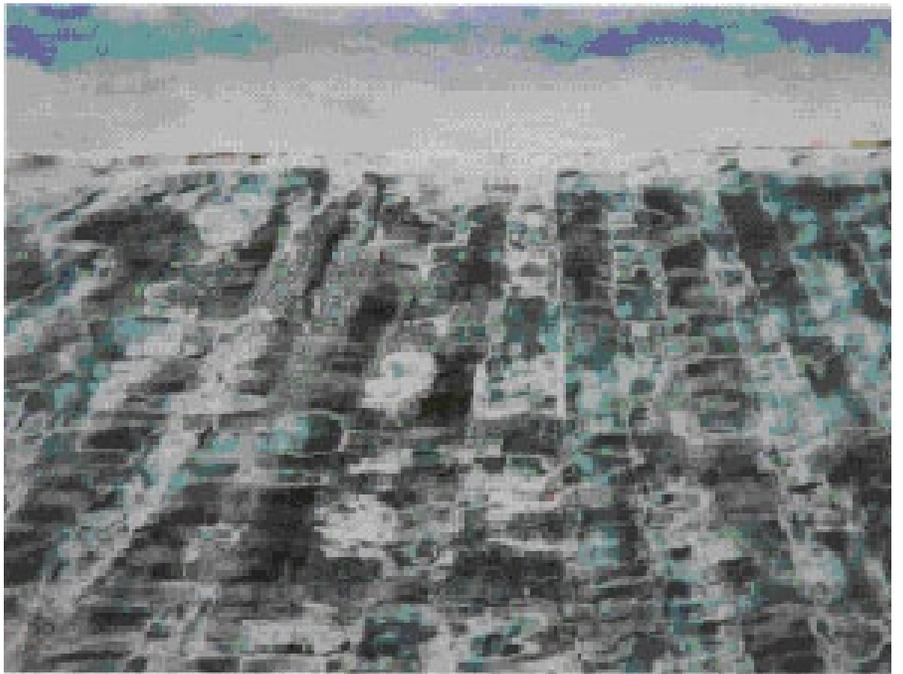


ARTS BUSINESS EXCHANGE



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A P R I L 2 0 0 2

E D I T O R I A L

how much money flows through the visual arts each year in Canada?

Total sales of original art in Canada in 1998 were \$603 million (of this total, sales of art by Canadian visual artists, living and deceased, were approximately \$477 million). First sales in the primary market were about \$523 million and resales in the secondary market were \$80 million. (Department of Canadian Heritage, *Study of the Market for Canadian Visual Art* (1999).)

Cover: LARRY WILLIAMS, *Spring Thaw*, 2000. Acrylic on canvas, 43 x 34 inches.

www.artsbusiness.com

Williams, MFA Concordia U., is featured in *Artist on*

Federal spending on culture in 1997-98 according to Statistics Canada was \$2.7 Billion. From this we must extract a dollar figure for the visual arts. Art museums are included in the \$611 million allotted to Heritage resources. The visual arts is included in "Other cultural spending" of \$229 million. Additional money goes to the visual arts from the \$112 million allocated to the Canada Council. In addition to this is a large portion of the gift of \$260 million in federal and matching provincial funds announced in March. Added to this are donations of cash and art to registered art institutions as well as the sale of art materials to schools and artists, professional and amateur.

Given these figures – and not yet taking into account provincial and municipal spending -- one may easily, if unscientifically, deduce that the Canadian visual arts is a billion dollar industry. Which is larger than pork. Up there with softwood. And at least as large as eggs.

Blue Chip Quotes

Statistics Canada, 2000

Of the 13.9 million Canadians employed in 1997, almost 363,400 or 2.6% were cultural workers. Culture workers recorded a larger employment growth rate (18%) between 1987 and 1997 than did all employed Canadians (12%).

Jason J. Azmier, *Culture and Economic Competitiveness: An Emerging Role for the Arts in Canada* (CWF, March, 2002). Mr. Azmier is Senior Policy Analyst for the Canada West Foundation www.cwf.ca

In the past, businesses chose locations on the basis of geographic factors such as access to ports, the availability of freight routes, and natural resources. Now it is argued that increasingly corporations choose 'human capital centres', locals that can attract managers and skilled workers who want the opportunity for an active cultural life...

As we have seen from the qualitative research, arts and culture can have an important impact on quality of life, urban culture and the urban economy, but unfortunately there is no way to quantify these impacts.

CANADIANA

purchase for \$7-million in Elliot Lake, Ont.

when a Chinese businessman approached Canadian artist

Richard Berghammer and asked to buy his art for Cdn\$7-million, the artist was both excited and puzzled. The unnamed electronics entrepreneur wanted "something that's worth money and that could travel across the US" Berghammer told ABX. He wanted to buy what amounts to the artist's life work. He also asked for first right of refusal on future works.



RICHARD BERGHAMMER, *American Robin*, 1989. Dyed leather, approx. 36 x 48 inches.

The recently purchased collection of Berghammer's paintings will tour across the US. Dates have not yet been announced. Part of the collection is currently on display at Rockefeller Centre in NYC.

Berghammer's paintings are unique. They begin first as a bas relief shapes molded and carved into cowhide leather. Dyes are then applied in a naturalistic style to create landscapes, animals, a dogsled team, a polar bear. A three by two foot work takes about 400 hours.

The appeal of Berghammer's paintings is enhanced by his bond with the traditions of an era now gone. Berghammer learned the craft of working leather as a boy from his grandfather in Lloydminster, Alberta.

