

FEMMIES

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MODE

*Vestiaire
de rentrée*

BUSINESS

TRANSMISSION
D'ENTREPRISE :
L'ANTICIPATION EST
LE MAÎTRE-MOT

INTIMITÉ

DÉVELOPPER
UNE RELATION
DE COUPLE SAIN,
C'EST POSSIBLE

DOSSIER

ÉLECTIONS LÉGISLATIVES :
VERS UNE ISSUE INCERTAINE,
MAIS SANS SURPRISE

FEMMIES

Sharon Zoldan

ON ART: HER PASSION AND HER DRIVING FORCE

(Translated from French)

Sharón Zoldan, art historian and art consultant, founded SZ | Advisory in her native Los Angeles, before setting up shop a second time in Luxembourg's capital. We rendezvous in mid-July in her beautiful office space, where the thirty-something talks about her formative upbringing and her arrival in the country of her husband, who also happens to be her business partner and scuba-diving accomplice. She talks about her love of languages, British novelists, and her passion for Caravaggio.

TEXT: KARINE SITARZ | PHOTOGRAPHY: GENEVIEVE LUTKIN

Sharón Zoldan



You grew up in Los Angeles. Tell us about your childhood. Is there a special memory that stays with you?

My mother, a veritable pedagogue in her own right, maintained a steadfast commitment to our cultural enrichment at home. A regular pilgrimage to museums was de rigueur: a tradition she meticulously upheld for my brother and me. (Editor's note: Her brother, Oren, is an industrial designer by training. He now works with SZ Advisory). We grew up immersed in arts and crafts, fostering our creativity: meticulously crafting candles or drawing in verdant sculpture gardens, where we picnicked. I must also credit my father for our creative tendencies; he worked in design and was always building and tinkering.

At the tender age of 12, I discovered a painting at a Van Gogh retrospective at the Getty Museum. It was a turning point for me — this artwork would forever redefine my artistic consciousness. Entitled *Un crabe sur le dos* or, *A Crab on Its Back*, this canvas overwhelmed me with its texture and colors. The impastoed painting was sumptuous and vibrant. But my mother explained to me: "It's quite a poignant work, created during the period when Van Gogh committed himself to an asylum." It became clear that a crab, languishing upon its back, was not merely a visual motif, but a symbol of vulnerability, a reflection of Van Gogh's inner turmoil. I was awestruck in the realization of this window to the human condition.

Questions on the fly

But what determined your choice of studies?

My academic path ultimately converged upon the discipline of Renaissance Art History, an intellectual pursuit distinguished by its extraordinary interdisciplinarity. It served as an intellectual crucible, pulling from fields as diverse as politics, religion, philosophy, sociology, and the inexorable sweep of history.

I was all the more convinced during the sojourn of my erasmus year in Florence, Italy, where there was such a holistic way of looking at culture.

As for the languages, I was lucky enough to grow up in a multilingual home. We spoke Hebrew, my nanny taught me Spanish, I picked up English in school, and before I left to live in Europe, I applied myself to learning Italian.

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Art and aesthetics are everything to me. Art consumes me, and if sometimes I work a little too hard, it's because I genuinely love what I do.

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You worked at Christie's, the Hammer Museum and several galleries before setting up SZ | Advisory in 2010. Why?

When I chose to focus on Art History, I aspired to pursue a career in criticism and curation, but, as I pivoted toward Contemporary Art, it was important for me to be active in the current milieu; not confined to a library. My transition from academia to the commercial side of the market drew from a desire to do what I loved while being able to pragmatically make a living from it. Being independent, I have a great deal of autonomy, enabling me to select the artists, artworks and clients with whom I can work.

As an art consultant, what does your job involve on a daily basis?

A substantial portion of my professional commitment is allocated to reading and rigorous research. It is indispensable to

maintain a contemporary acumen, especially in the discovery of emerging artists and the sustained engagement with established ones. I travel often to see art, because my clients don't always have the time or the luxury to do so. I visit fairs, auctions, artists' studios, museums, and galleries - par for the course. Then I work to whittle things down to present my finds. This meticulous curation is meant to distill the oversaturation to a distilled selection that I present to my discerning clientele. The guiding tenants for me are quality, beauty and a sense of timelessness. We also have to consider value, and potential upside, because art is now truly an asset class.

Why did you choose Luxembourg to open your second office?

It's my husband's fault (laughs). I came here in 2019, just before the onset of Covid. I was afforded the opportunity to inaugurate a second office space (editor's note: a beautiful setting, in the old city, where she exhibits works from her personal collection), which is an added advantage to creating a footprint within the local artistic landscape.

How do you view Luxembourg's art scene? How does Luxembourg Art Week inspire you?

Luxembourg Art Week is elegant and international, which is essential. It allows the locals to be exposed to the broader tapestry of the art world.

As for artists, I happened to meet David Brognon and Stéphanie Rollin during an auspicious visit to FIAC a few years back, who have become such great friends of ours, and who have introduced me to some wonderful people. Former Mudam Director Suzanne Cotter graciously invited me to join the intimate Circle of Collectors, which was very flattering, as a recent transplant. And other art spaces of particular note are the Casino Luxembourg and galleries Zidoun-Bossuyt and Nosbaum Reding.

A BEDSIDE BOOK:

Shadow Divers by Robert Kurson, a true story about scuba diving and shipwrecks, and *The Hare with Amber Eyes* by Edmund de Waal, a sculptor who has written about inherited objects that inspire the trajectory of his life.

A FAVORITE TUNE :

Simon and Garfunkel are poets: their song "Old Friends"

AN ARTIST THAT STILL GIVES YOU GOOSEBUMPS:

Caravaggio, always and forever

A DREAM:

To curate an all-white art collection
