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C O N T E N T S

	EDITORIAL Guest editorial "Demand Side Management" by Rick Boychuk	5
	ART BUSINESS NEWS <ul style="list-style-type: none">• Painters 15• New Market Growth News briefs <ul style="list-style-type: none">• Largest indoor art show in Canada - the inaugural Inside Art Expo• CHRC cultural sector recommendations - no time line for addressing human resources crisis• Scientific art history- spring conference led by an economist• Elgin Marbles - "a perspective on the future of all antiquities"• Mei-Moses Art Index Update: art totals outperform S&P• Multi-million dollar donation to the Art Gallery of Hamilton• Artists speak out on aspects of national cultural policy - CCA conference highlights	7 8 9 11
	ART HISTORY <i>Angels of Beauty</i> , an interview with Don Bonham by John K. Grande	17
	CROSS BORDER SELLING by Ben Darrah	21
	INFORMATION EXCHANGE	27
	ENDNOTES	29

▶ [Advertisers information](#)

▶ [Send this newsletter to a friend](#)

M A R C H 2 0 0 3

GLOBAL ACCESS TO GALLERIES AND ARTISTS

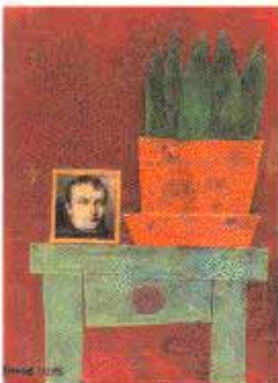


Larry Fredericks Collage 2000

GALLERIES

How do you find great artists from around the world without wasting your and your employees precious time sifting through mountains of correspondence and photographs? How do you avoid paying large mark-ups or fees to brokers?

- Join Sell Your Art.net and discover up and coming creative talent from a huge community of artists.
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- You deal directly with the artists you desire.
- Get additional exposure by linking your gallery's site to ours free of charge.



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ARTISTS

You may have your own web site, but unless you expend significant resources, it is just one of millions of sites in the vast expanse of the World Wide Web. Sell Your Art.net is spending hundreds of thousands of dollars marketing our site, therefore, your artwork to galleries around the world.

- Place your portfolio on Sell Your Art.net and attract the galleries who will identify your talent.
- Your first three months are free, and you can link your existing site to ours for no additional cost.
- If you don't have a scanner, mail us pictures of your artwork and we will provide high quality scans free of charge.
- Sell Your Art.net will set aside 5% of our profits to help artists with financial hardships.



Larry Fredericks Collage 1999

www.SellYourArt.net

is an art cataloging company for the trade only.
For more information visit our site.

www.SellYourArt.net is the artists' and gallery's friend on the web.

Sell your Art.net Inc. is pleased to announce our site is now entirely in Spanish as well as English.

Watch for the additions of another 10 (ten) new languages over the next four to six months. These languages will include Russian, Chinese (2 dialects), Japanese, Italian, French, Dutch, German, Hungarian, and Arabic.

E D I T O R I A L

guest editorial by Rick Boychuk

demand side management is almost

everywhere. There are marketing boards for so many things today. I watch the television and see commercials for milk, commercials for eggs, commercials for butter ... need I go on? The producers in these industries have recognized the importance of getting the public to 'buy into' the benefits of their products.



GOT ART?

Rick Boychuk spent the first years of his arts career in the 1970s burning out as an in-demand technical director in theatre. He is now a consultant and enjoys more time to think about the arts from the outside looking in.

COVER: Don Bonham, (American, b. 1940) *Flight 2002, 2002*, colour pencil on paper, 32 X 24 inches, Artist's Collection. Available in late April 2003. www.donbonham.com

With permission from the artist.

You don't even need a marketing board. General Motors is constantly investing in demand side management. I see their ads every day. I see ads for ant-acids, detergents, vacation spots, you name it.

The artists of Canada lament the lack of enthusiasm with which the market consumes their products. The various arts councils across the country do what they can to encourage artists in the development and improvement of art: in other words, they work on the supply side. But how about some demand side intervention?

