

# mixed greens

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## An interview with art advisor Ellen Callamari of Callamari Fine Art

**MG:** What made you decide to become an art advisor?

**EC:** I had worked in a number of the top art galleries in Manhattan and knew for sure that owning a gallery was not my goal. I much prefer to work privately, one on one with clients, whether they are private collectors or corporate clients. It gives me great satisfaction to focus on those relationships.

**MG:** What do you enjoy most about this business? Least?

**EC:** Living with art is an enriching experience, both intellectually and visually. I help people to live with art and like to think that that adds a level of grace and fulfillment to their lives. That is very rewarding to me. One of the downsides of the art world is its competitive aspect; it can be difficult to try to acquire a “hot” artist for a client and find that there is a long waiting list!

**MG:** How did Linklaters become a client?

**EC:** I got the opportunity to pitch to Linklaters in September 2003 when it was looking to start its collection. Like many industries, the art world tends to rely heavily on relationships; a friend of a friend recommended me.

**MG:** How and why did you choose to include Giles Lyon in the Linklaters collection?

**EC:** I was attracted to Giles Lyon’s work immediately. I love his vibrant color sense, inclination toward the surreal, and the playful quality his work exudes. The quirky aspect of his work made me want to include it in this corporate collection. I love incorporating unpredictable art into professional settings.

**MG:** How does the Linklaters collection reflect the firm?

**EC:** Some of the great things about advising Linklaters on its collection are the firm’s openness, sense of humor, and risk-taking threshold. As soon as you enter the space, you know that you are not in a stuffy, uptight law firm; there are no traditional, bucolic landscapes here. The collection is upbeat, exhibits humor where appropriate, and provokes dialogue. By including artists from many continents, we’ve also tried to make the collection as global as the company is.

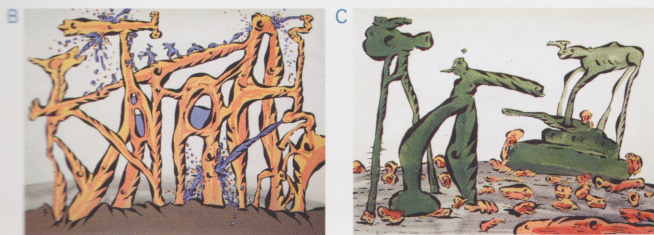
*Ellen is pictured at the offices of Linklaters law firm, New York City.*







# PROFILE



Over the last decade, **GILES LYON** has developed an entire body of work in his sketchbooks. Running parallel to his paintings, the drawings reduce Giles' usually dense surfaces into more immediate colors and gestures. Each piece hovers between the improvisational and the controlled – between the urgent, uniquely human inner gaze celebrated by Pollock and the Expressionists, and the funky, fractal, painterly forms of the kaleidoscope.

- A. 11058 *Totem Tango 2*, 2005, acrylic on paper, 22" x 30", \$2000  
 B. GLYO.0005 *Untitled*, 2005, gouache on paper, 9" x 12", \$1125 (framed)  
 C. GLYO.0006 *Untitled*, 2005, gouache on paper, 9" x 12", \$1125 (framed)