Berghammer's familial roots are firmly planted in the turn of the century settlements of western Canada. His uncle lived and died as a trapper in the BC interior. The artist's father made saddles and leather gear for ranchers and cowboys. His grandfather developed the trade before the first car was built. Berghammer's art, from its materials and subject matter to the artist's bio, fits neatly into the genre of Canadiana. This genre, less popular in curatorial markets, is a big seller on the open market. One recalls the Sotheby's sale in Feb./02 of a Canadian painting of Paul Kane's *Scene in the Northwest* (c.1845), albeit a work closer to the days of the rustic west, for \$5-million. A Canadian purchased the Kane with strong competition from an American.

South of the border, Americana and Canadiana are big draws. The Stark Museum in Orange, Texas is the largest holder of Kane work outside Canada. Prices for turn of the century work by self taught westerners such as Charles Marion Russell (1864-1926) sell upwards of \$500,000. Such works over the years have helped shape international perceptions of North America, romanticising the life of Aborigines, European immigrants and cowboys -- it has remained no less a draw through the 20th century. Filtered by television, film and Internet (yesterdayland.com) the post-war west of rodeos and rawhide is popularised as a rosy, simpler time.

Berghammer himself had an offer in 1988 from a NYC appraiser who asked to sell his smaller works at auction with reserves of \$30,000. Amazingly, Berghammer refused. His mother had asked the artist to retain the collection as a whole and sell it when he was old. In 1989, though, he sold a number of works to a European company for a modest amount.

Over the last 6 years, Berghammer has been keen to attract buyers and began advertising in classified sections of major newspapers in the US, Canada, UK, Hong Kong. Each short text only ad began: "Art for Sale, Life's work, from 1945 to the present..."

S P I N O F F

effect from arts subsidy questioned by economist

a report

on the economic benefits of sports and cultural businesses by John Palmer for the CD Howe Institute in Toronto has drawn heated response from members of the arts community.

In *Bread and Circuses: the Local Benefits of Sports and Cultural Businesses* Palmer, a professor of economics at the U. of Western Ontario, examines the multiplier effect of government spending on sports and cultural events. Palmer questions whether subsidy will create large benefits for the rest of the economy. Local spinoffs can be very small and job creation minimal. Therefore, "proponents of government funding for such activities must look elsewhere for their justification."



Prof. John Palmer.
Photo by John Palmer.

In response, John Brotman, Director of the Ontario Arts Council, sent an open letter to the media. In it, he infers that Palmer is saying "arts groups give little or no economic value back to the communities that support them." No such comment appears to exist in the 28 page report. On the contrary, it indicates that economic benefit is received by those who attend and participate in cultural events.

Brotman states that in 1998 "more than 6.5 million overnight visitors to Ontario participated in cultural activities" spending \$2.8 Billion. It is unclear whether these figures are related to commercial shows in Toronto by LiveEnt or Mirvish Productions.

The title of Palmer's report "Bread and Circuses" says the writer, "is a thinly reference to Julius Caesar's statement that to keep the masses satisfied, all a ruler has to do is provide them with bread and circuses."

In addition to being past president of the Canadian Law and Economics Assoc., Prof Palmer is also current president of the fictitious and satirical Philistine Liberation Organisation
<http://publish.uwo.ca/~jpalmer/>

Another rebuttal to Palmer's report came from the Canadian Conference of the Arts. In a brief e-mail to the media, the Ottawa based lobby group points to a study by Jason Azmier from the Canada West Foundation.

"Azmier insisted that we look beyond the rhetoric of economics to fully understand how arts and culture enhance the quality of all our lives."

In *Culture and Economic Competitiveness*, Azmier concedes that although this quality is impossible to quantify, the arts play a role in "creating global competitiveness". They help to develop "human capital centres" which attract corporations seeking to acquire skilled workers.

Adding fuel to the discussion is a financial gift to the arts by outgoing Ontario Premier Harris. In addition to \$50-million in cultural spending to 77 communities there is to be a \$260-million grant in federal and matching provincial aid. This sum will be shared by the Art Gallery of Ontario, the Royal Ontario Museum and the Canadian Opera Company.

A "fruitful" meeting between Ontario Culture Minister Hudak and the architect for the \$120-million expansion to the AGO, Canadian born Frank Gehry, was reported in the Post. The meeting took place in the offices of billionaire Ken Thomson. Earlier in March, it was announced that Mr. Thomson's collection of historical Canadian art will be given to the AGO and housed in the new gallery.

W A R M I N G U P

in London, Ont.

determination led an “accidental” discovery by London based painter Brian Saby. Saby, 50, was tired of being overlooked by what he calls a conservative cultural establishment and launched his own independent promotion and sales campaign.

“I’m not interested in giving my work to dealers on consignment. It has to be an equal relationship.” Since no dealer would buy his art outright he scraped by for years living in the rough, east end of London, Ont.

Early in his career, Saby owned a painting and decorating business in Toronto earning about \$150,000 a year. He managed a staff of up to 10. But he was unhappy. He wanted to live by his own rules and make art every day. Saby left Toronto for London in 1993. Financial poverty was the price he paid for this freedom.

A year ago, Saby created three small photocopy-collage abstractions which happened to sell immediately. Recognising an opportunity, he began to churn out these works, three a day for a year. Each used copies of copies. The artist explored the idea of original versus reproduction.

Last month, Saby mounted a show of 1,000 of these 8.5 by 11 works at his rented gallery/home/studio. The show is not yet over and Saby has sold 50 works for \$50. unframed and \$100. framed.