Just imagine ...

During the rerun of Seinfeld a commercial appears on Global. Stan and Mary arrive at Nick and Edna's house for dinner. Nick takes their coats while Edna escorts them into the living room. Stan points to a painting on the wall: "Wow. I haven't seen that before. Is it new?" "Yes," says Edna, "we met the artist in her dealer's gallery and really liked this picture straight away. We thought it would cost a fortune, but it was actually very affordable." "It looks great", says Mary, "We just got a new painting by Fred Lochart. He fits in so well with our other landscape artists ... "

Could this image of collectors enjoying art, presented with skill and subtlety, stimulate a demand for art from the consumer side?

"Build it and they will come" - fact or fiction? When we have more artists producing more art, but no more buyers buying it, what do we have? A glut. What happens when there is an over-supply of anything? Economics 101 - supply goes up, price goes down. When we spark demand, what happens? Economics 101 - demand goes up, price goes up.

So what can we do to increase demand?

Oh, pull out a piece of paper so we can make a list. Now start: television commercials, radio, newspaper, magazines ... and so on and so on ... hey, how about 'The Canadian Art Marketing Board.' Not a bad name. Seems to work for milk, eggs, butter, etc.

How large is the market for art today? How much larger could it be? How much would we have to invest to double the art market? Triple it? The Dairy Farmers of Ontario, an organization formed to further the interests of dairy farmers, invested slightly over a million dollars in "Market Expansion." How much was invested in market expansion for art in Ontario? Anything? The Ontario Arts Council last year paid out just over \$21,000,000 dollars in grants and awards, i.e. supply side management. But I could find nothing invested in market development.

Please understand that this is not a criticism of the arts councils. They are fulfilling their mandate, which does not necessarily include market expansion. Who is going to expand the marketplace for art? The Art Dealers Association of Canada? Perhaps the artists themselves will have to do it? It's about time we all took the initiative.

Demand Side Management



"Launched at the end of March, Operation Omelette has been touring 69 communities coast-to-coast, reaching an estimated 80 percent of the Canadian population by the time the tour ends August 10. A two-person egg team, together with a 20-foot inflatable egg, has been promoting the ease of preparing omelettes as a quick meal solution."

An average consumer is now eating 16 dozen eggs a year, up from 14.4 in 1995. Statistics Canada data released recently for 2001 shows Canadians have increased their consumption of eggs for the sixth year in a row.

From the Canadian Egg Marketing Agency site: www.canadaegg.ca

P A I N T E R S 1 5

Made in Canada exhibit highlights artists' impatience for international exposure

TORONTO - A show of 15 Canadian painters that has just returned from the Shanghai Art Museum is now on exhibit at the Museum of Contemporary Canadian Art (MOCCA) in Toronto.

Conceived and organised by Toronto based painter David Urban, Painters 15 borrows the brand of modern, English speaking Canadian art groups that were named with numbers. Regina 5, Group of 7, Painters 11 -- whether pulled together by convenience or similar formal pursuits - these art groups became benchmarks in Canadian art history.



Kazuo Nakamura (1926-2002), *Inner View #3*, c. 1955, 30x28 inches, Oil on masonite. Courtesy of Christopher Cutts Gallery, Toronto.

Painters 15 is on exhibit at the Museum of Contemporary Canadian Art, 5040 Yonge St., Toronto.
www.mocca.toronto.on.ca

Painters 15 may aspire to the same status -- the artists are experienced and dedicated. However, the intense competition that exists today in visual culture makes even national success more difficult than in the days of the Group of 7. The Group of 7 literally dominated the Canadian landscape for decades. The "blasted pine" painted by Tom Thomson and members of the Group is arguably still the single most identifiable Canadian art image at home or abroad.

With \$35,000 from the Department of Foreign Affairs and International Trade (DFAIT), the Painters 15 show is vaguely about a national propaganda. However, "a cohesive vision may no longer be possible" observes Urban.

"The thesis for the show is simply a celebration of talented individuals who have been doing their thing for 30 or 40 years," says Urban.

