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# SEPTEMBER 2002

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# SEPTEMBER 2002

# GLOBAL ACCESS TO GALLERIES AND ARTISTS

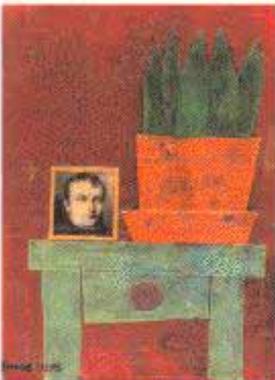


Larry Fredericks Collage 2000

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# E D I T O R I A L

**the events** of 9/11 and their chaotic aftermath had most of us asking "where do we go from here?" In the face of terror threats the only answer was and is to go forward.

In the wake of 9/11 in Canada, art sales, commissioned works stopped. Ad sales dried up. A year later, in spite of a new "crisis" in investor confidence the economy is growing, no one has panicked, real estate sales have picked up and the dire notion of Canada becoming the next district of the US federal reserve has been replaced by the idea, via the CD Howe institute, that the US dollar would be "a poor choice". The Bank of Canada is doing a bang up job.

And Canadian art businesses have pushed on. To mention just a few initiatives being launched this month: Heffel Fine Art Auctioneer in Vancouver is opening a new Toronto gallery/showroom; the Biennale de Montréal promises to be an excellent opportunity for international exchange; and the Jane Corkin Gallery which specialises in photography is opening a second gallery at the new Gooderham & Worts Distillery District.

Billed the Champs Elysees of Toronto, the Victorian Gooderham & Worts industrial distillery complex <http://www.thedistillerydistrict.com> of tank houses, denaturing building, cooperage, rack houses and other buildings currently looks more like 19th century dockside London. The distillery district has been an attractive movie set. 800 movies have been filmed there in the last 10 years including: *Death to Smoochie* starring Robbin Williams; *Blues Brothers 2000* starring Dan Ackroyd and John Goodman; *The Heist* starring Gene Hackman; and this fall *The Man Who Saved Christmas* starring Jason Alexander.

"We never dreamed things could happen this quickly," John Berman, one of the partners of Cityscape Development Corp., said of the progress made since its purchase of the five-hectare property in December. Antique shows, restaurants, jazz and art festivals, condos, shops, artist studios, galleries will soon populate this enormous colourful location.

The first major tenant that Cityscape signed several months ago was Toronto Artscape, a non-profit organization that seeks out low-rent quarters for artists. Artspace has a 20-year lease for 5,574 square metres to house about 50 artist groups and studios as of February, 2003.



The Gooderham & Worts Distillery District in Toronto, is being renovated in phases. This five-hectare Canadian "Champs Elysees" will offer studio space, galleries, theatre, restaurants, arts festivals, condos, shops and more.

**Cover:** Canadian photographer Larry Towell happened to be in NYC on Sept. 11/01. Like so many others that morning, he followed the smoke to the site of the tragedy. He arrived at ground zero just as the second tower collapsed. He took refuge in a store but emerged 10 minutes later and spent the day in the streets taking pictures.

# O B I T U A R Y

Remembering David Bierk (1944-2002, Peterborough, Ont.)

**david** Bierk was an artist, a gallery professional, and advocate for contemporary culture. In brief, he held fast and true to a spirit of the times, but never played into the dominant discourse (bias) of the time. David was committed to "regionality" as the founding director of Artspace in Peterborough (and served in that role from 1974 to 1987), to artists of that region, but always had an inter-regional and international perspective.

In a Globe and Mail article of 7 September 2002, his New York dealer Nancy Hoffman stated, "You could take 25 artists to an art fair, and people would just zero in on David. It's a combination of the cerebral and the sensual. People are just lit up by the work." It was not always so.

I first met David in 1976, on the gallery strip of Hazelton Avenue in Toronto's Yorkville carriage trade district. I was working at The Electric Gallery, David was having a small show at the Nancy Poole studio. It has to be small -- it was a small space. But there was nothing small about his work, nor nothing small-minded about David. I recall him wondering what it would take to 'break into the Toronto scene'? David's image-paintings -- funny, ambitious, audacious -- were not the order of the day, the big abstraction of the day.



David Bierk, *A Eulogy to Light and Life, to Caravaggio and Fantin-Latour*, 2000, oil on canvas, steel  
63 x 120 inches

Our next encounter was at the Art Gallery at Harbourfront in 1980 (now the Power Plant): we mounted the Artspace group show *Reflecting a Rural Consciousness* in the Community Gallery space (how appropriate). David drove that proposition, he drove the truck ... a blue sky and clouds painted on the side. The exhibition was ahead of its urban-consciousness time, but for David, the time was always now. There was nothing pastoral or parochial about the show. He drove that truck to Hallwalls in Buffalo, and (figuratively) to the Canadian Cultural Centre in Paris. He brought the urban world to Peterborough, to Artspace, where many other regional directors would fear to tread, for fear of not giving the people what they want.

David finally found his audience niche in the late 1980s -- his allegorical/appropriation paintings, but more the former than the latter. There were hugely seductive and eminently purchasable. Collectors did, although I suspect often for the wrong reasons -- that they were buying the subject matter, the canon of art history. No -- they owned David's view into the history of art and painting, and indeed what the marketplace contorted. One of those works, from 1989, was a painting of a Picasso painting, and its use as the cover of *Time* magazine for an article proclaiming, "Art and Money, who's winning and who's losing as prices go through the roof." The article was written by Robert Hughes, a

failed painter who made his stir as a pundit who played loose with the facts. David's looseness with facts was the far more interesting story.