This success is a fortune for Saby whose expenses are minimal to begin. He has no dependants and enjoys frequent invitations to dinner. In a day, he said, he might spend about \$11. But Saby is ready for more.

When he created the first small works, he discovered what artists who reproduce their art have always known -- repros and prints are cheaper and more accessible for a buyer. He takes little risk in being “wrong” in his purchase. In fact, Saby calls the works “warm-ups” to his large paintings – they are sketches further removed by the copying process.

Also, Saby has created an event with his unusual salon style exhibition. It drew viewers who were then offered art they could afford. And not one to wait, Saby is making a second series of 5,000 which, due to the speed at which he can produce them, will take just a year to complete.

“I’m applying the principles I learned in my other business to selling art. There’s an enjoyable challenge in this.” Saby spends 3 to 5 hours on the phone each day drumming up media attention and opportunities. Lately, he has made another discovery – there are US markets open to what he wants to do and create.

“The markets for art in London are limited”, says Saby. After a TV appearance and substantial newspaper articles he made only two sales. Saby is currently organising a trip to Arizona where he has inroads on an art project management contract.



BRIAN SABY, *Untitled*, 2002. Photocopy collage on paper, 8.5 x 11 inches.

Saby’s exhibition of 1,000 letter sized paper works *Metamorphosis* is now on at his gallery “700 Contemporary Art”, Dundas St. E., London, Ont. Until April 27/02.

A R T B U S I N E S S

news briefs

CBC TRANSMEDIA PUTS OUT A CALL FOR ART

TORONTO - CBC television has opened a window to the visual arts through a new program called ZeD beta v0.1. This "open source" television merges digital art, music, performances submitted through the web and feeding through to a traditional television magazine format. It launched March 18 targeted at a youthful audience.



CERVANTES,
Perspective, 2002.
Digital photo. This and
other works by young
Canadians are on
exhibit at
www.zed.cbc.ca

For the last two years, CBC television has focused on new programming in the performing arts. A producer for CBC, Robert Sherrin, commented that there did not appear to be any spending budgeted for new Canadian visual art content. Current VA programming consists of reruns. With the new and experimental ZeD, art by youth in Canada may find some exposure.

"You can submit your art -- be it music, film, video, animation, visual art, or meat sculpture." The site seems influenced by Much VJ energy. In fact, ZeD is hosted by Sook-Yin Lee, previously on CityTV.

Categories are broad. They include the "Parodies Zone" to which an unknown artist named Eospeth submitted the *Fart Song*, which is rated very high by users. In the "Lunacies Zone", the artist Cervantes submitted a digital photo *Perspective* just last week. It too received a good rating from site users.

The 60-minute program which may include these and other web submissions will air every night except Sat. at 11:25 pm in every time zone and will run for a full season until April /03

www.zed.cbc.ca

SOTHEBY'S TORONTO TOP TEN

TORONTO - Sotheby's Canada sale of Important Canadian Art brought total sales of \$6,847,818 CDN in February, 2002. The Paul Kane painting made news and history as the highest price paid for a Canadian work of art. All buyers were anonymous.

PRICE (\$)	LOW/HIGH ESTIMATE
• \$5,062,500	\$450/550,000
Paul Kane 'Scene in the Northwest - Portrait'	
• \$145,500	\$80/100,000
A.Y. Jackson 'A Street in Quebec'	
• \$96,000	\$30/40,000
Frederick H. Varley 'Sunrise, Sphinx Glacier, Garibaldi Park'	
• \$54,625	\$20/22,000

Arthur Lismer 'Georgian Bay Pines'	
• \$52,900	\$30/40,000
F. H. Varley 'Portrait of Katherine'	
• \$51,750	\$30/40,000
A.J. Casson 'Abandoned Farm, Halfway Lane'	
• \$48,875	\$20/25,000
Franklin Carmichael 'Pines'	
• \$48,875	\$20/30,000
A.Y. Jackson 'Lac Labarge, Yukon'	
• \$36,800	\$40/50,000
Jean Paul Lemieux 'Scène Urbaine'	
• \$34,500	\$20/25,000
Paul Peel 'Luxembourg Gardens'	

GIULIANI SUBPOENAED IN STREET ARTIST SUIT

NEW YORK CITY - Former NYC Mayor Rudolph Giuliani is seeking an order of protection relieving him of any obligation to give depositions in an ongoing suit brought by a NYC artist.



A Federal judge ruled in favour of NYC painter and printmaker Robert Lederman last August, overturning the 'artist permit' which in effect prevented artists from selling their wares in parks and on sidewalks. At the conclusion of the trial, however, the judge allowed discovery by Lederman requiring depositions and documents from Giuliani. Subpoenas, delayed due to 9/11, were issued in March 2001 to Giuliani and a number of his aides.

The cause for discovery was Lederman's allegation that he was improperly arrested by the Giuliani Administration.

Robert Lederman, president of A.R.T.I.S.T. (Artists' Response To Illegal State Tactics) has been protesting the NYC "artist permit" since 1997.

Lederman was arrested 40 times during protests between 1997 and 2001. In Sept. 1998, he protested Giuliani's policies outside a Manhattan exhibition of the mayor's photographs. A widely publicized series of placard portraits in which Lederman depicted the former mayor as Hitler raised "a Feuhrer" stated the Jewish Week newspaper in 1999. This "Art Attack" as the conflict was labelled by the NY Post, provoked warm comments from Giuliani. He called the signs "perverted" and the comparison "sick".