The show was a massive undertaking for Urban who with co-curators Liu Jian and Laurel MacMillan volunteered most of their labour.

"It was a home-made project hitting a major museum. It would have been better if the Art Gallery of Ontario had done this. A major museum working with another to promote art outside the country."

A sense of impatience marks the show which was born out of optimism rather than frustration. "Let's not wait. The world is changing and they are interested in us. Although these painters may never exhibit together again, it was worth doing on every level."

The project generated opportunities these artists might never have found in Canada. Urban was very pleased with the network he created through the curatorial process. "There is a hunger for international modern painting in Shanghai."

The show received \$5,000. from the Jackman Foundation and most of the artists received travel grants from the Canada Council. MOCCA paid artists fees.

NEW MARKET GROWTH

a new Heffel.com auction reveals an increasing demand for contemporary art in Canada

VANCOUVER - An increasing demand for contemporary art on the secondary market is evident in the March on-line auction at Heffel.com. The auction includes works by such well known Canadians as Tony Scherman and Carl Beam but embraces modern artists such as Bess Houser Harris and William Ronald. The auction also strikes an interesting note with the inclusion of a late 1990s painting by 36 year old Toronto-based painter David Urban.

Urban and his paintings came abruptly to the attention of the Canadian art community in 1995 when he appeared on the cover of *Canadian Art Magazine* with well known Canadian art critic John Bentley Mays. In an unusual and unreserved vote of support for the then 29 year old painter, Bentley Mays wrote about Urban's art in an article titled "Seven Paintings that changed my life". Such robust promotion from both Bentley Mays and the country's only national art magazine boosted the artist's reputation.



Urban's *Abstraction* at Heffel's on-line auction is a small oil on paper with a relatively substantial estimate of \$2500 to \$3,000. and a reserve of \$2250. Urban's small 2002 oil canvases (20 x 16 inches) currently retail for \$5,000. at Galerie Rene Blouin in Montreal. The painting at Heffel.com came from a Toronto collector who responded to the auctioneer's call for contemporary work. The results of this particular on-line sale will be a notable market indicator.

The fact that such an auction was created at all in Canada is a hopeful echo of a global trend towards a growing secondary market for younger artists. The Young British Artists whose art landed at auction within only a few years of the 1998 Sensation Show was a remarkable development.

"We have people asking us why we don't have more contemporary work for sale," said Robert Heffel from his Vancouver office. Clearly, recently purchased work would be an unlikely find at auction because the objects have not had time to appreciate. However, the time required to show a return may be getting shorter if the results of this March auction are what the Heffels expect.

Lot #038
DAVID URBAN (1966 -
Canadian)

Abstraction
oil on paper, signed,
not dated, 30 x 22
inches

ESTIMATE:
\$2,500 CDN - \$3,000.
RESERVE: \$2,250.

March 2003 Online
auction at Heffel.com
begins to close at 4:00
PST or 7:00 EST on
March 29.

A R T B U S I N E S S

news briefs

LARGEST INDOOR ART SHOW IN CANADA - the inaugural *Inside Art Expo*
TORONTO - The first annual Inside Art Expo (IAE) opened on March 12. Billed as the largest indoor art exhibit and sale in Canada, it's the inspiration of semi-retired Canadian hospitality professional Peter Maguire. This massive spring show is hoping to match the success of the annual the Toronto Outdoor Art Exhibit.

Inside Art is a juried expo offering opportunities for fine art businesspeople to build their client base, meet dealers and sell art. Held at the Toronto Convention Centre, one of its sponsors, this massive show is run by Maguire and his Germany-based partner Stephan Bloemertz.



BOOTH A 136 at the Inside Art Expo, Toronto maintained by Patrice Stanley.

Patrice Stanley
Field #1, oil on canvas
40 x 40 inches, 2002

www.patricestanley.com

It is modelled on the hugely popular annual Toronto Outdoor Art Exhibition (TOAE) which exceeded \$2.5 million gross sales in 3 days in the summer 2002. Some artists at the TOAE, like Maguire's wife Andrea grossed \$20,000.

