

# ARTS BUSINESS EXCHANGE



OCTOBER 2002

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# OCTOBER 2002

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# O C T O B E R 2 0 0 2

# GLOBAL ACCESS TO GALLERIES AND ARTISTS



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## Figures

released by the Art Sales Index show that sales of fine art at auction in the US and the UK (at 44% of the market and 33% respectively) have fallen for the period Aug 1 2001 to 31 July 2002 by 13.32% ([www.art-sales-index.com](http://www.art-sales-index.com)). Blamed for the difficult season are Sept. 11, a rollercoaster stock market and international tension. As well, a diminishing supply of blue chip works has frustrated buyers. Either happily stored in museum vaults or tucked away for a rainy day, these international works are not finding their way to auction. Total sales for the season the world over have dropped from US\$2.64 billion at this time last year to US\$2.35 billion.



Guido Molinari, *Abstract Composition* (7.5 x 6.7 feet, acrylic on canvas, 1967) sold in 2000 at Joyner Fine Art for \$34,500. Photo courtesy Heffel Fine Art Auction House.

**Cover:** Bruce Mau Design. *Stress*, a multi-media installation about the limits of the human body, 2002. Courtesy Bruce Mau Design.

Sales of Canadian art, however, have increased sharply. The Canadian Art Sales Index compiled by Anthony Westbridge in Vancouver ([www.artstats.com](http://www.artstats.com)) concludes that "2001/02 was the best yet!" The market has advanced for six consecutive years and the "current season could produce as much as \$28 million in Canadian art sales". The season for 2000-2001 came in at about \$21,800,000. Westbridge anticipates a 28% increase in total sales for 2002.

A handful of paintings has made up about 60% of this season's total so far; works by Kane (\$4.6 million), Harris, Carr, Carmichael, Cullen, Kriehoff, and Riopelle (\$1.3 million). Outside of this club, works by respected Canadian artists appreciate and sell at a fair rate.

Guido Molinari's (b.1933) *Abstract Composition* (7.5 feet x 6.7 feet, acrylic on canvas, 1967) sold in 2000 at Joyner Fine Art for \$34,500. If the original retail price was around \$1,000, the work appreciated an average of 12% a year over 33 years. The initial buyer made a sound investment providing he held on to the work for that long.

Jack Bush's (1909-77) acrylic on canvas (42 x 32 inches, 1967) *Slight Lean* sold at Joyner's in 2000 for \$32,200. If this painting was originally purchased for around \$7,000, it appreciated 4.75% on average a year over 33 years. In the last half of his career, Bush was taken under the wing of renown US critic Clement Greenberg. Bush's lyrical abstract paintings were widely exhibited and collected in Canada.

Holding up a dramatic advance in the secondary market for Canadian art experts say has been the limited resale histories for many works -- buyers are hesitant to go where no one has gone before. However, there are indications that this trend is breaking. David Silcox of Sotheby's Canada commented to ABX that "new collectors" are emerging with an interest in modern works of the 1950s and 60s. For this new breed of youthful buyers Painters 11 is historical.

It all amounts to good news here at home. Once called the best deal for your art enjoyment dollar Canadian works may become the best investment if current conditions continue.

# BEAUTIFUL EXPERIMENT

George Brown College and Bruce Mau Design launch new post-graduate design program

## the school of Design at George Brown College and

Bruce Mau Design have announced a one-year post-graduate design initiative. The Institute without Boundaries, to be located at the Bruce Mau Design studio, will be the first Canadian college post-graduate design program to offer a public-private model of education that addresses the market need for multi-disciplinary designers.



Each year, the Institute will select 8-12 applicants from an international pool who will study full-time at the Institute without Boundaries for twelve months. Students are expected to have a minimum of an undergraduate degree, college diploma or equivalent experience, and will be drawn from a diverse range of backgrounds including designers, artists, writers, photographers, engineers, scientists, new media developers, filmmakers. Through daily exposure to the methods and practices of the Bruce Mau Design studio and its international partners, students will engage in the fullest range of creative practices, from research and writing, to photography, filmmaking, design in myriad media, production and project management.

Bruce Mau Design, created *Stress*, a powerful multi-media installation at Toronto's Power Plant earlier this year.

The Institute without Boundaries at the Bruce Mau Design studio is a public-private model of education. The program offered in conjunction with George Brown College directly addresses the market demand for multi-disciplinary designers.

<http://www.institutewithoutboundaries.com>  
institutewithoutboundaries@gbr  
ownc.on.ca

*Massive Change*, a manifesto on the future of design, will be the first project of the Institute without Boundaries.

Engineered as a questioning discursive project, *Massive Change* maps the new territories of design practice, from the built environment to radical experiments in transportation technology, revolutionary materials, energy economies, information economies, software, and living organisms. *Massive Change* delineates both the utopian and dystopian possibilities of a world where the dominion of design has extended to the realm of nature.

*Massive Change* will embody a travelling exhibition commissioned by the Vancouver Art Gallery, a book published by Phaidon Press, a 13-part television series, web-based projects, public events, and products.