What David also found in commercial success was the scurrilous underbelly of the art world: paintings were sold, he was never paid.

Others would have put on the mantle of done-me-wrong, but David learned and moved on. He didn't roll over, but he kept painting. He was persistent and focused. His battle with leukemia did not stop that.

In 1998, I developed an exhibition proposal with Catherine Osborne (by that time, I had moved to Australia). It was to be about the urban mythologies of Toronto, as seen by artists, and titled TO-Figured. Catherine and I decided that we should invite five artists to do work for the show: David was at the top of my list. He agreed without hesitation, even agreeing to consider my curatorial audacity, the subject of that painting. I was in Toronto briefly, in January 1999, and visiting Toronto artist Jim Lahey (at the time, Jim had a studio in David's Peterborough building). David walked in -- Jim had told him -- he drove in from Peterborough. We talked about the painting, and the show, but the real moment was our conversation about other things. TO-Figured finally lost out to art world politics. That painting was never done -- but the idea is still vivid to me.

A day or so after I learned of David's passing, I received a call from friend and artist Alexander Pilis, now living in Barcelona. He was in Toronto, on his way to Saskatoon. It was early morning in Toronto, late evening in Brisbane: I sat on the front steps, talking. Alex reminded me that it was David who supported his proposal for a Brazilian-Canadian exhibition and exchange, where others (other galleries) could not make a decision. The Brazilian portion took place, but the reciprocal event did not, for reasons beyond anyone's control. That Sao Paulo event, in which I participated, was important in opening a new and different cultural and social horizon. So -- by spirit and determination, David was responsible for my own new frontiers.

There are many legacies that people can leave. For an artist, their oeuvre can be enough -- it's hard enough being an artist in an often indifferent world. David created a impressive body of work but did so much more. If he was to be in the game of art, he was going to make sure that it was a good game to play for all.

### **Ihor Holubizky**

David Bierk was born in 1944 in Appleton, Minnesota and immigrated to Canada in 1971. He studied arts at Humboldt State University in California where he received his M.F.A. Bierk has exhibited extensively across North America, and his work can be found in numerous museum and corporate collections including the Art Gallery of Ontario and the National Gallery of Canada. David Bierk lived and worked in Peterborough, Ontario.

The exhibition, *After History: The Paintings of David Bierk*, organized by the Montgomery Museum of Fine Arts in Montgomery, Ala., will be mounted at the MacLaren Art Centre in Barrie, 13 Septempter - 27 October 2002; the Art Gallery of Peterborough, 13 December 2002 - 2 February 2003; and the Macdonald Stewart Art Centre in Guelph, 27 March - 1 August, 2003.

# FISHING FOR ART

web site wins over Martha Stewart Living producer

**an** artist skilled in gyotaku printmaking has won a spot on the Martha Stewart Living TV show in Westport, CT. The episode in which Ray Rich Bliss of Hillsboro, NH, demonstrates a relief printmaking technique with actual fish will air October 8/02.

Bliss, who holds a BA in sociology and MA in counselling, was a high counsellor until 1993. He decided to change careers when he received Artist of the Year award from a local art association. "That helped me decide to go for it." The 52 year old artist's sumi-e paintings and fish prints, a technique practiced in Asia since the 1800s, were selling regularly at five galleries. As well, his rounds of the summer retail art shows had become a money maker.

In the first full year of his art business, sales tripled. From May through December, Bliss set up at 18 outdoor and indoor art shows across north eastern US. Fees at these popular shows hosted by towns or local groups are low at \$35 to \$75. for a weekend. A good day grosses Bliss about US\$2,000.

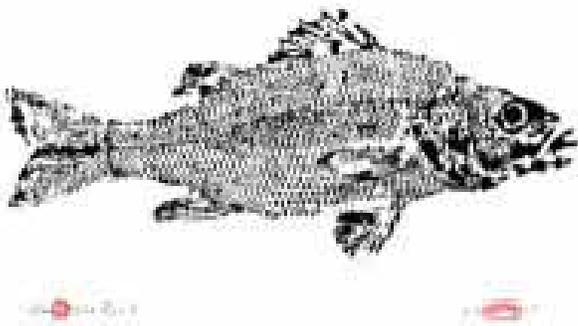
"My prices are reasonable," says Bliss, "Some works are harder to make than others." His prices are based partly on the time he spends on them. They retail for US\$120. to \$475. matted and framed.

He is careful to focus on his market when he chooses to exhibit. He's not "hung up" on labels but he avoids "wood and straw" craft settings preferring a contemporary venue that is upscale enough to draw the right buyers. One of the shops in which he shows accepts only fine craft. "In this setting I call myself an artisan. At the art shows I refer to myself as an artist."

Bliss makes most of his money at the art shows but he also uses a sales rep to expand his retail market. A second rep in the wholesale market seeks licensing opportunities with companies to use his designs on cards, posters, etc. His work, primarily black and white, reproduces well and has been successful in furniture stores, fine gift shops and museum shops.

Bliss also maintains a web site that is basic, friendly and educational. The last was what drew the eye of a Martha Stewart Living TV producer who was scanning the web. He was working on a fish theme show says Bliss, "The guy after me had something to do with fish emollient fertilizer." But most of all, the MSL producer liked the "how to" aspect of Bliss's site. It fit the show.

"Martha was congenial and put me at ease during taping. It was obvious she was a pro at working with people." Bliss signed a contract that might have made another artist "shudder". He gave them generous latitude in using his imagery but did not forsake copyright. Needless to say, Bliss hopes this exposure will increase his sales. Galleries showing his work have ordered additional work before the segment is aired. Bliss works 24-7 as it is, but he's happy to oblige.