But the TOAE has its limits. Executive director Jennifer Rudder says they are currently overwhelmed with applications. Many artists do not get in, thereby presenting an opportunity for Maguire and Bloemertz, a marketing expert.

The show has a thorough promotion and advertising plan. Media sponsors include *Canadian Art Magazine*, *Mix Magazine*, *Toronto Now* and, just two days before the event, the *Toronto Star*. Curators and dealers have been sent invitations with a coupon for two glasses of wine. Concerned about "cutting corners," Maguire and his partner Stephan

Bloemertz have subsidised the event with \$40,000 of their own money.

Booths are \$950 to \$1550 and admission is free. The three member jury has chosen 150 artists from Canada, the US, France, Germany and Israel. Some have exhibited at Art Miami, Art LA and the New York Art Expo. Once an artist has been chosen, he does not need to re-apply until year 4. Price points of art for sale range from \$300 to \$6,000, with the majority of prices between \$200 and \$400.

"Our vision is to present a festival of the visual and to give recognition to the enormous value that the visual arts give to our lives."

ARTISTS SPEAK OUT ON ASPECTS OF CULTURAL POLICY - CCA conference highlights

OTTAWA - The CCA National Policy Conference highlights are now posted at their site www.ccarts.ca. The two day conference held in November 2002 in Edmonton allowed artists and cultural executives to voice

concerns and thoughts on the advancement of “cultural policy in order to keep up with the changing nature of arts practices across Canada.”

When is Now: Synchronizing Arts Policy and Practice was organized by the Canadian Conference of the Arts in collaboration with the Edmonton Arts Council. Themes of the conference included copyright, funding, distribution and the expanding the role of the artist.

Highlights of the conference include Hank Bull’s observations on the role of technology and the Internet:

To make the art of the future is clearly not digitizing our collections of paintings. That’s a classic example of what McLuhan called “rear-view mirrorism,” where the new technology uses the old technology as its content. For example, when the printed press came along, bibles were printed. It took another 200 years before the novel emerged. The same thing happened with film. The first that happened is that the novel became the content of film. We’re really on the threshold now of discovering what really is going to be possible with new technologies and new delivery systems. What we have to do is enable that research.

And Herménigilde Chiasson, as part of the panel on the expanding role of the artist, commented:

What is the role of art at this juncture? Art adapts to power. Art no longer shocks, it no longer provokes. It is content to exist in a structure that is its own, that it understands and that adapts to the laws of the market. Art has changed its face. The artist has become an entrepreneur trying to reclaim their status, who serves

a function and who defines themselves relative to society in general by standards which resemble those of the self-employed workers with whom they are affiliated.

However, Susan Crean was clear on artists’ incomes:

There are many paradigms that are shifting, but there is one that has not shifted one centimeter: that is the one relating to the political economy of being an artist in Canada. When I came into this, it was true that the further away you get from the act of creation, the more money you make, this is still true. It is still true that creators live at the bottom of the income charts. (...) We’ve had 30 years of cultural policy in this country, and it has done nothing to change this situation.

All quotes with permission from the CCA. For more on the conference visit www.ccarts.ca



Keynote Dialogue
between Max Wyman and
Hank Bull, Edmonton,
Nov. 2002.

CHRC CULTURAL SECTOR RECOMMENDATIONS - no time line for addressing human resources crisis

OTTAWA - *The Face of the Future, a Study of Human Resource Issues in Canada’s Cultural Sector* released by the Cultural Human Resources Council (CHRC) in January, 2003 picks up where a 2002 study by Jocelyn

Harvey for the Canadian Conference of the Arts and the CHRC left off. However, this current foray into the crisis in next generation arts leadership finds some concrete ways to address the problems.