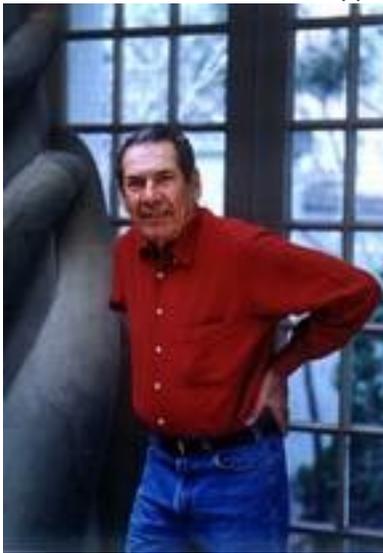
Since its inception in Toronto in 1985, Bruce Mau Design has gained international recognition for cross-disciplinary work. The studio provides expertise and innovation across a wide range of projects: identity and branding, research and conceptual programming, print design and production, environmental graphics, exhibition design and product development. BMD collaborates with some of the world's leading architects, artists, writers, curators, academics, entrepreneurs, businesses and institutions. Recent projects include: a design and branding strategy with Canadian retail giant Roots; *Tree City*, a project to transform Downsview Park in Toronto; *STRESS*, a multi-media installation about the limits of the human body; and *Puente de Vida*, the development of a museum of biodiversity in Panama City.

# ARTISTS' HEALTH CENTRE

health centre for Canadian artists opens for business

**a unique** health care centre for artists of all disciplines will open officially on November 6, 2002 at the Toronto Western Hospital.

The Al and Malka Green Artists' Health Centre is a clinic developed and supported by the Artists Health Centre Foundation and the Toronto Western Hospital. The new Centre offers conventional and alternative therapies such as: acupuncture; pilates; chiropractic; psychological health services; family practice specialists; massage therapy; naturopathy; nutritional counselling; physiotherapy; and shiatsu.



The idea of such a specialised health services clinic grew from a 1996 survey of 2,500 professional artists. The survey conducted by the Foundation revealed a nation wide need for health care for performing and other creative artists.

The Foundation board is comprised of health professionals and artists. The steering committee for the clinic reflects all the major art disciplines and includes visual artists Garry Conway, Nancy Solway and Lily Yung. The Foundation was the initiative of the Dancer Transition Resource Centre, Toronto.

An important function of the Centre will be ongoing research into causes of artists' occupational ailments and the clinical benefits of the therapies they provide. Education and prevention will be important outcomes of the clinic's work. The Foundation has and will continue to provide educational seminars on health treatments specific to artists.

Al Green, sculptor and founder of the City Sculpture School and Studio in Toronto, is a prominent donor to Canada's first health centre for artists.

City Sculpture School and Studio  
416. 963.9909  
[www.citysculpture.net](http://www.citysculpture.net)

Al and Malka Green are prominent donors to the Centre. Al Green, 65, is a sculptor and founder of the City Sculpture School and Studio on Bloor St. E. in Toronto ([www.citysculpture.net](http://www.citysculpture.net)). Mr. Green, owner of Greenwin Property Management, was a partner in planning and designing the Yonge-Eglinton Centre and created the seven sculptures on its surrounding plaza.

## OPENING CELEBRATION

Al & Malka Green Artists' Health Centre  
Toronto Western Hospital, 3rd Floor, West Wing  
University Health Network  
399 Bathurst St., Toronto 416-603-5263 on Nov. 6, 2002 , 10 am - 2 pm

# ART BIZ EDUCATION

art business incubator program for practicing artists

## an art business incubator program has

been developed by the WhiteMountain Academy of Art in Elliot Lake, Ont. The program will give professional artists the edge they need to succeed financially. However, no more than six successful applicants will be accepted into this unique program. Each will learn what more traditional art schools rarely even discuss -- how to market and sell their art. The program will begin in January when funding is secured.



The new Whitemountain Academy of Art in Elliot Lake, Ontario is a unique post secondary institution. It offers courses in art business as well as contemporary western and traditional native art-making skills.

Elliot Lake is half way between Sudbury and Sault Ste. Marie, just off the north shore of Lake Huron.

During the four or eight month program, artists will learn how to contact critics and curators, develop presentation portfolios, secure venues such as galleries and retailers, or work on distribution systems for multiples such as prints, ceramics or cast sculptures. Artists are expected to apply with a proposed project. They will have access to a studio complex, its Gallery and all facilities at the Academy.

The Academy has just graduated its first class of 13 artists. To earn their Professional Studio Diploma each was required to take art business courses. At the school, they acquire entrepreneurial knowledge and skills including how to: price their work; network; approach galleries; establish a small business; develop marketing and sales strategies. Second year students are given their own studio in downtown Elliot Lake. With 24 hour access, they get real taste of the life of an artist which may include balancing at a second job with studio demands.

"When the students leave here they have the resources and skills to keep making art," says Assoc. Dean Elizabeth D'Agostino. The school's "overall goal" according to its web site is "to develop 'artistic entrepreneurs' artists whose creative and expressive strengths are supported by good business acumen."

The school is just two years old which may account for its responsiveness to the needs of working artists. This unusual school also blends contemporary mainstream fine arts with traditional native art techniques. First year students create moosehide jackets or birchbark canoes. They participate in sharing circles and absorb the history of aboriginal culture and of contemporary native arts.

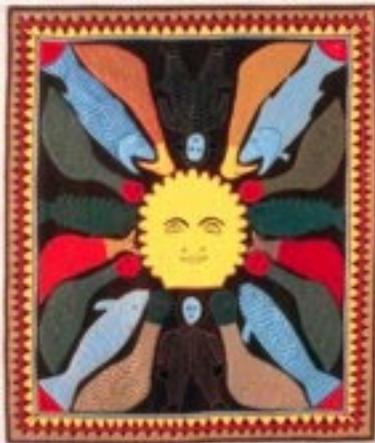
The school has just received \$400,000 from Heritage Canada, the first of \$1.5 million over 3 years. It is funded as well by Industry Canada and Indian Affairs. Its visiting artists program is courtesy the Canada Council.