Lederman suggests that Giuliani could be running for president and is anxious to put this issue behind him.

NEW ADVISORY BOARD CREATED FOR CANADIAN CULTURE ON-LINE

OTTAWA - The Dept. of Heritage has announced the appointment of a National Advisory Board for the government's Canadian Culture Online strategy.

This strategy includes a subsidy program 'Tomorrow Stars Today' which began a year ago, May 2001. The four funds in this program are: Partnerships (which attempts to pair museums with media businesses); Electronic Copyright; Canadian Memory; and Canada New Media (managed by Telefilm). The funds aim to "ensure the growth and development of Canadian culture and incorporate and build upon existing initiatives such as the Canadian Digital Cultural Content" (CDC).

The CDC under the aegis of Industry Canada currently funds and hosts an online collection of art by Canadian women. Women Artists in Canada/ le femmes artistes du Canada <http://collections.ic.gc.ca/waic/>, created in 1999 by Pham Van Khanh, exhibits images, articles and bio material from such artists as Irene Whittome, Vera Frenkel, Ghita Caiserman-Roth and about 200 others. The site receives an average of 54,622 requests for pages each month -- which translates to about 3,000 unique URLs. Researchers have used images for publication purposes and copyright fees were paid directly to the artists.

This subsidised and growing Canadian museum without walls will soon receive guidance from a newly appointed "Canadian Culture Online National Advisory Board". The board, which was announced by Heritage on March 19, will "provide guidance on content issues, digitisation standards and the development of a Canadian cultural portal on the Internet."

The board, headed by former chair of Telefilm Canada, Laurier LaPierre, has 12 members including: author Denise Chong; chair of McLelland & Stewart publishing, Avi Bennett; Pierre Langelier, Pres. of the Electronic Commerce Institute; and Nonni Maté of 7th Floor Media.

OBITUARY

Jean-Paul Riopelle (Canadian, 1923 - 2002)

Jean Paul Riopelle, a key figure in the history of modern Canadian art and culture, was buried in a much publicised funeral in Montreal on March 18.

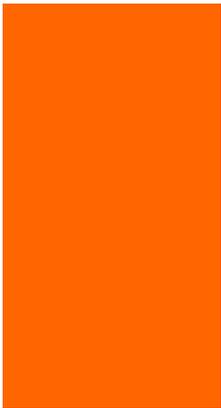


The cover of *Refus global* (1948) was illuminated by a Riopelle watercolour.

Born in Montreal in 1923, Riopelle turned from a clerically dominated Quebec culture to find an expressive outlet with Les Automatistes, a group of avant-garde writers, dancers and visual artists. Led by the charismatic Paul-Émile Borduas through the late 1940s and 50s, this rebellious group included Pierre Gauvreau, Fernand Leduc and Françoise Sullivan all of whom signed the infamous art manifesto *Refus global*. In it Borduas wrote: "Shame at our hopeless bondage gave way to pride in a liberty that could be won with vigorous struggle. To hell with holy water and the French-Canadian tuque!"

Their art was deeply influenced by the sense of freedom and experimentation at the heart of French Surrealism. From these roots, Riopelle developed a lyrical abstraction in his painting. He would squeeze whole tubes of paint onto the canvas and then manipulate the colours with a knife.

In 1946, Riopelle moved to France and took part directly in Surrealism. He became friends with André Breton and was included in his *Surrealism and*



Painting. Riopelle was renown for his art as much as his bohemian lifestyle.

In the early 1950s, Riopelle accessed the US market with the assistance of well known art dealer Pierre. Riopelle became the first Canadian to sell a work for more than US\$1-million. In 1989, a work brought \$1.6-million at Sotheby's, NYC.

ART BANK INCREASE IN REVENUES

OTTAWA -- For the second year in a row, the Canada Council Art Bank has been able to produce a surplus of revenues over expenses, allowing it to acquire 80 new works with a total value of \$201,670. 42 works are by artists not previously represented in the collection.

This is a significant increase from last year when the Art Bank spent \$140,000 to acquire 54 works.

The new purchases include works by Wanda Koop, Paul Wong, Renée Van Halm, Carol Wainio, Reinhard Reitzenstein, Kenoujuak Ashevak and Robin Collyer.

“Our newest acquisitions encompass everything from oil paintings and photographs to hand-blown glass and northern stone,” said Art Bank Director Victoria Henry.

6,000 of the Bank's 18,000 works are rented to more than 200 government and corporate clients. Works are selected on the basis of artistic excellence, significance to current art practice and suitability for rental. Members of the acquisition committee are: Garry Neill Kennedy, Jamelie Hassan, Landon Mackenzie, Robert Houle, Michael Bell and Stéphane Aquin.

www.canadacouncil.ca

SEA CHANGE IN INTERNATIONAL MARKETS FOR ART

LONDON -- Art market analysts are calling it the end of an era. The International Herald Tribune has announced the demise of a market: "...a 300-year long phase of Western cultural history during which objets d'art of earlier times are collected by connoisseurs, is slowly winding down."

The supplies of blue chip modern art and other well heeled objets d'art are running out. Prices are at record highs. In Canada, Paul Kane, the Group of Seven, Paul Peel and modern masters such as Riopelle and Borduas are out of the reach of all but perhaps two of Canada's art museums.

And while the market for the blue chip art slows, an opportunity arises in other markets including that for contemporary art, art made in the last 10 years.