A previous study in the mid-1990s *Works in Progress, Human Resource Issues in the Visual Arts and Crafts* produced by Human Resources Development Canada focused on the self-employed artist and pointed to the lack of business skills as a primary issue in their financial failures. Jocelyn Harvey's *Creative Management in the Arts and Heritage* provided insight into the daily pressures faced by morale-whipped arts managers. This latest study generated for the CHRC by Mercadex International in Montreal tries to embrace both artists and managers. It echoes the tide of woe in Harvey's study but also wags a finger at the ivory tower mentality of arts workers. The report highlights four broad areas affecting artists and cultural workers: employment status, recruitment and retention, access to training, and demand for new competencies. These topics are explored in light of changing conditions in the world, which the sector has largely ignored:

A second important finding from this study is that the cultural sector appears to fail to appreciate the scope and importance of structural changes that are taking place in the workplace and in society generally. The huge shifts that are occurring as a result of technological developments, demographic change, reductions in the role of government, urbanization, and other social and political factors, are transforming the 'what and how' of all functions along the cultural value chain (creation, production, presentation, distribution, and preservation).

Conspicuous by its absence from this "cultural value chain" is the word consumption. However, the marketing and consumption of art products (exhibitions, artworks, etc.) clearly plays into the statement: "the presence and reach of the Canadian cultural industry abroad is vital to its survival in a global market that is becoming more and more open and competitive." It is the "lack of export marketing initiatives," the report asserts, that drives home the reasons for "undervaluation of Canadian art in the international market."

The almost overwhelming number of domestic and international art sector concerns in this report, however, are met with seven recommendations for action. Poverty level pay, excessively heavy workloads, etc. for cultural workers otherwise known as a need for the "continued recruitment, development, retention and succession of cultural management", is to be countered with a study on national compensation and a program to support "succession mentoring" in Recommendation 6.

Recommendation 5 is to "Recognize and support the needs of self-employed cultural workers" by advocating fair tax laws and rights to ownership of copyright.

A time line has not been established for implementation of any of the recommendations.

For a copy of the report email info@culturalhrc.ca
Feedback is requested at www.culturalhrc.ca

“SCIENTIFIC” ART HISTORY - conference led by an economist

CHICAGO - A new revisionist art history has emerged adding to the pantheon of academic approaches to art since the 1980s. The New Art History which pushed stylistic analysis into the background grew out of feminism. The most recent development, a scientific or systematic approach to art history, has sprung from economics and physics.

Measuring Art, A Scientific Revolution in Art History is the provocative title of a conference organised by Dr. David Galenson, an economic historian from the University of Chicago, to be held this spring at the American University of Paris.

The conference will focus on the methods and findings of Galenson and physicist Charles Falco who collaborated with David Hockney on his book *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters* (2001). In this book Falco offers that as early as the 15th century Western artists used optical devices, mirrors and lenses to help them create their art. Falco used the theory of optics to reconstruct their processes of making and to prove his thesis.

Dr. Galenson seeks patterns of behaviour by artists in history to explain formal innovation such as Picasso's *Les Demoiselles d'Avignon*:

... conceptual innovators tend to make their contributions early in their careers, while experimental innovators tend to make theirs at older ages. In this research statistical analysis reveals regularities in the careers of large numbers of artists, and helps to bring to light links between artists' practices and their productivity.

Galenson brings both investigations together in a brief outline of the conference at economics.uchicago.edu/measuringart.html

Interestingly, the two investigations may be substantively related. Specifically, the question of why some artists used optics while others didn't may be directly related to whether the artists followed conceptual or experimental approaches. This possibility may have important implications for art history. One of these projects argues for study aimed at a goal of categorizing artists by whether or not they used optics in their work, the other for study aimed at a goal of separating artists according to whether their methods were conceptual or experimental. Both are novel research agenda that challenge art historians: determining that both goals might be to a great extent be achieved by the same research would be both a significant stimulus to this research and suggest an economy in its execution.

Heinrich Wofflin is surely spinning in his grave at this news -- his "history without names" based on pure observable form would argue strongly against such incursions on the sacred object. Erwin Panofsky, however, might have welcomed it. As the historian who observed that art through history exhibited a pattern of form that moved towards and away from Hellenistic classicism, a systematic or even a scientific approach to art history would have warmed his heart.