Ray Rich Bliss' artwork may be seen at shows throughout New England; at galleries like the Sharon Arts Center in Peterborough (NH), and the League of New Hampshire Craftsmen,s Shop in Concord (NH); or on his website at: [www.conknet.com/~r\\_rich/gyotaku.html](http://www.conknet.com/~r_rich/gyotaku.html)

His appearance on the Martha Stewart Living TV show will air Oct. 8 (subject to change).

# PROTECTED ART SALES

US courts decide what is art and what is trinket

**artist** and conspiracy hunter Robert Lederman has duked it

out since 1994 with former Mayor Giuliani and now Mayor Michael Bloomberg over the treatment of NYC street artists. In the process he has forced the courts to distinguish between art and non-art between what is protected by freedom of speech and what is mere trinket.



Artist Robert Lederman, arrested here in 1998, has been confined several times during his fight against a NYC policy forcing artists to buy permits to sell their work on sidewalks.

Lederman has launched a new suit against former mayor Giuliani alleging false arrest.

For more info on Lederman and his art: [baltech.org/lederman/](http://baltech.org/lederman/)

For years Lederman has tirelessly churned out provocative essays. These vociferous and articulate e-mailed missives about his battle for street artists against a NY City permit law have seen play in major US papers. Recently, Lederman has also written "Top 10 Lies About West Nile Virus" and circulated allegations that Nazis infiltrated the CIA after WWII.

Lederman, 51, grew up in Brooklyn and has made a living selling his art on the street since 1962. In the 1990's, Lederman created ARTIST (Artists' Response to Illegal State Tactics) to protest a city policy forcing artists to buy a permit to sell their wares on sidewalks. Artists who ignored the permits were arrested and their work confiscated. Lederman who was arrested in 1997 and 1998 became infamous with his "protest paintings" of Giuliani as Hitler. The images by this self-taught painter have made it into major US publications including the NY Times.

In 1996, Lederman et al. took the city to court. In 2000, a Federal Appeals Court ruled that artists' rights to create, display and sell their works are protected by the First Amendment. The Court went into detail about what constituted expression. Here is an excerpt:

Visual artwork is as much an embodiment of the artist's expression as is a written text, and the two cannot always be readily distinguished... Furthermore, the street marketing is in fact a part of the message of appellants' art. As they note in their submissions to the court, they believe that art should be available to the public. Anyone, not just the wealthy, should be able to view it and to buy it. Artists are part of the "real" world; they struggle to make a living and interact with their environments. The sale of art in public places conveys these messages... Courts must determine what constitutes expression within the ambit of the First Amendment and what does not. This surely will prove difficult at times, but that difficulty does not warrant placing all visual expression in limbo outside the reach of the First Amendment's protective arm..." Lederman et al v City of New York <http://www.laws.findlaw.com/2nd/9590890.html>

Lederman writes that while we might see little expressive value in the decorative earrings, clothing, trinkets for sale on the sidewalks of West Broadway, it is not up to us to decide it seems.

"The ruling said it was up to the courts to decide what is or is not expression. That means it is not up to street artists, City Council members, landlord groups or the police."

# LOVING ART INTELLIGENTLY

Nfld & Labrador develop a much needed arts policy

**arts** communities in Newfoundland & Labrador represented by

the Association of Cultural Industries (ACI) and Association of Heritage Industries (AHI) have developed a cultural policy that they hope will harmonize the functions of government with the needs and work of the people. Common goals and a strategic, long term plan would enhance the success of what has become a highly progressive cultural sector in the province.

The Association of Cultural Industries of Newfoundland and Labrador was established in 1998 to serve as a strong voice for artists and cultural workers of Newfoundland and Labrador and to encourage the wise growth and promotion of the province's cultural industries.

[www.aci.nfld.net](http://www.aci.nfld.net)

The Cod Moratorium of 1990 was a catalyst for increased cultural activity. Out-migration and decline was met by a desire to preserve community identity and something of the "old ways". A paper by Frank Fagan of ACI and Jerry Dick of AHI presented at the Atlantic Cultural Spaces Conference in May/02 reveals that the last decade has seen a 28% increase in employment - an estimated 7,000 new jobs in the arts and a \$300 million economic annual "impact". Film, music, publishing and theatre have led the way. The *Shipping News*, though produced off island, drew attention to the province and its culture. Community museums have increased from 65 in the early 1990s to more than 130 today. This figure exceeds that for the rest of Atlantic Canada combined.

Real estate has benefited from this climate - there is an active market for residential heritage properties in St. John's as well as summer homes in old outport houses in eastern Newfoundland. The hospitality sector has also expanded in the wake of this resurgence in the arts.

In the development of their cultural policy, Phase I of which is now with provincial cabinet, conflict seems to have arisen between professional and non-professional factions of the sector. Economic imperatives have clashed with "quality and standards". Amateur groups without the "professionalism" to manage their resources or "to deliver a high quality product" says the paper, are competing for financial aid with professional artists and companies:

This can serve to undermine the professional standing (and incomes) of the cultural professionals who work within the industry. Does it make sense to fund non-professionals when professionals have a greater chance of creating and maintaining viable arts projects?

In spite of this and other irritations on the road to a workable policy, the AHI and ACI are keeping their eyes on the ball. Working the media to draw support for their policy work, the AHI staged a presentation using an actor in the role of Newfoundland's past premier, Sir Robert Bond. Bond quoted from Moses Harvey who, in 1885 inspired the people:

A knowledge of the changes, struggles and sufferings through which the country [Newfoundland] has passed, cannot fail to be of deep interest to its... young, on whom the hopes of the future largely depend. Before they can love [Newfoundland] intelligently they must acquaint themselves with hits history.