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

## news briefs

### MARION TUU'LUQ- CANADA LOSES ONE OF ITS FINEST INUIT ARTISTS

OTTAWA - Inuit artist Marion Tuu'luq, known for her vibrant works on cloth, has passed away at age 92, in Baker Lake, Nunavut.



Tuu'luq, Marion  
*Untitled* c. 1976  
Felt, embroidery floss,  
and thread on duffle  
122.0 x 103.5 cm  
National Gallery of  
Canada, Gift of the Dept.  
of Indian Affairs and  
Northern Development  
Photo courtesy the NGC,  
Ottawa.

"I'm deeply saddened by this news. Marion Tuu'luq had a challenging and full life - on the tundra in the Back River area north of Baker Lake, and in the community. It still amazes me that she began her work as an artist when she was already in her late 50s. She's an inspiration to all of us", said Marie Routledge, Curator of Inuit art at the National Gallery.

Born around 1910, in the Chantrey Inlet / Back River area of Nunavut, north-west of Hudson Bay, Marion Tuu'luq belonged to a traditional, semi-nomadic group of Inuit who lived, according to the season, in tents or snow houses. When the threat of starvation in the 1960s compelled them to leave the land and move into the settlement of Baker Lake, Tuu'luq acknowledged that she was relieved to have escaped the extremities of her life on the land. But she also felt profound sadness at no longer being able to follow the rhythms of the nomadic life, at no longer experiencing the beauty of life on the very edge of the stark quest for survival.

Marion Tuu'luq's first, in-depth, solo exhibition will be presented at the National Gallery from 11 October 2002 to 12 January 2003. The exhibition includes 37 works on cloth that feature the artist's trademark vivid colours, richly embroidered and appliquéd.

### CULTURE HAS NO BOUNDARIES BUT FUNDING HAS

TORONTO - The Workplace Arts Office, a project created in the mid 1970s to link artists and labour, has had a temporary reprieve from the Ontario Arts Council (OAC). With an annual grant of only \$6,000 the future of this endeavor is in doubt.

In the mid 1970s, a group of artists including Carl Beveridge and representatives of the Ontario Federation of Labour created the Workplace Arts Office to encourage artists to collaborate on artworks with labour organisations and industry workers. Unique works in part funded by the OAC grew from this pairing of fine art and blue collar culture -- strike banners with a creative flare, photo essays, memorials and a series of "documentary" prints made through the Canadian Auto Workers Union in Windsor. Artist and union reps toured plants with an etching plate encouraging workers to make marks with their tools. One worker ran over the plate on the factor floor with a forklift. Prints pulled

from the plate were exhibited at a CAW event and are also in the book *Making Our Mark* published by Between the Lines Press with support of the OAC and written by Beveridge.

Like the de-streamed classroom or the open concept office, the Workplace Arts Office was wonderfully left of center and impractical. It squeezed the skills of the artist into the service of machinists without considering burnout of the underpaid, hard working administrators. The Office closed in 1998. It seemed the project was finished until amazingly it was revived in 2001 by an adult educator, Ann Marie Wierzbicki.

Wierzbicki had worked in the labour movement for 15 years teaching issue based courses, negotiation, job search, tool courses. She realized that labour, the machine fitter or tool and die maker, was still reluctant to apply with art project ideas to the OAC fund, Artist in the Community/Workplace Program. In 2001, only eight had applied from labour while 62 applications came from communities. Wierzbicki decided in her role as educator to encourage labour to develop projects and apply for funding ostensibly also providing work for artists. Wierzbicki applied to the OAC herself for funds and revived the Workplace Arts Office and its board: Carl Beveridge as Chair; Vincenzo Pietropaolo; Michael Lewis with the CAW, Sarah Dopp of the Polarus Institute, a left wing think tank, Brenda Wall, a teacher in Toronto.

The Workplace Arts Office is now a one woman show relying on the energy and commitment of Wierzbicki to educate workers on the role of "labour art". It remains to be seen what develops but with only \$6,000 to do it all, the job may again take its toll on the arts administrator.

#### MINISTER COPPS - AN EXCELLENT MONTH FOR ART



Louise Dompierre, CEO of the Art Gallery of Hamilton, Ontario Minister of Labour Brad Clark and Minister of Canadian Heritage Sheila Copps admire model of soon to be renovated Art Gallery of Hamilton.

HAMILTON - As if the visit of Queen Elizabeth to downtown Hamilton wasn't enough, the city's art museum is now assured of receiving its glittering new exoskeleton of gold coloured steel. It's been a good month for Sheila Copps, Hamilton MP and Minister of Canadian Heritage.

Renovations to the Art Gallery of Hamilton will be paid for by Industry Canada and the Government of Ontario's SuperBuild -- each has contributed \$5 Million to the museum. Community partners will provide the balance for a cost of \$17,900,000 to refurbish the leaking structure and stained façade of the institution.

Ontario Labour Minister Brad Clark commented, "The expanded art gallery heralds a new era of economic prosperity for this city by its prominent role in the revitalization of Hamilton's downtown core."

There was no one from Industry Canada at the Gallery to take credit for the expenditure. However, Minister Copps expressed her delight at this investment in her home town, "I am thrilled ... Strengthening our cultural infrastructure will enable the Hamilton region to attract more tourists and investors, and area residents will benefit from an improved quality of life."

Ms Copps is making other excellent moves for Canadian art and culture. At the 9<sup>th</sup> hour, her department provided the \$500,000 needed to keep the personal collection of artist Bill Reid (1920-1998) in Canada. The Vancouver based Bill Reid Foundation had until the end of October to come up with the \$700,000 being asked for 107 works owned by Reid's widow. After Oct. 31, the collection would have been sold for millions to a US buyer.