ELGIN MARBLES CONFERENCE - "a perspective on the future of all antiquities"

ATHENS - A conference on the Parthenon marbles to be held in Athens has drawn attention to the precedent for all museum antiquities.

Conference chair Bruce Clark, European Editor for the Economist magazine, spoke to ABX from London.

"Greece is having to think about its own heritage in light of the 2004 Olympics. The mix of Byzantine, ancient and modern is essential to their culture and they want to display this to the world."



Metopes from the Elgin Marbles housed at the British Museum, London.

Conference speakers include Dr. Anthony Snodgrass Cambridge U. Prof. in Classical Archaeology and chair of the British Committee for the Restitution of the Parthenon Marbles; Prof. Jenifer Neils of the Archaeological Institute of America, Guido Carducci, Chief International Standard Section, Division of Cultural Heritage UNESCO; Maurice Davies, of Museums Assoc. in Britain on "Foreign Museums, Perspective for the Future of all Antiquities." Michael Daley, Director of Art Watch UK will speak on "Why Greece does not need the Elgin Marbles".

Greece has recently set aside the issue of legal ownership suggesting that it is better for the world that all the marbles be reunited at the new Acropolis Museum. Legal ownership has hinged on the existence of a missing "firman" or letter of permission from the Ottoman Sultan of the day. Lord Elgin, British Ambassador to Istanbul at the time removed a Caryatid from the Erechtheion, pedimental figures, friezes, metopes and parts of columns from the Parthenon between 1801 and 1804. He sold the sculptures to the British government for £35,000 in 1816.

The British government remains silent on the issue although according to the *Art Newspaper* has set up a Spoliation Advisory Panel to explore the matter of human remains in museums. A Museums Standing Advisory Group on Repatriation is also interpreted as an important step on the future of art and antiquities.

The issue of legal ownership is confounded by international museum stance on the idea of "universal museums". The letter signed by directors of the Art Institute of Chicago, the State Museums in Berlin, the Guggenheim and MoMA in NYC, the Louvre and other prominent museums, clearly supported the museums' rights to retain objects collected in "earlier times".

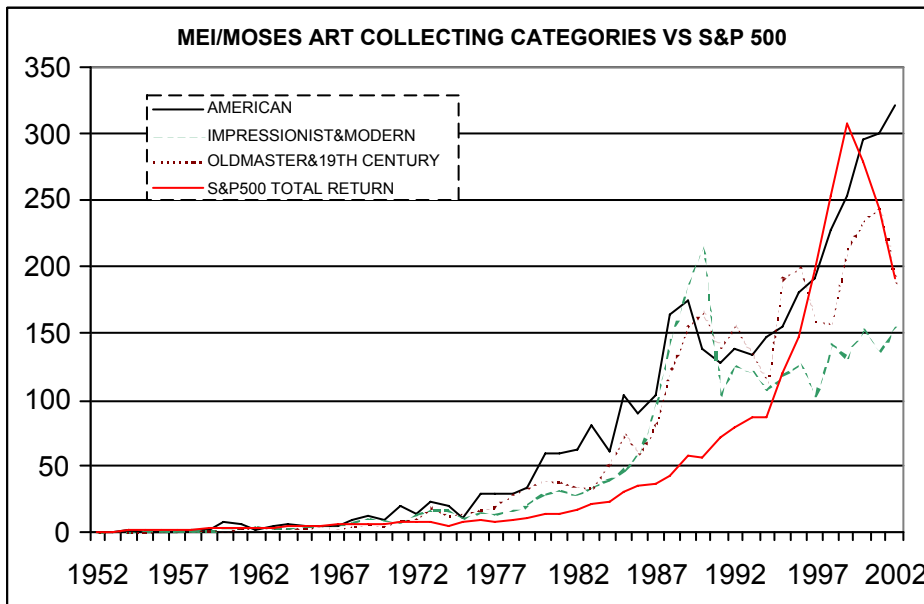
An alternative notion put forward in the media is the creation of duplicate Parthenon sculptures that may complete the exhibit of the marbles at both Greek and British museums. An email to the Keeper of Greek and Roman Antiquities Dr. Dyfri Williams at the British Museum on this idea did not meet with a reply.