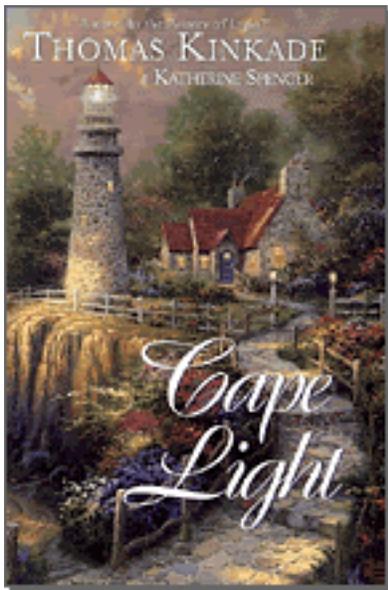
# A R T B U S I N E S S

## news briefs

### LAWSUIT ALLEGES MARKET SATURATED WITH KINKADE PAINTINGS

MINNIAPOLIS - A number of US galleries are taking the licensing agency of Thomas Kinkade to court, according to a *Star Tribune* report. About 10 dealers of Kinkade originals and reproductions allege that Media Arts Group, the publicly traded company that sells the "Kinkade lifestyle brand", has allegedly saturated the market with the artist's works and sold them on cable television at lower prices.

Kinkade has had a successful art business based on dreamy paintings of innocent, village life. His popular images depict peaceful streets, glowing homes, happy families. In addition to dealers licenced to sell his original works and published reproductions, calendars, linens, mugs, and cards, Kinkade is reported to have deals with Hallmark, a cable shopping channel and La-Z-Boy. The artist has also recently licenced his image and name in the design of 10 planned California communities grouped on 1,300 acres: the Village of Hiddenbrooke where people "Get Away, Every Day". And finally, boldly going where no artist has gone before, Kinkade has published his first novel, *Cape Light*. Panned as "vapid, money grubbing kitsch" in a Salon.com review last March, the novel is set in the same dreamy escapist, east coast life that has made him famous. But if the novel, dubbed "cultural prozac" for traumatized readers, is as popular as his paintings he will have a palpable hit.



American painter Thomas Kinkade published his first novel based on the dreamy life he portrays in his popular paintings.

Dealers of Kinkade artworks and reproductions go through TKU or Thomas Kinkade University for one week. There they learn about inventory, management, marketing art and other aspects of art business. Dealers sell Kinkade works from about \$700. for reproductions to \$400,000 for originals.

Some dealers spoke out last year when Media Arts began to sell Kinkade products at discounts on cable TV. The discount works are allegedly different and of lower quality. Problems arose, however, when some clients allegedly began to demand their money back on what appeared to be overpriced artworks.

The first trial has begun in California.

### DEMOGRAPHIC TRENDS - OVERVIEW REVEALS HOME ENTERTAINMENT TECHNOLOGY ABSORBS CANADIANS' LEISURE TIME

OTTAWA - A 2002 Canada Council *Overview of Key Demographic Trends* indicates that aging baby boomers have yet to translate their increasing

leisure time and incomes into opportunities for the arts. The good news is that overall spending on cultural activities from buying the newspaper to visiting the museum has increased per household. However, it still seems that in general Canadians prefer to stay home in their slippers and enjoy a surround sound cable movie than drive into the city for live theatre.

Audience participation rates between 1992 and 1998 for performing arts events have generally declined [that is, a shift in percentage points for participation rates in each category; the percentages do not represent an increase or decrease in the percentage of the total population participating in the activity.] Attendance at theatre has decreased by 4.1% to 19.9% and symphony has seen a similar decrease. Opera has decreased by 1.4% to 3%. Other areas such as dance and choral music have increased slightly to 6.8% and 6.6% respectively.

It has been expected that the growing number of seniors would benefit the arts (from volunteers to art purchases). Between 1995 and 2000, the pop of 65+ grew by 10% to 1,136,889 (in contrast the pop under 15 decreased by 2% now 2,049,140). Seniors have about 8.5 hours a day in leisure time. However, so far this crowd has not chosen to increase their arts attendance.

In addition to the aging Canadian population another important trend with the potential to impact the arts is immigration. Will the shift in immigrations from Europe to Asia and the Middle East (at three times the growth rate of the Canadian born pop) affect both audience and the art produced? This demographic trend prompts questions but no predictions in the *Overview*.

Another demographic which held potential for increased arts attendance was Canadians with university education, comfortable incomes and fewer (1.5) kids per household. Surprisingly, this group does not have any more free time than they did 10 years ago. This is attributed largely to rising numbers of lone parent households and the extensive use of technology at home.

Figures reveal that all Canadians -- about 31 million of us -- spend 36% of our free time (totalling 5.5 hours a day) watching TV and 31% of it socialising. 8% of our free time is spent enjoying sports, 6% of it reading, 6% in volunteer work, and 3% at the movies. The balance of our time is unspecified in the overview although Nintendo comes to mind as a possible time filler.

Still, some interesting figures are available on the annual increase in visits to the art museum. Of those polled, 19.3% in 1992 visited a public space in the last year while 22.1% attended in 1998. There was a slight increase in attendance at the commercial gallery from 8.3% to 8.5% in '98. Historical sites saw an increase of 5.7% from 26.7% to 32.4%. A healthy increase was observed in those who do fine art, up 2% from 9.6% to 11.6%. Craftwork is up marginally from 29.1% to 29.3%.

