ibiza.

Temporary importation - when your artwork is coming back
A Carnet (also known as an ATA Carnet) is a common solution for when temporarily exhibiting artwork abroad, particularly when multiple pieces are being shipped, or indeed, an entire exhibition.

It is an international customs document that simplifies the temporary importation and re-exportation of goods. There are extremely strict rules regarding its use, and it can only be used in countries on the ATA System, and when all items being shipped are also being returned (on the same Carnet). Purchased from a Chamber of Commerce it serves as a customs declaration for temporary importation and includes detailed information about each artwork such as descriptions and values.

Summary

With thoughtful preparation and the right team by your side, international art shipping doesn't have to be an anxiety-inducing experience. Instead, it becomes part of the journey - bringing your collection safely to wherever in the world it needs to go.

For collectors looking for bespoke guidance on international art shipping, members of The Anarchy Art Club are invited to contact the team at Flight Logistics - ShipArt TM on +44 (0)1189 369 169 or visit www.flightlg.com/shipart

Navigating the Complexities of Art Tax: Anarchy Art Speak to the Specialists

We always recommend seeking professional advice to navigate the legal and tax implications of growing your art collection. With a deep understanding of the creative economy, Sedulo offers tailored insights to protect, manage, and grow art related assets. Cathryn Wright is the Group's Managing Director, as well as a Trustee at Factory International/Aviva Studios and Chair of the Liverpool Biennial. It was through Cathryn that we learnt about Sedulo: a strategic advisory firm of accountants, wealth managers and financiers that provides specialised services for a range of industries, including artists, galleries, and collectors. Below is some general guidance from a Sedulo Tax Advisor:

The UK tax system isn't built to punish collectors – it just doesn't always speak their language

We often speak with collectors who bought their first pieces a number of years ago and are only now realising that the art they love may become a complicated legacy asset – especially if it's not covered by a will or held within a structure that reflects their wishes. This isn't about spreadsheets. It's about foresight. Because when managed well, art can be more than beautiful – it can be strategic.

The kind of collector who should seek advice?

If you're acquiring medium to high-value works regularly, planning for the future of your collection or just want to understand the tax implications before you make your next big decision – now is the time to speak to someone. Perhaps you're planning to sell a piece and want to understand potential tax liabilities. Selling a painting you bought years ago for a significant profit could come with a hefty tax bill if you're not prepared.

Maybe you are lending works to institutions or exhibiting them abroad. Even something as generous as lending a piece to a gallery can carry tax implications, especially if the work is overseas for long periods – potentially triggering residency or export issues.

Finally, you could be exploring the benefits of buying your art through a company, a trust, or as part of broader estate planning. Without the right planning, passing on artwork could mean a 40% inheritance tax liability, or worse, a forced sale to cover the cost. These are the questions that don't always come up at the gallery – but getting them right can make a significant difference.

A conversation, not a commitment

Whether you've built a significant collection or are just beginning to approach collecting more thoughtfully, tax should be part of the conversation. Not front and centre, but in the background – quietly supporting your decisions, not complicating them. If you'd like to explore your art from a different angle – not just how it looks on your wall, but what it means for your future – our advisers offer a discreet, tailored discussion focused on your situation, your artwork, and your intentions.

Members of The Anarchy Art Club are free to contact Sedulo to discuss any tax queries on 020 8187 9139 or by emailing: art.advisory@sedulo.co.uk