The purchase is a sound investment in work by Reid, an artist of Haida descent. An estimate on a Reid bronze sculpture *Killer Whale* poised to sell at the Heffel fall live auction is a staggering \$275,000 to \$325,000.

### AESTHETICS & ECONOMICS - THE LIVERPOOL BIENNIAL

LIVERPOOL - Striving to enhance its economic health and vitality, the city of Liverpool has created a biennial series of exhibitions and art contests. The second Liverpool Biennial, three years after the first one, coincides with the city's bid to become the "Centre of European Culture".

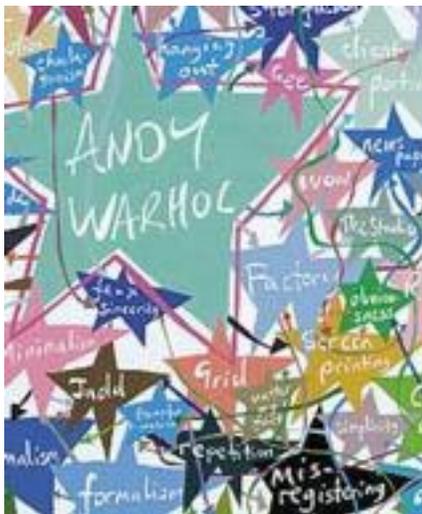
Each year a different country is chosen to be the Centre of European Culture. The UK's turn is in 2008. A shortlist of 12 UK cities will be chosen in November and a winner will be announced by PM Blair in March, 2003. Winning this distinction would mean an estimated £1 Billion in investment in the city of Liverpool and job creation. The "jewel in the crown" of this 800 year old city's bid for the title is the Biennial. It has drawn together every art institution in the city including the Tate Liverpool and The Walker.

The Biennial consists of five programs, Events, The Independent, International 2000, Bloomberg New Contemporaries and a juried exhibition called John Moores 22. The last exhibit stands out for the participation of artists Jenny Saville and Fiona Rae as well as the broadcaster/critic Matthew Collings as jurors.

Collings explanation of the jurying process for the Moores 22 is online at <http://www.thewalker.org.uk/johnmoores22>. In the form of an open letter, Colling's explanation is a meandering internal discussion that touches on the meaning of "meaning", the definition of "a painting" and the uselessness of the word "aesthetic". The letter reads as though it were never intended to be read. The juror's final choice of a "visually compelling" work worthy of a £25,000 prize was *Super Star Fucker - Andy Warhol Text Painting* by 32 year old Peter Davies.

The Davies work, no doubt jarring to the civic-minded Liverpool-ians, was a politic choice. Davis exhibited in the 1997 touring *Sensation*. The show caused an uproar in New York where (former) Mayor Giuliani tried to have it removed. The choice of a Davies work holds the Biennial in good stead with the contemporary scene in London.

Continuing the link to cutting edge art is the participation of 40 year old artist Sarah Lucas as one of the curators of The Bloomberg New Contemporaries 2002. Lucas is a veteran of the landmark *Freeze* exhibition organised by Damien Hirst in 1988.



Peter Davies painting *Super Star Fucker - Andy Warhol Text Painting*, 2002 won the artist £25,000 at the Liverpool Biennial.

The 10 week Biennial closes Nov. 24.

[www.biennial.org.uk](http://www.biennial.org.uk)

# ENDS AND MEANS

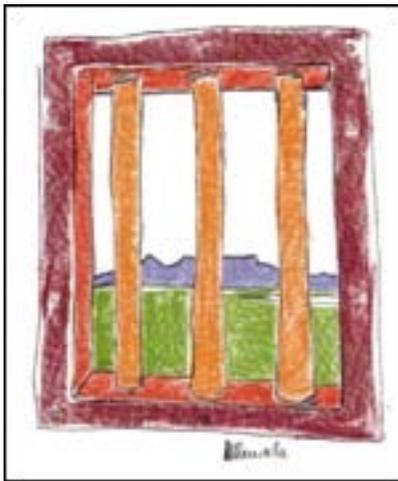
## Mandela and his art

By David Whittaker, ABX London

## nelson mandela

, imprisoned under South Africa's apartheid regime for 26 years, has drawn on his experience in captivity to produce a series of sketches, lithographs of which will be sold to raise money for his charity supporting orphaned children and those suffering from HIV in his home country.

Using charcoal and crayon, Mandela returned to the prison on Robben Island, just off Cape Town, and produced the pictures between March and June this year. Simple black lines set off with bright colours reflect both the traditional hues of African cultures, and images which were "symbolically and emotionally" significant during his incarceration.



Nelson Mandela,  
*The Window*,  
lithograph.  
Prices start at  
£1700.

A series of 500 of each lithograph will be sold by the Belgravia Gallery in London at prices starting at £1700. *The Window*, for example, depicts a view of Table Mountain through the bars of Mandela's cell, though it was a view he couldn't actually see from his windowless cell: an idealisation of "freedom and beauty" through imagination rather than observation.

The 84-year old Nobel Prize winner, and former President of South Africa, has drawn for many years, and studied with a local artist to brush up his skills before going back to the Island. There he used a photographer to capture views that he worked on later, and while art critics have said that the work is obviously

not that of a professional, the results are perhaps better than might be expected.

On the whole, it seems churlish to question such a win-win project, but in artistic and commercial terms, there are arguably important issues which could get lost in the dazzle of celebrity; issues which going forward should perhaps be teased out and considered sooner rather than later.