This sea change may explain the prevalence at auction of recently minted art by the YBA's or Young British Artists, a group that includes thirty-something Tracey Emin. Even Emin must be amazed at the apparent value of anything she makes. Her "LOST CAT" posters, hastily created in an effort to trace her lost cat Docket, were ripped from poles by art lovers (or cat haters) and resold for £500 each. Happily, her cat was found anyway.

The man largely responsible for Emin's fame and fortune, advertising guru and collector Charles Saatchi has now turned his eye to a new genre of art. He is investing in, buying up and promoting a new-old art form, landscape. He is gathering a collection of art and artists who may well sprint from primary to secondary markets with a speed equal to that of the YBAs.



Saatchi is publishing a major book and mounting a three-part exhibition at the end of April at his east London gallery. It will include 27 year old Brit Michael Ashcroft's resurrection of a 19th century seascape; cowboy scenes by Irish artist Ann Ryan; and colourful, cut and paste landscapes by 50 year old American artist David Salle.

DAVID SALLE
*Pastoral with Dragon
Fly*, 2000. Oil and
acrylic on canvas and
linen (two panels) 74
1/4 x 127 inches.

www.gagosian.com

In the 1980s, Salle was a prominent member of the New Painting Movement, which revived figurative painting on canvas.

B R I T A R T N O W

Resting on faded laurels?

David Whittaker, ABX, UK

ivan Massow was until recently the chairman of the Institute of Contemporary Arts in London. The Institute's ruling council demanded his resignation after Massow published a withering attack on the 'totalitarian' control of British art by ad guru Charles Saatchi, Tate Modern director Nicholas Serota, and their circle of approved galleries and dealers. What do these events say about the current state of the art in the UK, between the influence of ruling art institutions and the market for fine art?



Former chair of the London Institute of contemporary Arts, Ivan Massow.

Massow's inelegant and highly contentious – some would say simply wrong-headed – attack on contemporary Brit art exposed insecurities and confusions within the art establishment.

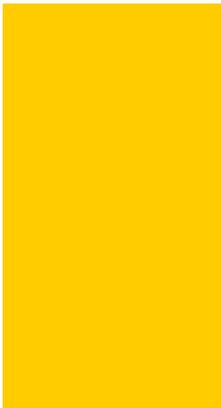
If Massow wishes to maintain that Martin Creed (Turner Prize winner with his 'Light Going On and Off') is a genius, he's going to have to argue against 99.9% of the population who would disagree. And suggesting that Tracey Emin's 'sufficiently clever' work 'Bed' was masterminded by Charles Saatchi, because 'anyone who has met Emin knows that she couldn't think her way out of a paper bag,' may say more about his own concerns than about the workings of the art world.

That said, by demanding his resignation, the ICA board proved Massow's charges touched a nerve. Was this universal thumbs down on this dissenting voice a sign of uncertainty? Or was it a sign of confidence in the artists they champion and in their grasp on power?

This isn't the way one might expect a playground for experimentation, an institute with a rich of history of stimulating discussion, and fostering radicalism – Pop art's birthplace in the 50s – to behave. But Pop is now part of the establishment and the market.

The British art scene per se is still relatively buoyant, if somewhat subdued compared to the heady days of the YBAs Sensation. But there's also, perhaps, a sneaky feeling that most of the interesting and meaningful things that artists are doing are happening outside the specifically 'art' world – in theatre, film, music, and dance.

Artist Sarah Lucas' collaboration with Michael Clark in the dance piece *Before And After: The Fall* at the Sadlers Wells theatre was far more talked-about than any of her gallery shows. Visual artists partnered with their aural counterparts at the *Sonic Boom* show which toured last year. The annual onedotzero digital film festival at the ICA, and the multimedia work of such as inIVA creating live performance environments



for bands and clubs, are just some of the ways in which artists are moving away from the traditional white cube gallery circuit.

In this light, we can see the element of truth in Massow's interesting comparison between the self-fulfilling, temporary rise of the dotcom industry, and the status of contemporary art. The Internet boom was based on 'critical' assessments of the market, and multi-billion dollar projections of its future worth, by a range of market research firms and merchant bankers, who also became media darlings. Having invested so much of their professional capital in repeated buy ratings, they had little choice but to continue long after common sense had started to erode the leaky foundations on which dotcom fortunes were perched.

Artistic careers are also based on what are arguably even more subjective assessments of the art world's equivalent of market research and merchant banking: critics, dealers, and collectors. The difference is that art opinions aren't just self-fulfilling, if held and communicated by the 'right' people – they simultaneously become the history of the field, and this history is its professional, financial, and practical foundation. So not only do reputations rest on the continuity of critical opinion, but, moving at the speed of fashion, they become self-fulfilling so much quicker. There isn't going to be a dotcom-style crash after the rise of contemporary art over the last couple of decades, but if the critical focus that sustained it does veer off to more interesting happenings, the questions that Massow's ousting has raised might start ringing in the establishment's ears.

In the end, the real issue is not the health of British art, but the freedom of speech and action in the institutions that supposedly represent, support, and fund it. The ICA is not, and most would say, should not, be 'mainstream.' Which is why it's a state-supported organisation. With state support should come independence of thought and independence from the fashions of the market. It should be concerned not with what has already been established, but with helping new ideas reach a public. And while generalisations such as 'concept art' are unhelpful in distinguishing the particular merits or otherwise of emerging practises, it's safe to say experimentation hasn't always come out best.