Canadians spent, per household, 2% of their annual budgets or \$1,230. on cultural "goods and services". This area of spending is an aggregate of many things including, magazines, textbooks, CDs, film processing, cable fee, library late fees, antiques, art, et al. The single largest area of spending on cultural goods and services was on cable and satellite

services at 25% of the budget or \$307 annually. Another 32.5% was spent on "cultural equipment" including VCRs, radios, cameras, musical instruments, art materials and the like. Home entertainment sales came out the big winner in the Canadian cultural arena: 99% of us have colour TV, 73% cable, 65% a CD player, 88% a VCR, 45% a home computer and 25% have Internet.

### MONTREAL BIENNIAL - 37 ARTISTS FROM 13 COUNTRIES

MONTREAL - The 3rd Biennale de Montréal of international art this month will draw attention to the role of academics, government and dealer in supporting the sale of select art. The sophistication of choice in the 37 artists representing 13 countries lends prestige to the city in which the spectacle is to be held.

The Biennale was commissioned by Claude Gosselin, Director of the Centre international d'art contemporain de Montréal (CIAC) and former Chief Curator of the Montreal Museum of Contemporary Art. The CIAC, a non-profit organisation, ran the annual Les Cent jours d'art contemporain de Montréal from 1985 to the mid 90s. This annual spectacle evolved into the Biennale in 1998. The CIAC presents other visual arts exhibitions such as *Growth and Risk*, an exhibition of 13 Quebec artists which was to open on Sept. 13/01 in the Courtyard Gallery of the World Financial Center in NYC. Staff of the CIAC and artists were in NYC on 9/11 but returned safely to Canada.



Fabien Verschaere  
*Duck as Jesus*, 2002  
Watercolour on paper  
42 x 29,7 cm  
Courtesy: Galerie Michel  
Rein, Paris

Work by Verschaere and 36 other international artists can be seen at the Biennale de Montreal (Sept. 26 through Nov. 3, 2002).

[www.ciac.ca](http://www.ciac.ca)

Partners in the Biennale include government agencies and departments from all levels of government including the Societe des evenements majeurs internationaux, Ministere de la Culture et des Communications du Quebec, Canadian Heritage, the Canada council, Dept. of Foreign Affairs, the Conseil des Arts de Montreal. The Association Francaise d'Action Artistique in France, Consultate Genral of Germany, British Council in Canada, consultate General of Mexico in Montreal, the Royal Netherlands Embassy. A raft of Private partners include Hyrdro Quebec, Banque nationale, PACART, Quebecor, Canadian Museums Association, Le Devoir, ARTV.

The 37 participating international artists selected by Gosselin are from Germany, Argentina, China, Canada, the United States, Finland, France, Italy, Japan, Mexico, Norway, the Netherlands and Switzerland. They are almost all paired with commercial gallery. Kiki Smith from the USA is paired with Galerie Rene Blouin in Montreal. John Scott is with SPIN Gallery in Toronto.

The title of the Biennale is "Life is life!" drawn from the philosophy of stoicism. The theme of "Pleasure, Passion, Emotion" is an expression of hedonism. The poetic polarity and resulting tensions in the artwork forms the basis of a formal discussion in October (see [www.ciac.ca](http://www.ciac.ca)) led by Michel Onfray.

The Biennale runs from Sept. 26 to Nov. 3, 2002. Much of the activity will take place in Old Montreal at Cité Multimédia on Prince Street.

# ARTIST ON THE MOVE

Larry Towell

A global perspective in small town Ontario

Heather Fraser, ABX Canada

The flat landscape in and around photographer Larry Towell's birthplace, Chatham, Ont. is a patchwork of farms. Generations of landworkers have suckered tobacco, harvested corn, beans and picked tomatoes for the

Libby's plant. When Towell married, he too worked the land starting off with nothing but a Rototiller and a chain saw. For extra money, he taught music at a local college. They made ends meet, eventually settling on a 75 acre farm.



In 1988, Towell sent his photos to the Magnum agency in NYC. Remarkably, on the strength of this work he was quickly invited to join the exclusive cooperative. Magnum was started in 1947 by, among others, Henri Cartier-Bresson and Robert Capa. Towell, now 49, is the only Canadian at Magnum and Magnum is Towell's

only agent. It provides prestige, income, the critique by his peers. Their NY office syndicates his work to the 22 plus Magnum outlets and agents worldwide.

Larry Towell. *World Trade Center Attack.*  
USA. NYC. 9/11/2001.

Firemen and police going into Ground Zero right after the 2nd tower collapsed following the attack on the World Trade Center. A black minister stands dazed in the streets, in shock from the events of the day, while people work around him.

Copyright Larry Towell /  
Magnum Photos

Towell works on long term projects released as photo essays and books -- his 10 year study of the migrant Mexican Mennonites will be out shortly in book form. He also takes assignments as he has done in Latin America. His photographic essays appear regularly in European and American news magazines but it is rare to see them in Canadian publications. The *Globe and Mail* published a 9/11 series last October. He is currently working on his 9th book, *Family Album*, a collection of images of his own family. Towell has won numerous awards including the Roloff Beny Photography Book Award and the World Press Photo of the Year Award in 1993 and 1994.