Socially, it's surely not just a case of using art for practical, useful, admirable purposes. Though that is certainly one of the unequivocally positive aspects. Conversely, it's surely not just a case of criticising a monied middle class for feeling good about their conspicuous consumption, and providing a right-on, 'interesting' topic of dinner party conversation. Though it's hard to believe that won't also be another angle in some situations.

Artistically, one could ask if 'amateur' work from an 'amateur' artist should take precedence over artistically 'stronger' work, denying the 'better' artist gallery representation, and the chance to engage with a

wider audience? Which of the two (well-intentioned amateur or more challenging pro) will most likely produce work that might change opinions, as opposed to reinforcing self-righteousness? Which might challenge preconceptions, as opposed to merely preaching to the converted/disinterested?

In the end, it will of course do some 'good' in the grander scheme of things. Because a far greater number of children will feel the benefit of even the relatively small amount of money generated than the relatively small number of people who are able to buy and - no doubt - continue to enjoy it.

But how much more could have been achieved if collectors could be encouraged to buy into the work produced by ordinary African artists, along the lines of Fair Trade schemes for tea and coffee? Or, even more closely related, something akin to the art-o-mat scheme pioneered in the US where low-cost originally art works are sold through reconditioned vending machines (see: [www.art-o-mat.com](http://www.art-o-mat.com)?)

Not only would or could the benefit be more direct, it could on the one hand help to sustain and develop traditional artistic practises without turning them into an offshoot of pre-packaged global tourism, and on the other it could help people in the North (or 'West') understand more about the contemporary cultures of the South. Rather than just some fetishised stereotypes of primitivism, such an initiative could promote greater appreciation of the artistic and non-artistic significance of the objects and practises to such other cultures.

# ASIA – PACIFIC TRIENNIAL

Review of the Asia Pacific Triennial of Contemporary Art  
Queensland Art Gallery, Brisbane, Australia  
12 September 2002 - 27 January 2003

by Ihor Holubizky, special to ABX in Brisbane

The Asia-Pacific Triennial (APT) is the "flagship event" -- a direct quote -- for the Queensland Art Gallery (QAG) in Brisbane. The statistical accounting is impressive. First mounted in 1993, the three previous triennials have shown more than 220 artists (including artist collaborations), engaging 101 curators and 183 writers (totals include some repeat contributions). The average age of the artists has been between 39 and 42, and the ratio of male to female artists has been, respectively, 53/21; 49/28; and 54/23. The attendance has risen from 60,000 in 1993, to 155,000 in 1999: 355,000 visitors in total.



Michael Riley  
(Wiradjuri/Gamilaroi  
people, Australia b.  
1960) *Sacrifice*. 1993,  
detail, 15 cibachrome  
photographs, ed 1/1,  
61x 51 cm each.  
Collection: the artist.

Courtesy APT  
Queensland Art  
Gallery, South  
Brisbane, Queensland,  
Australia

The APT is the first recurring exhibition of Asian art in a non-Asian country with an adherence to contemporary work; and a likely/unlikely site. Brisbane is not considered to be the first or second city of culture in Australia, and indeed, one would find more anti-Asian sentiment in Queensland than anywhere else in Australia (the support for the right-wing One Nation party is strongest in Queensland). But Brisbane is also the new

gateway to Asian trade and commerce, and there are ever-increasing numbers of Asian students who come to study at the three major Brisbane-based universities. A former resident of Brisbane remarked recently, that the city may be on its way to becoming an "Asian city" of the future.

At the outset there were to be three triennials, repeated by QAG director Doug Hall at the APT2002 media launch, yet the fourth comes as no surprise. Why screw up its highest profile enterprise? APT2002 has been described as a different model from the others: the fewest artists represented -- 16 and one collaborative group -- with the intent of exploring the work in depth, and selecting artists (quoting from the catalogue) "who have made, and continue to make, profound contributions to modern culture." The selection was grounded by three senior artists, Nam June Paik (b. Korea, 1932, lives in New York), Yayoi Kusama (b. Japan, 1929) and Lee U-Fan (b. Korea, 1936, lives in Japan). Other senior artists included were Howard Taylor (Australian, 1918-2001), and Ralph Hotere (b. Aotearoa/New Zealand, 1931) The youngest participant, Sofia Tekela-Smith (b. Aotearoa/New Zealand, 1970), is a member of the Pasifika Divas performance group, included as the "17th Man". Paik and Kusama are known to North Americans. Paik is widely acknowledged as a pioneer in media art and a member of the pioneering Fluxus movement, who has lived in New York since 1964. Kusama lived in New York from 1958-1977, and has been 'rediscovered' in recent retrospectives and survey exhibitions in

North America and Europe. Lee U-Fan's exhibition history is primarily Asian-based, with some European exhibitions.

Other key elements of the APT are the continuing emphasis on education (the so-called Kids APT), and film, video, and lectures. So far, so good, and APT2002 is a well-installed exhibition, occupying a generous 70% of the Gallery's space. The stumble, in forgoing the density of previous APTs, is that much of the excitement of discovery and diversity is gone. Artists from New Caledonia and Vanuatu, as in the 1996 APT, may not shake the art world, but their presence provides an important opportunity to see the geographically remote underknown. The claimed "depth" is the first puzzle: seven works from Nam June Paik (one is group of retrospective photo-documentation); eight from Kusama (three are lightbox photos of 1960s "actions" mounted in an escalator space, a film, and a slide projector work); nine paintings and two sculptures by Lee U-Fan. It sounds like a respectable number of works, but it does not constitute depth in a museological, retrospective way: depth provides an understanding of a life's work, and their avant-garde relationship to the extant canon, or a repositioning of that canon. This was a digest with garnishing on the side from the "secondary" artists, between one and four works each (even those numbers are deceiving). This is what one often sees in the "run of the mill" biennial and recurring survey exhibitions. APT2002 announces the importance of The Moving Image in 20th century culture. Who would be foolish enough to say the contrary? But should not Japanese director Akira Kurosawa (1910-1998) have been included in the "profound contributions to modern culture" claim. Isn't this art? The history of "transgressions" -- as cited in the inclusion of Pasifika Divas -- should also include Yukio Mishima and his film *Black Lizard*, 1968. In spite of film and video inclusion, this is an object-based exhibition, and retaining the APT name is a misnomer.