Marshall McLuhan once said 'art is what you can get away with,' but unless it comes up with some new tricks – and asking difficult questions is a start - British art won't keep getting away on its fading laurels indefinitely.

B A N D W A G O N

effects, attribution and the value of Sunflowers

Dr. William Morrison, Wilfrid Laurier University, Waterloo.

economics

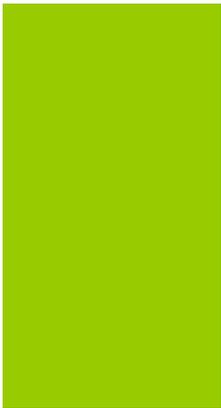
students learn the difference between value and market price in their very first introductory course. Diamonds are expensive because they are scarce, while water is cheap yet immensely valuable because of the surplus value individuals receive from consuming water over and above the price they must pay for it. Put simply, scarcity (supply) is only one half of the explanation of value and must be combined with demand (which measures the sum of consumers' willingness to pay for a good). In art markets, high auction prices for unique works of art represent the interaction of scarcity and a high willingness to pay by a relatively small number of buyers. Nevertheless, there is an implicit notion that unique or rare art masterpieces have a high aesthetic value that represents their status as national or even global treasures. But can the market uncover the true underlying aesthetic value of a work of art?



VINCENT VAN GOGH, *Sunflowers* (c. 1888) was sold in 1987 by the National Gallery in London to the Yasuda and Marine Insurance Company for approximately US\$50million

When the experts disagree on things like authenticity, it seems to call into question the notion that there is some fundamental aesthetic value to artworks which often seems less a function of aesthetic value and more related to other factors. Grampp (1989) relates the story of a forger who having been caught copying the work of Marc Chagall, was brought to trial. The artist himself was called as a witness for the prosecution and surprised everyone by testifying that the alleged forgeries were in fact his original creations. In an incredible turn of events, the defendant then openly disputed Chagall's testimony, claiming the forgeries as his own!

More recently, art experts at the Van Gogh Museum in Amsterdam have claimed that a painting *Sunflowers*, sold in 1987 by the National Gallery in London to the Yasuda and Marine Insurance Company for approximately US\$50million, is indeed the genuine article. This is the latest piece of information in a debate over the painting's authenticity that has been ongoing since the 1987 sale, when expert Geraldine Norman declared that the painting was not by Van Gogh. In the case of *Sunflowers*, the fame, stature and stock of art by the artist clearly have a role to play in determining how the market values the work. There is also a sense in which value is related to the richness of the story that can be told. The *new* story about *Sunflowers* has its roots in 1888 (instead of 1889) in Arles, France; a time when Van Gogh was working with Gauguin. Consequently *Sunflowers* may have been Van Gogh's response to Gauguin's *Still Life in Yellow*, and the inspiration for Gauguin's portrait of Van Gogh painting *Sunflowers*.



The story of an artwork need not be limited to the authenticity of its attributed creator. In 1999, one of the most popular art exhibits of the year was “Van Gogh’s Van Goghs” at the National Gallery in Washington. Part of the reason for this was the story surrounding the reputed previous owners of Van Gogh’s *Portrait of Dr. Gachet*, with suggestions that it was purloined during the Nazi period. More generally, the market for items of clothing or common objects owned by famous people can generate impressive auction prices that increase in value with the story that goes along with it. No one cares about an old shirt with a hole in it and a dirty stain, until they are told it is the shirt that Nelson wore at the battle of Trafalgar.

Expectations also play a role in determining value and help to explain the sorts of cycles observed in art and fashion markets. *Snob* effects occur when a good’s value is negatively correlated with expectations of how many other consumers will own the same good. Fewer limited prints or a smaller stock of artworks can increase the willingness to pay of consumers who value uniqueness as a distinct attribute of the artwork in question, independent of its aesthetic appeal. In contrast, there are also *bandwagon* effects in the market such that consumers place more value on works if they expect other consumers to be purchasing them. This creates a positive feedback loop: the popularity of an unlimited print can in part be derived from its popularity. A third role for expectations comes from an investment-based valuation of artworks. Investors’ willingness to pay for art is driven by expectations of the future willingness to pay by art consumers (based on aesthetic valuations) and other art investors. For speculators in the art market, their own aesthetic value takes a back seat to their expectations concerning the future willingness to pay of others.

While the experts continue to debate authenticity, history and other non-aesthetic aspects of value in the art market it does well to remember that the summed global willingness to pay for a popular art poster or print of *Sunflowers* in comparison to its market price may define a far greater economic value than the Yasuda and Marine Insurance company could ever afford, *irrespective of its creator*.



Dr. William Morrison is an Associate Professor at the School of Business and Economics. His interests include issues raised by the harmonization of National policies (competition policy in particular) within trading blocks and more generally under the World Trade Organization.

<http://www.wlu.ca/~wwsbe/sbe2000/index.html>

W. D. Grampp, *Pricing the Priceless*, Basic Books, 1989.

“Van Gogh ‘Fake’ Declared Genuine”, *The Economist*, March 2002.

ART & GOVERNMENT

The Talent Gallery: responding to Canadian cultural workers

In 1994,

a series of books outlined the major issues impacting Canadian visual artists and craftspeople. *Work in Progress, Human Resource Issues in the Visual Arts and Crafts* was sponsored by Human Resources Development Canada and prepared by Price Waterhouse. This document identified trends and pressures shaping the sector such as education and professional development, social pressures, access to job information, health and safety, new technology, public policies, and effective career strategies.