Towell's black and white photos published in *Then, Palestine (1999)* and *El Salvador, (1997)* are intense and haunting. Palestinian farmers who lost their land in 1948 became militant. Their descendants, boys at the Gaza strip in 1993 shoot toy guns in the air. Farmers whose land was appropriated in El Salvador became rebels. In post-Civil War (1979-82) El Salvador, their ragged children scavenge garbage from land fills. Towell views "growing landlessness" as a source of conflict and familial tragedy. "In the 1990's over 90% of war casualties have been civilian." Towell has observed.

It is a long way from Chatham to Gaza City. Towell has seen more than most of the human condition. A new concern for the photographer is globalisation. "The effect of global economy is just coming to the surface," Towell asserts ominously. "Anti-globalisation really started on 9/11,"

On Sept. 10, 2001, Towell was at Magnum in NYC. He stayed overnight in Soho, a ten minute walk from in towers, Towell like many others followed the smoke. He arrived at ground zero just as the second tower collapsed.

"A black tornado rushed down the street towards me." Towell ran to a store and pushed on a door the wrong way. "A guy inside kicked it open for me. I ran inside then everything went as black as midnight."

Towell found a drywall mask and ten minutes later was out taking photos. He spent the day in the streets.

A slide show of photos from 9/11 by Magnum members is available at:  
<http://www.magnumarchive.com/c/htm/Pa.aspx?E=29YL53ZAM52H>



# I S L A N D A R T

## From Gauguin to global

by Sarah Venable, special to ABX in Barbados

Gauguin's output from French Polynesia created an enduring myth about the simple pleasures of painting on a tropical island. But behind every grand illusion there is a mundane reality with its own complications. This is certainly true for the artists of Barbados, a modern "island paradise" in the southeastern Caribbean. Contrary to popular belief, the presence of palm trees does not automatically confer leisure time to lounge beneath them! Whether peddling paintings on the beach or constructing

installations for a biennale, most artists struggle here too.



Corrie Scott, Blackbird I & II, 16"by10" acrylic on canvas.  
CorrieScott©2002  
Sold last month. Visit [mysite.freerve.com/corrieart](http://mysite.freerve.com/corrieart)

Visit the Barbados Arts Council:  
[mysite.freerve.com/BA\\_CNews](http://mysite.freerve.com/BA_CNews)

A population of nearly 269,000 and visitor arrivals of over one million a year are numbers which translate into a viable market for the arts. However, it is the performers whose value is most demonstrable in a primarily tourism-based economy. Music and dance routinely feature in cultural festivities and as entertainment at hotels. Meanwhile, *soca*, an exuberant and exportable form of calypso, gets the lion's share of private sector support and public sector resources

allocated to the "culture industry".

The visual arts have been slower in establishing their importance, largely due to colonial realities which held sway until independence in 1966. Even afterwards, various inequalities have continued to affect Barbadian artistic development, aspirations and expressions.

Still, there is increasing appreciation for the visual arts, attested to by the number of galleries (seven, on an island of only 21 x 14 miles) and other dedicated exhibition spaces in banks and restaurants. A growing number of paintings can also be seen in corporate or government settings, and several hotels have opted to decorate using original, locally-produced works rather than lathering their walls with generic tropical prints. One such hotel has a collection that rivals that of any Barbadian public institution or individual collector, and another provides a catalog for its guests, who may purchase works from their walls. There is even a dentist whose stylish office doubles as a gallery, complete with proper openings for shows.

Local collectors/curators too have an impact, having started to do for some of their artists what Selden "Where Art is Joy" Rodman did for Haitian art. In addition, the nascent Collectors, Club both reflects and enhances the growing appetite for art in Barbados.

Government talk has been good, but its actions ambiguous. It has commissioned a few public statues and murals. An art and craft complex has been erected, and another is in progress, but buildings are not businesses. A national collection in a national gallery has been touted for years, but politics (on many levels) tangle the process.

Other groups and institutions also aid the visual arts more. For over forty years, the Barbados Arts Council has exposed talent both old and new. Unfortunately, it operates with minimal government funding -- not even enough to cover the rent. Steered by a volunteer executive group, the BAC generates additional income through commission on art sales in its gallery. The Barbados Community College provides instruction in both graphic and fine arts. Graduates in the former field zoom into commercial art. Those with BFA's rarely enjoy the luxury of pursuing that field alone; they tend to go into teaching, design, or gallery work. The National Cultural Foundation provides art and crafts instruction in community settings, operates a gallery, and sometimes assists in sending work abroad.



Tourism is responsible for most art export from Barbados, and has had a huge effect on the type of art that is produced. Since both tourists and typical Barbadian buyers tend to prefer local scenery, these nostalgic, romantic, and sometimes whimsical visions have come to dominate the galleries. There are, of course, exceptions.

Most notable among these are the mavericks whose works defy local convention and express concerns that are more personal, societal or intellectual. Numbering about two dozen, these artists have held or participated in exhibitions in the Caribbean, South America, the US, England, Europe, and in one case, Singapore. Not to be overlooked are the Barbadians who have scored gold at the Santo Domingo Biennale, and the odd local participant in the annual Salon des Independents in Paris.

Sarah Venable,  
*Veni Vida*,  
Acrylic on  
canvas, 2002.

Considering Barbados, tiny size, its distance from major markets, and that it wasn't until the 1940s that Barbadian painting began to emerge, this isn't bad at all. The future looks even better.

#### **About the writer**

Sarah Venable was reared in three continents, and spent most of her adult life in New York City. A move to the Caribbean in 1992 gave her both the opportunity and the need to resume painting after a long hiatus. At first, her portraits served as barter for seafood and other necessities. Since then her more varied work has sold to private collectors in the Caribbean, the US, Europe and Australia. Sarah served for five years on the executive of the Barbados Arts Council. She also teaches art to children, runs the Open House Programme for the Barbados National Trust, writes for numerous magazines and somehow finds time to snorkel.