Yayoi Kusama (Japan, b. 1929). *Self obliteration by dots*. 1968, gelatin silver photograph. Collection: the artist.

Courtesy: Ota Fine Arts, Tokyo.

Photo: Hal Reiff.

The second issue, QAG's commitment, must then be examined. Is this a purposeful "collecting, researching, exhibiting, publishing, and interpreting the recent and current art of the region," as stated the catalogue introduction? That's stretching the point: one can find far deeper writing on some of these artists elsewhere. Nor is there a clear positioning of Asian art with respect to the still dominant force of European art history, an issue raised in the 1993 APT catalogue. (In the year 2000 UN statistics, Asia has more than 1/2 of the world's population.) To be fair, the question of 'Australia in Asia' is noted by novelist Brian Castro, in a supplementary interview essay. That question came up in conversation with a visiting Canadian colleague, no slouch to the world of art: the Pacific nomenclature of the title is somewhat erroneous. It is an Asian exhibition, extending to India, and "Pacific" -- in this exhibition -- means Australia and New Zealand. The Pacific aspect should be Pacific Rim -- there is cultural traffic, commonalities and differences.

As art critic Rex Butler noted in his review (*Courier-Mail*, Brisbane, 21 September 2002), the APT is the "most meaningful and potentially productive of all of Australia's large-scale art events." So what was APT2002 about? In media releases and official speeches, the throngs were reminded that QAG will open a new \$117 million dollar Gallery of Modern Art (with the unfortunate acronym of GOMA) in three years' time -- that it will continue the APT franchise, and the collecting of contemporary Asian Art. Ten of the works shown in APT2002 are in the QAG collection: two of those purchases were announced in a media release coinciding with the opening (but already acknowledged in the catalogue), and more will

purchased from APT2002. This is less an exhibition of depth and scholarship, than a stock holder's meeting with a well-produced "annual" report -- the catalogue -- as it should be for a growth industry. The principle is solid, but the company directors need to be more honest with its customers, a lesson for all museums. APT2002 should have been a "triumph of the egg" not a "triumph of the will." FT.

Ihor Holubizky

FT. The term "triumph of the egg" was coined by Canadian curator Alvin Balkind, in a 1983 essay -- suggesting that the art world should count its chickens after they hatch.



Lee U-fan (South Korea/Japan b. 1936)  
*Relatum*. 1993, iron stone.  
Collection: the artist.  
Photo courtesy APT.

#### **About the Author**

Ihor Holubizky is an expatriate Canadian curator and national treasure now living in Brisbane. He is a PhD candidate in Art History at the University of Queensland.

APT2002 website:  
[www.qag.qld.gov.au/  
apt2002](http://www.qag.qld.gov.au/apt2002)

# 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)

### LECTURE - DAVID SILCOX

"My Life as an Art Official" by David Silcox, Managing Director of Sotheby's Canada, author and critic.

Thurs. Oct. 24, 2002, 8 PM

Capitol Theatre, 16 Queen St., Port Hope, Ontario

905-885-1071

This is the last in the series of "Art and Artists" organised by the Art Gallery of Northumberland. Other guests this year have been art dealer Av Isaacs, artist Hugh MacKenzie, and Maia-Mari Sutink, Assoc. Curator of Photography at the AGO.

### WORKSHOP & SEMINAR - HOW TO EXCEL IN THE "NEW" NEW ECONOMY

Friday, November 15, 2002 at the Design Exchange, 234 Bay St., Toronto,

ON Presented by the Society of Design Administration Canada, Design

Exchange, The Design Futures Council and Counsel House Research.

Registration Fee: \$150 per participant

This half-day workshop offers an invaluable opportunity to gather with and learn from our distinguished speaker and futurist **James P. Cramer**. The agenda addresses head-on the rapidity of social, technological, and economic change in the world today and discusses the steps smart firms are taking as they prepare for the future. The seminar and workshop presents ideas and a lively discussion of the choices leading to competitive advantage and achieving new levels of professional and financial satisfaction. The day will include a roundtable interactive discussion and offer a very practical guide to inventing preferred futures. Leaders and managers involved in the design business will enjoy and profit from the experience.

**James P. Cramer** is the Chairman of the Greenway Group Inc., a management consulting firm specializing in the design professions, new media, and educational and cultural organizations. He is the publisher/editor of *DesignIntelligence*, a design management change and innovation bulletin published 12 times a year and the author of the critically acclaimed book *Design + Enterprise, Seeking a New Reality in Architecture*. He is the editor of the annual *Almanac of Architecture and Design* published by the Östberg Library of Design Management and is also the author of the new book: *How Firms Succeed, A Field Guide to Design Management*, which was released in 2002. James Cramer served as the Chief Executive Officer of the American Institute of Architects from 1988 to 1994. For seven years he was the Publisher of *Architecture* magazine (1982-88).