Work in Progress made many recommendations including the creation of the Cultural Human Resources Council (CHRC), which is a national non-profit organization dedicated to supporting cultural workers, producers and artists and to strengthening the Canadian cultural workforce.

Another change that the writers of *Work in Progress* proposed was a post secondary system that provides graduates with business know-how in promotion and marketing, bookkeeping, taxes, negotiating contracts, portfolio production and sales presentations. In 1994, the writers observed the following:

In many art schools, the prevailing attitudes do not support the view that artists and craftspeople should sell their work on a commercial basis. In essence, that attitude undermines the idea that one can have one's primary occupation as an artist or craftsman. The lack of preparedness contributes to the marginalization of artists and craftspeople. Work in Progress p. iii

Work in Progress writers suggested that an advertising campaign would encourage the public to purchase art. Another gem in this book is the call for "sound, consistent data on the visual arts and crafts". Such information is as important in the creation of public policy as it is for the development of any business plan. Without reliable and comparable data produced over time on consumers of art and the VA industry in general, it is extremely difficult to obtain investments or loans.

Few of the ideas presented in *Work in Progress* have become reality in 2002. However, the CHRC, one of the visible and positive outcomes of the document, is producing books for the recent graduate on how to start a business in the cultural sector and operating an on-line cultural recruitment network in collaboration with Industry Canada's SkillNet.ca. SkillNet.ca is a growing partnership of integrated career services. The network includes sites designed for the health, aviation, education, tourism, volunteer, culture, and Aboriginal sectors. The Talent Gallery, developed in 1999 by SkillNet.ca and the CHRC, links Canadian employers in the areas of heritage, new media, visual arts and crafts, music and sound recording,



Close to 25, 000 job seekers and 850 employers are currently using the Talent Gallery to find jobs and recruit qualified personnel.

<http://talent.culturalhrc.ca>

film, television, radio and live performing arts, and writing and publishing to skilled cultural job seekers. The system also offers work search assistance to students, graduates, and professionals wishing to pursue a career in the cultural sector.

Companies who have posted jobs in recent months include the National Arts Centre in Ottawa, the National Theatre School in Montreal, the Redhead Gallery in Toronto, and Douglas Welch Design Associates in Vancouver.

Thanks to recommendations made through *Work in Progress*, some of the issues faced by the visual arts and crafts sector are being addressed through the joint work of CHRC and Industry Canada. The Talent Gallery is one of many initiatives helping Canadian artists and cultural workers make successful transitions into the labour market.

Please visit the Talent Gallery web site at <http://talent.culturalhrc.ca> for further details.

The Strip



ARTIST ON THE MOVE

Exhibition: Larry Williams, Cumberland, Ont.

THE INUKJUAK PAINTINGS

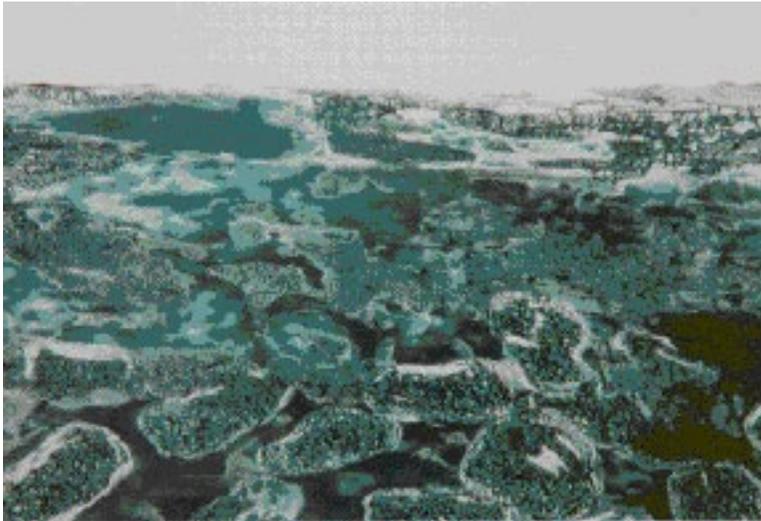
April 5 to 30, 2002 Cumberland Art Gallery
255 Centrum Blvd. Cumberland, Ontario (Behind place D'Orleans)
mon-fri 8:00 to 5:00 1(613) 830-6220

the elegance and violence of nature emerge from patterns rent in layered paint in the work of Larry Williams.

Williams was taught by some of the best painters in Canada including cultural icon Paterson Ewen. Ewen, who broke ranks with a dispirited abstraction in the late 1960s, expanded the tradition of landscape painting by depicting natural phenomena -- pelting rain, tornados, dazzling celestial

bodies. Williams too has embraced the hostile beauty of nature, mountainous eroding ice and earth in the Inukjuak Paintings.

Williams lived in the barren north of Canada for 10 years, in the isolated Inuit village of Inukjuak on the coast of Hudson Bay. In some 29 new paintings, Williams explores the impact of phenomena -- wind, waves and water on ice and earth through paint layered on sheets of glass. The skin of paint is then ripped from the glass and adhered, in reverse, onto canvas.



LARRY WILLIAMS,
Nanook's View,
2001. Acrylic on
canvas, 43 x 34
inches.

Williams graduated with his BFA from the University of Western Ontario in 1986. In 1989, he completed his MFA at Concordia University. He has exhibited across southern Ontario largely in artist run centres. In 1993, Williams moved to the coast of Hudson Bay where he lived and worked until last year.

Williams' celebrates his return to southern Ontario with the launch of his new works -- the **Inukjuak Paintings**.