# I N F O R M A T I O N

## Exchange with the Arts Business Community

Send your announcements to [editor@artsbusiness.com](mailto:editor@artsbusiness.com)

### SCULPTURE COMMISSION, SC

Deadline: January 3, 2003. The Cultural Council of Richland and Lexington Counties seeks submissions for a public artwork to be installed at the EdVenture Children's Museum in Columbia, SC. The budget for the piece is \$50,000, including all transportation and installation costs. The placement of the commissioned sculpture is adjacent to the main entrance, and the purpose of the work should be to spark the imagination of the young visitors. For more information, contact Scott Lindenberg, Cultural Council, 1728 Gervais St., Columbia, SC 29201; 803/799-3115; fax: 803/252-2787; [sclinden@bellsouth.net](mailto:sclinden@bellsouth.net).

### ACADEMIC FELLOWSHIPS/AWARDS FOR CANADIAN WOMEN

Deadline: Nov. 1, 2002.

Founded in 1919, The Canadian Federation of University Women, is a voluntary, non-profit, self-funded bilingual organization of over 10,000 women university graduates. Members belong to 122 clubs in every province in Canada. CFUW/FCFDU is one of the 71 member affiliates of the International Federation of University Women (IFUW/FIFDU) and its 180,000 members. CFUW/FCFDU is a Non-Government Organization in consultative status with the United Nations (ECOSOC).

Visit [www.cfuw.org](http://www.cfuw.org) to learn about this year's Fellowships and awards for the academic year 2003-04. Completed applications must be sent to CFUW Head Office POSTMARKED on or before Nov. 1/02.

### ART, SCIENCE AND TECHNOLOGY FUNDING PROGRAM

Deadline: Jan. 31, 2003

Daniel Langlois Foundation for Art Science and Technology

The Daniel Langlois Foundation for Art, Science and Technology is a private non-profit organization whose scope of activity is international.

**THE RESEARCH GRANT PROGRAM FOR INDIVIDUAL ARTISTS OR SCIENTISTS**  
Through this program, the Foundation offers grants to individuals making an exceptional contribution to advancing knowledge at the crossroads of art, science and technology, or to individuals whose project is highly original or innovative. This assistance is intended to support individuals in their research, their experimental work and the development of their projects.

For details visit: [www.fondation-langlois.org/e/programmes/program\\_ind.html](http://www.fondation-langlois.org/e/programmes/program_ind.html)

## **ASAP - SURVEY ON ARTISTS**

The New York Foundation for the Arts is conducting a review, with support from the Tremaine Foundation, of the utility of its information services for individual artists. This survey is designed to assess the information needs of artists of various backgrounds and disciplines at various stages in their career development, and to identify the best means for making that information available to them. All personal information collected through this survey will be kept anonymous and private. The information you provide will help ensure that NYFA's future plans reflect your artistic needs and interests. Your thoughts and opinions are very valuable to us. Please take a few minutes to complete the survey online: <http://intercom.virginia.edu/SurveySuite/Surveys/NYFA>.

## **2003 SUNDANCE ONLINE FILM FESTIVAL ANNOUNCES CALL FOR SUBMISSIONS**

Deadline: Sept. 27, 2002. The Sundance Institute announced submission details for the 2003 Sundance Online Film Festival. For the first time, entry forms can be completed online at the official Sundance Institute website at [www.sundance.org](http://www.sundance.org). Submissions for this year's Online Film Festival must be received no later than September 27, 2002. The 2003 Sundance Online Film Festival will launch in December 2002 at [www.sundanceonlinefilmfestival.org](http://www.sundanceonlinefilmfestival.org) and conclude at the end of the 2003 Sundance Film Festival, which runs January 16-26, in Park City, UT.

The Sundance Online Film Festival is open to mixed media projects created for exhibition on the Internet that use the latest innovative techniques for creating entertainment-based computer programming. Films selected to participate in the Sundance Online Film Festival will be viewable online for thirty days. All participating works are eligible to win the Sundance Online Film Festival Audience Award. Additionally, an award will be given to a film in each category: Animation, Live Action, and New Forms.

For complete information regarding film eligibility, entry rules, or an application form for the Sundance Online Film Festival, go to [www.sundance.org](http://www.sundance.org) or contact the Sundance Institute at 310.360.1981, [online@sundance.org](mailto:online@sundance.org), or 8857 West Olympic Blvd., Suite 200, Beverly Hills, CA, 90211-3605. Application forms must be completed online at [www.sundance.org](http://www.sundance.org) and accompanied by \$25 submission fee.

## **ART HISTORY FELLOWSHIP**

Deadline: Nov 30, 2002. Art History fellowship for doctoral students at the dissertation level. Must be a US citizen. Amount varies. For more information contact: Samuel H Kress Foundation, 174 E 80th St, New York NY 10021 or 212-861-4993

## **PUBLIC ART COMMISSION, SC**

Deadline: Jan 03, 2003. Site-specific commission for children's museum. \$50,000 for a permanent exterior piece of art. Sculpture and kinetic designs encouraged, especially those that incorporate water.