**Contact:** Gary Westwood at (416) 260-5777 ext. 231 or e-mail [gwestwood@sdacanada.com](mailto:gwestwood@sdacanada.com) [www.sdacanada.com](http://www.sdacanada.com).

### **BANFF - NEW WORKS RESIDENCY IN MEDIA & VISUAL ART**

The Banff Centre offers New Works Residency in Media & Visual Arts. An unique residency opportunity, providing the time & space for artist to create new works. [www.banffcentre.ab.ca](http://www.banffcentre.ab.ca)

### **WANTED: ART TO REPRODUCE**

Laila's Inc. is looking for ARTISTS to publish. Those interested please contact Sandra Ann at 905-796-8500 or [sfilipuzzi@lailas.com](mailto:sfilipuzzi@lailas.com)

### **CALL FOR ENTRY: SCIENCE SCRIPTS**

Actor Robert De Niro is inviting screenwriters with an interest in science to send their scripts to his film production company. De Niro's Tribeca Films and the Alfred P. Sloan Foundation have teamed up to fund a program which will produce a film with a scientific or technological theme. [www.tribecafilm.com](http://www.tribecafilm.com)

### **SELF-EMPLOYED CULTURAL WORKERS - HANDBOOK**

The Art of Managing your Career!

A five-chapter guide to Artists and self-employed cultural workers to help them manage the business side of their creative endeavours. The guide is available in both official languages and can be purchased from CHRC at \$20 per copy (excluding handling and delivery charges): [info@culturalhrc.ca](mailto:info@culturalhrc.ca). Or visit [www.culturalhrc.ca](http://www.culturalhrc.ca) for more information.

### **CALL FOR PAPERS - CULTURAL ROOTS OF GLOBALISATION**

Leonardo Call for Papers on the Cultural Roots of Globalization

The editors of Leonardo seek papers about the cultural roots (artistic and scientific) of globalization. Possible topics include, but are not limited to

- Planet Earth as artistic material
- Creolization (phenomenon of métissage, transnational cultural relationships)
- Global climate (a sensorially experience of the climate as possible corrective of global thinking)
- Migrations (mobility in general)
- Geography in a globalized world (places, cities, continents, world regions, approaches to space and time in general)
- Transportation in a globalized world (travel poetry today in a world with different means of transportation)
- Internet and tele-technologies in their planetary dimensions
- Net Art, telematic art and planetary issues
- Overview Effect (eg use and consequences of GPS and satellite technologies)

The Guest Editors for the project are: Julien Knebusch, Annick Bureau and Roger Malina.

A Leonardo Working Group for the project includes : Roger F. Malina, Annick Bureau, Hervé Fischer, Jacques Arnould, Bernardo Cinquetti and Julien Knebusch.

Material published on line as part of the project can be found at <http://www.olats.org> (projet singulier Fondements Culturels de la Mondialisation).

Interested authors should contact guest editor Julien Knebusch with proposals: [julien\\_knebusch@yahoo.fr](mailto:julien_knebusch@yahoo.fr)

For authors Editorial Guidelines see: <http://mitpress.mit.edu/e-journals/Leonardo/isast/journal/editorial/edguides.html>

LEONARDO ON-LINE is the world wide web site of Leonardo / the International Society for the Arts, Sciences and Technology. Leonardo began international publication of its print journal in 1968, and has continued to focus for more than 30 years on writings by artists who work with science- and technology-based art media. The International Society for the Arts, Sciences and Technology Press was founded in 1982 to further the aims of Leonardo by providing avenues of communication for artists working in contemporary media. Leonardo/ISAST continues this work through its print journals, book series, CD series, web journal, web sites and other activities.

#### **POST 9/11 IFAR SYMPOSIUM PROCEEDINGS ON LINE**

On this solemn anniversary of the 9/11 attacks, the proceedings of IFAR's Symposium on the Art Lost and Damaged on September 11th are now posted on their Web site [www.ifar.org](http://www.ifar.org). The 8 Symposium participants represented the worlds of both art and insurance. Here are the contents posted:

Public Art at the World Trade Center

Saul S. Wenegrat, former director of the Art Program at the Port Authority of New York and New Jersey

Response from the Insurance Industry

Dietrich von Frank, CEO of AXA Art Insurance Corporation

The World Trade Center Memorial, 1993

Elyn Zimmerman

The Insurance Adjuster's Role

Gregory J. Smith

The Artist Residency Program in the Twin Towers

Moukhtar Kocache

The Downtown Institutional Impact

John Haworth

The Art Lost by Citigroup on 9/11

Suzanne F.W. Lemakis Curator of Citigroup's corporate art collection (Citigroup lost the building housing the Salomon Smith Barney art collection)

The Heritage Emergency National Task Force

Lawrence L. Reger

## **ARTIST MARKET**

Deadline: Feb 28, 2003

ARTIST MARKET Jul 3-6, 2003. Voted one of the top 100 events in North America. Application fee. Booth fee. For prospectus send SASE to: Westmoreland Arts and Heritage Festival Artist Market, RR 2 Box 355A, Latrobe PA 15650 OR 724-834-7474 OR [info@artsandheritage.com](mailto:info@artsandheritage.com)

## **APPRAISERS ASSOCIATION OF AMERICA'S NATIONAL CONFERENCE**

The Basics of Appraising NOVEMBER 14 - 17, 2002

NEW YORK MARRIOTT MARQUIS HOTEL

1535 Broadway (at 45TH Street), New York City

In announcing the Conference, Sylvia Leonard Wolf, AAA, Conference Co-Chair said, "The effects of September 11th on the art market and the downturn in the economy have caused appraisers to re-evaluate the way they practice their profession.