www.thebritishmuseum.ac.uk
www.parthenon2004.com
www.parthenonuk.com

MEI-MOSES ART INDEX UPDATE: art totals outperform S&P

NEW YORK - The Mei-Moses Art Index has issued its Spring 2003 update. For the first time, the All Art Semi-Annual Index indicating auctions sales for specific artworks from 1960 to the fall 2002, has outperformed stocks.

Jianping Mei and Michael Moses, two professors from the New York University Stern School of Business, regularly report on in this and several other indices including an Individual Art Collecting Category Index at www.meimosesfineartindex.org The Semi-Annual Index is based on a "subset of the proprietary set of repeat sale auction data" used as a basis for all their indices. "These data comprise observations on the same object that has sold more than once primarily in the New York Auction market." The database provides information on over 6,000 repeat sale pairs.



According Mei and Moses, an annualized total return of 10.7% for art moved past the 10.4% increase achieved by stocks -- both were computed semi-annually over the same holding period.

"The last five years yielded a 12.9% annualized return for art versus no increase for stocks. The last three years yielded a 3.6% annualized return for art versus an annualized loss of 14.6% for stocks."

For regular email updates to the Mei-Moses Indices visit www.meimosesfineartindex.org

Chart used with permission from its authors.

Art investment funds have the disadvantage of being "illiquid" say Mei and Moses in their update. However, "its high long-term returns and low correlation with stocks may justify serious attention from institutional investors as an alternative investment class similar to real estate".

MULTI-MILLION DOLLAR DONATION TO THE ART GALLERY OF HAMILTON

HAMILTON - Toronto-based collectors and philanthropists Joey and Toby Tanenbaum have donated 200 pieces from their collection of 19th-century European art to the Art Gallery of Hamilton (AGH), Ontario's third largest art gallery. The collection has been given an estimated value by the Cultural Property Review Board in Ottawa of CDN\$75-90 million. The couple has also provided an undisclosed amount to the AGH's Building a Legacy Campaign. For both donations the Tanenbaums will receive a tax deductible receipts.

The AGH Tanenbaum Collection includes works by masters such as Gustave Doré , John Singer Sargent, Pierre Puvis de Chavannes, Jean-Léon Gérôme, Jean-Baptiste Carpeaux, Théodule Ribot, and Eugène Carrière. A small segment of the new Collection is currently on exhibit at the AGH until 11 May 2003. Developments are currently underway for a touring exhibition of the Tanenbaum Collection – to be accompanied by a major publication. The gallery is in the process of hiring a Curator of 19th-century European Art.

Joey Tanenbaum is the Chairman and CEO of Jay-M Enterprises Inc. and Jay-M Holdings Ltd. He is a Governor of the AGH as well as an Honorary Patron of the Gallery's Capital Campaign with his wife Toby. Tanenbaum is also a past member of the Hamilton Club. In 2000, the National Society of Fund Raising Executives named the Tanenbaums the Outstanding Philanthropist of the Year.



Jean-Antoine Houdon
(French 1741-1828)
L'Ecorché (Flayed Man)
lifetime cast plaster.
AGH, Joey and Toby
Tanenbaum Collection,
2002.

Tanenbaum's grandfather Abraham had links to Hamilton and the steel industry that began almost a century ago when he founded Runnymede Iron & Steel in 1917. His company did business with other Hamilton steel giants. York Steel Construction Ltd., founded by Tanenbaum's late father Max, acquired control of the Hamilton-based Bridge and Tank Company of Canada Ltd. in the 1970s and held the company for more than a decade.

The AGH already has two works of art in its collection from the Tanenbaum collection a bronze by Jean-Léon Gérôme and painting by Luca Giordano. In 1995, the Tanenbaums donated 16 Baroque paintings and a Bernini bust to the Art Gallery of Ontario, as well as Chinese and Near Eastern antiquities and Byzantine art to the Royal Ontario Museum.