Send submissions with SASE for return to:  
Cultural Council, 1728 Gervais St, Columbia SC 29201  
or contact 803-799-3115 or sclinden@bellsouth.net

## **ARTISTS IN THE CLASSROOM, ONTARIO**

ASAP - The Greater Essex Count District School Board invites applications from professional artists in the fields of dance, drama, and literary arts to participate in a partnership with classroom teachers entitled Learning Through the Arts. Call 519-255-3279 or [www.ltta.ca](http://www.ltta.ca)

## **GALLERY ADMIN POSITION, TORONTO**

ASAP - Experienced Administrative Gallery Position Available Immediately. Contact Miriam Shiell @ 416-925-2461 or gallery email [fineart@miriamshiell.com](mailto:fineart@miriamshiell.com)

## **CALL FOR EMERGING ARTISTS**

Deadline: October 30, 2002. New York City - Emerging Artists 2003, 13th Annual Competition for exhibition at New York City's Limner Gallery and \$9000 awards. For a prospectus EMAIL at [slowart@aol.com](mailto:slowart@aol.com) PRINT at <http://members.aol.com/slowart/emerge.htm> OR send an SASE to: SlowArt Productions, 870 Sixth Av, New York NY 10001

## **CALL FOR ENTRIES**

Deadline: Oct. 31, 2002. The Art Department of Sinclair Community College is seeking proposals for the 2004 exhibition season. SCC has three separate, professionally designed galleries, including one dedicated to photography-based media. Exhibits are scheduled on a four to six week rotation. Sinclair provides return shipping or an honorarium to defray return travel expenses. For examples of past exhibits, visit and check out the Art Department website. For further information, contact [cindy.tiedemann@sinclair.edu](mailto:cindy.tiedemann@sinclair.edu) Send 10 slides, a slide list with sizes and media, a resume, artist statement, and SASE to: Cindy Tiedemann, Gallery Coordinator, Sinclair Community College, 444 West Third St, Dayton OH 45402-1460

## **SYMPOSIUM, PARIS (PROFESSIONAL DEVELOPMENT)**

Artmedia VIII - Paris -- from "Aesthetics of Communication" to Net Art  
November 29th - December 2nd 2002

International symposium organized by Mario Costa, Fred Forest & Annick Bureaud under the umbrella of the Università degli Studi di Salerno, Dipartimento di Filosofia <http://www.olats.org>  
Centre Français du Commerce Extérieur, 10, avenue d'Iéna, 75116 Paris

The conference Artmedia VIII bases its reflection on the presupposition that technological communication at a distance functions as a driving force in transformations to our world.

### *SOME* Topics & Participants:

History of an Aesthetics of Technological Communication

Moderator: Frank Popper

With : Louise Poissant, Natan Karczmar, Fred Forest, Louis-José Lestocart

Form and Event in the Networks

Moderator : Derrick de Kerckhove

With : Mario Costa, Mariapaola Fimiani, Edmond Couchot

Video Games and Hybrid Arts in the Networks

Moderator : Louise Poissant

With : Timothée Rolin, Bruno Samper, Bruno Beusch & Tina Cassani, Gilbertto Prado

Net Art in the Museum Context, Commercial and Institutional Circuits in Times of Globalization

Moderator: Pierre Restany

With : Steve Dietz, Benjamin Weil

Panel and discussion with : Steve Dietz, Benjamin Weil, Jemina Rellie

Architecture, Urban Design and Communication Technologies

Moderator : Anne Cauquelin

With : Pierre Lévy, Luc Courchesne, Anolga Rodionoff, Maurizio Bognini, Olivier Auber, Mit Mitropoulos,

## **FLORIDART IN STATE BUILDINGS PROGRAM**

Deadline: Sept. 20, 2002. Florida's Art in State Buildings Program is currently advertising 11 new public-art projects with next submission deadline 5 pm, Friday, September 20, 2002 for BR-308 Florida A&M University School of Architecture. The art budgets range from \$4,360 to \$100,000, and the various art selection committees are searching for a wide variety of art, from existing 2D interior artwork to large-scale indoor and/or outdoor commissioned works. For more information and to receive the descriptive booklet April 2002 Call to Artists, which is also posted to the website <http://www.dos.state.fl.us/dca>, contact Lee Modica, Art in State Buildings Program, Division of Cultural Affairs, 1001 DeSoto Park Dr., Tallahassee, FL 32301; 850/487-2980, ext. 116; fax: 850/922-5259; [lmodica@mail.dos.state.fl.us](mailto:lmodica@mail.dos.state.fl.us).

# E N D N O T E S

## E-mail

I want to thank you for sending an ABX newsletter. It is very interesting. There is much useful information for me. I would receive your next issues with great pleasure.

Giorgi Revazishvili  
Visual artist  
Rep. Of Georgia, Tbilisi

Thank you. Congrats on a timely concept.  
Ruth Abernethy, USA

Thanks for including the Drive-Thru Art Gallery in your July ABX. Many of the area artists involved are pumped from the recognition, and it was great to see the project acknowledged by colleagues. Thanks again!

Rod Demerling, Director/Curator  
Lynnwood Arts Centre, Simcoe, ON

Long overdue...brilliant

Joane Cardinal-Schubert, Artist/Curator, Calgary

I am an artist on Vancouver Island and enjoyed the article on Chemainus. It has been a busy summer at the local shows but it has also been a tough year. People are just not buying art. Artists and artisans say even in events that draw larger crowds people are not buying or if they do it is small ticket items. This year started out strong but is probably going to be our worst year yet. I am working harder than I have ever done to make a living but I wouldn't trade it for all the world. I love being able to work at a life long dream at last and it is well worth the growing pains. The response to the work has been very positive and as we become known my hope is to sell right from the studio. Keep on sending those informative newsletters.

April Lafferty, Artist, Vancouver Island

## The Magazine

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 non-profit institutions.

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### The team

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SEPTEMBER, 2002