The background for the many appraisal issues to be raised in the Conference will be established by Bruce Wolmer, Editor-in-Chief of Art & Auction who will discuss "The Changing Art Market" during the past year. Questions such as whether September 11th has had a lasting effect and the importance of the current economic downturn on current sales will be addressed in an effort to see whether any conclusions can be reached about trends to come in the next year.

Much attention will be devoted during the Conference to complex methodological issues commonly encountered by appraisers. Estate appraisals will be covered in a seminar which will look at specifics concerning IRS expectations, the ways in which estate appraisals differ from other types of appraisals, and client/appraiser relationships in settling estates.

Related to estate appraisals is the issue of blockage discounts. Many participants at past conferences requested a seminar on this topic; as a result the concept of blockage discount will be covered in a panel discussion which will examine how blockage discount is structured, its relationship to discounts applied by business valuers, and how blockage discount has been introduced in art litigation.

The number of art related law cases increases annually as the art market becomes a perceived area for investment by many collectors. Frequently lawyers will require a work product from an appraiser which may not seem to meet current methodological standards. The complexities of this issue will be covered in the seminar, "The Balancing Act: Professional Responsibilities and Legal Requirements", which will define the problems and attempt to arrive at ways to meet the many challenges presented in this area of appraising.

The concept of arriving at the appropriate value for the defined purpose of an appraisal will be examined in the seminar "The Walk Through Appraisal: Appraising the Same Object for Different Purposes." This interactive seminar will be hosted by a panel of professional appraisers: David A. Gallager, Jane H. Willis and Linda R. Safran; who will discuss how the same object can have different

values depending on the purpose of the report. Sample appraisal reports will be used to illustrate how one handles specific appraisal report writing requirements.

One panel discussion will be devoted to new insurance appraisal standards which have been introduced in a research paper written by the Arts and Records Committee of the Inland Marine Underwriters Association (IMUA). Grace Thomas of Atlantic Mutual Companies who chaired the IMUA during the time the paper was formulated will host this session which will include other members of the Committee who represent several of the leading insurance underwriters of art and antiques and other types of personal property.

A popular segment of past Conferences has been the many breakout sessions. This year the theme of the breakouts will be "Honing Skills: Appraising the Problem Object" Sessions will include Southwestern Art; Contemporary Art; Silver Hallmarks; Costume Jewelry; Mid 20th Century American Abstract Art; English Furniture; Glass of the Victorian, Art Nouveau and Art Deco Eras; and Contemporary Photography.

Among the speakers hosting these sessions are: Joan Caballero, appraiser; Alex J. Rosenberg past president of the Appraisers Association of America; James Mc Connaughy, vice president of S.J. Shrubsole Corp.; private dealer and appraiser, Connie Kay; Gary Snyder, Owner of Gary Snyder Fine Art; Clinton Howell, president, Clinton Howell Antiques; Malcolm MacNeil, appraiser and lecturer; Edward Lewand, appraiser; and Penelope Dixon, president, Penelope Dixon & Associates, Inc.

For further information contact the AAA office at (212) 889 5404 or email: [AAA1@rcn.com](mailto:AAA1@rcn.com)  
Appraisers Association of America  
386 Park Avenue South, Ste. 2000  
New York, NY 10016  
Tel. (212) 889 5404

# E N D N O T E S

## E-mail

Thank you for the article on David Bierk. As an emerging artist/student I regard him as one of the artists I most admire, and I was shocked and greatly saddened to hear of his passing. His powers as a painter and communicator seemed to increase with every exhibition I attended, and I regret losing the possibility of meeting with and learning from him. Ihor Holubizky's article was a touching tribute and illustrated what a great contributor to the arts David Bierk was.

Mat Gorr  
Visual artist, Canada

Thanks very much for including a summary of the Canada Council publication 'Overview of Key Demographic Trends - Possible Impact on Canadian Arts Attendance' in your latest issue. I wrote the report, and wanted to let readers know that it is available online - along with many other Canada Council research publications - at <http://www.canadacouncil.ca/artsinfo/research/>

Your publication is of much interest to us in the Canadian culture sector.  
Margot Gallant, Research Officer  
The Canada Council for the Arts

Another great job. Thankyou! With yet again great variety. Keep 'em coming. I particularly enjoyed the remembrance of David Bierk, and also the article on Ray Rich Bliss and his fish prints. Gave me ideas..

Corrie Scott, artist  
Barbados

We are very pleased with your review in Arts Business Exchange on the Biennale de Montréal, and we wish to express our most sincere thanks.

Jacinthe Baril  
Biennale de Montreal

After almost two months I am ashamed to admit that I finally got to read the art newsletter and your email as well: goes to show you how little time I have that I can call my own! Really enjoyed the art info and hope you will keep it coming.

Amelie Koning  
Belleville, Ontario

## 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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Heather Fraser is creator and Managing Editor of ABX. She holds an MA in Art History from Queen's and a BA in Art History and Criticism and a B.Ed from the University of Western Ontario.

David Whittaker is Chief Editor at ABX. He holds a BSc in Electronic Imaging & Media Communications from Bradford University, London and is completing his thesis in Art History at Birbeck College, University of London, UK.

[www.artsbusiness.com](http://www.artsbusiness.com) [editor@artsbusiness.com](mailto:editor@artsbusiness.com)

### **Disclaimer**

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ABX is not responsible for errors or omissions in the information presented.

Apologies to Ray Bliss Rich for reversing his last two names in the Sept. 2002 issue.