I N F O R M A T I O N

Exchange with the Arts Business Community



UNITED NATIONS ASSOCIATION IN CANADA

The United Nations Association in Canada is a national non-profit organization promoting UN programmes and activities within Canada. The Association offers individual Canadians a window into the work of the UN, and a channel through which to become engaged in the critical international issues affecting us all.

Call for Volunteers (Toronto Branch):

Cultural Affairs Working Group

This project team will act to promote UN values and objectives and Canada's role in realizing these, through a cultural lens. By working with UNESCO themes and other international issues concerning the politics of art and culture, the Group will work with key local arts/cultural institutions to create a forum for increased awareness of the issues, dialogue/debate, and movement toward change/evolution. We will achieve this by working in conjunction with local institutions to hold symposia, lecture series, exhibitions and other special events.

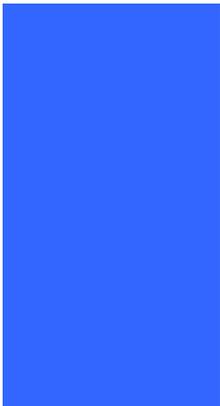
If you are interested in sharing your time, creativity and enthusiasm, please contact **Nicole Harbauer** at volunteer@to.unac.org.

United Nations Association in Canada • 2 College St. Suite 112 • Toronto, ON M5G 1K3 416.929.0990 • unacto_volunteers@hotmail.com

OPPORTUNITY: International Competition

(April 13, 2002)

April 13, 2002 13th Annual Juried Competition at Viridian's new Chelsea location: June 25 to July 21, 2002. Juror: Robert Rosenblum, Curator, Guggenheim Museum, Contributing Editor, ArtForum and NYU Professor. Awards: Cash Prizes, Group Show, Continuous Slide Screening for runners-up. Send an SASE for a prospectus to: VIRIDIAN Artists Inc, 530 West 25th St, New York NY 10001 OR download from our web site: www.viridianartists.com



DIRECTORY OF THE ARTS, CCA

Directory of the Arts available from Canadian Conference of the Arts
<http://www.ccarts.ca>

Directory of the Arts is your complete guide to national and provincial arts service organizations, federal and provincial cultural agencies, government departments related to the arts and culture sector, as well as a 'who's who' for Parliament Hill. The 2002 edition offers an updated and expanded list of arts service organizations, tips on how to lobby your MP and contact information for important government members across the country. CCA members \$ 43.00 / Non members \$ 60.00

GRAD INTERNSHIPS, ARTS

Graduate Internships in Arts Administration - We welcome inquiries from prospective internship host organizations in all areas of the arts. Contact Ms. Chen Huang, Internship Coordinator, at the Graduate Diploma in Administration (DIA), by telephone at (514) 848-2744, by e-mail at atcf@vax2.concordia.ca, or by fax at (514) 848-2816. The DIA is a graduate management program in the John Molson School of Business at Concordia University in Montreal.

See also the DIA web site: www.johnmolson.concordia.ca/diadsa

EDITOR/ASSOCIATE PUBLISHER

Publisher of visual books, NYC

Noted independent publisher of visual books seeks an editor/associate publisher to aggressively develop new projects for publication and manage them to completion. The ambit of our catalog extends across media and disciplinary boundaries therefore the ideal candidate will demonstrate a strong interest in 20th-century art history, film, design, architecture, electronic media, and popular culture. He or she should also be fully literate in at least one European language, and willing to work in an open office situation with a small and dedicated team of colleagues. For more information, e-mail ajfournier@thing.net

NEW SITE: The Artist Help Network, US

A new Web site has been created to help fine artists mine resources on career development and career challenges including nuts and bolts issues and personal and creative growth.

The Artist Help Network was created by Caroll Michels, author of *How to Survive & Prosper as an Artist* (Henry Holt & Company, New York).

www.artisthelpnetwork.com carollmich@aol.com

F E E D B A C K

Congratulations on this very stimulating newsletter.
- **Daniele Thomas Easton**
Consul of France in
Philadelphia and Wilmington

This is a great new publication!
- **Mary Hughes, University Art Association of Canada**

Congratulations on a most impressive publication. - **Daniel Hanequand, Artist, Toronto**

This is excellent! How useful and timely - well done!
- **Arlene Kennedy, Director, MacIntosh Gallery**

Count me in, Thanks.
- **Sandra Abma, CBC Radio, Ottawa**

This looks absolutely terrific. Well done!
- **Dr. R. Belton, Acting Dean, Okanagan U. College**

Wow - you have brought your information to the next level. This is definitely worth downloading. - **Terry Prince Arts Consultant, California, USA**

I love the new format! Bravo!! - **Brent J. Luebke, Private Art Dealer, Edmonton**

Letter to the Editor

I will pass ABX on to others... it's an excellent publication.

I was especially interested in your "Culturenet" story ... it seems that web presence and e-commerce are a new addiction in the arts, and your one-page summary of CNet sounds an important cautionary note.

I'm glad you have persevered with ABX. It has an important role to play I think.

Peggy Gale, Toronto

The newsletter

The ABX newsletter is a digital publication (PDF) covering Canadian and international: art business news; art economics; art history; art law/art policies; art trends in Canada and abroad; art dealer and auction news. It is published 11 times a year by the *Arts Business Exchange*.

Postings are **free** to Canadian institutions

For advertising information, visit our web site at www.artsbusiness.com or contact the Editor at editor@artsbusiness.com

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