Beginning this fall, the AGH will undergo a major renovation project which will culminate in a grand relaunch in 2005 and an exhibition celebrating the Tanenbaum Collection and its donors, guest curated by 19th-century French art expert Dr. Louise d'Argencourt.

A R T H I S T O R Y

Angels of Beauty, an interview with Don Bonham by John K. Grande

American artist Don Bonham participated in the development of art in London, Ontario from 1968 to the 1980s. After the 100th anniversary of Confederation in 1967, a sense of optimism spirit coalesced in London and its artists. Bonham, an "ex-Marine grunt", added grist to the fomenting Canadian nationalism. His perspective on the art and politics of London and the Canadian art system is a valuable record of the time.

This interview is edited for space.



Don Bonham, *Ezekial's Chariot*, 1991, spray paint and color pencil, 32 X 28 inches, Artist's Collection.

JG: Don, how did you get into being a sculptor?

DB: After the Marines, I went to university and majored in Art History. ...I then went to work in a Ford's plant in Detroit. Most of my time was spent downtown drinking beer and shooting pool with other Vets. At that time in the United States, without a degree (MFA) it was almost impossible to get into the art world. I seriously thought of returning to the Marines and was told that as a Marine NCO I could be in Southeast Asia within 30 days as grunt leader...

I was in a bar when an airborne trooper gave me a name and a telephone number up in Toronto, a place hiring mercenaries at \$600. per month in South Africa. I considered it. I stopped at a place called West Lorne, in Ontario. I met these two crazy guys working picking tobacco to make a living called Eddy Zelenak and Walter Redinger. We just hit it off. The next weekend I drove back and got there too early, so I slept in the truck. Those two guys came up and banged on the truck when they arrived, inviting me for breakfast. They talked about the arts scene in Canada. I met Greg Curnoe and realized this was a chance I would never again have....

I moved to London on August 6th, 1968. Days later Paterson Ewen shows up. He had just been released from the Medical Centre there. Pat and I hit it off. He had been in a recon unit in World War 2 and I had been in a recon with the U.S. Marines.

JG: And what about the London scene?

DB: London was great! There must have been some 60 to 100 working artists, and I mean really working there in London at the time. Canada had had the Group of Seven and they had had the Painters 11. They were looking for something else. London was a miracle as far as I can see. Most Canadian artists had no degrees and that really impressed me. I decided to move to London from Detroit. London was a centre of nationalism, and of course, art. I got a little job at Beal and started making art. The writer and critic Barry Lord wrote me up in a Toronto newspaper. Early on the Canada

Council even gave me a little grant. This in a time before it got clubby... I was so excited. Someone cared! I thought that the London artists had it made, which they did at the time...

The London scene was controlled to a great degree by Greg Curnoe who was nationalist. He thought that I was an American take-over. I was actually an ex-Marine grunt, and not a draft dodger. Greg controlled who the Ottawa bureaucrats and culture magnates actually saw when they came to London. Only a small group who thought like him were included. I teamed up with the young Englishmen who were coming over and started showing in old warehouses. Paterson Ewen and I spent a lot of time together. We talked and we drank. We even showed our art together. I learned a lot from Pat and he gave me strength and I gave him excitement.

I loved London.....It gave me my start.....it was a wonderful home base. Within a few years, I had one-man shows in NYC, Chicago, Toronto, Montreal, Florida, Michigan. And[sic] a three page color spread in *Playboy*, boy did that piss them off.



Don Bonham, *Fallen Angel*, 1997, fiberglass, wood, bone, and metal, 49 X 24 X 12 inches, Artist's Collection.

After I won that senior grant I looked at Toronto. Toronto was still roast beef, very Protestant and boring. I looked at New York and did not want to live in SoHo at the time but I loved Montreal. Montreal was like a very sexy woman. Something nice about it so I went there. I rented a huge warehouse just off St. Dominique near the Portuguese Park. I loved the Main but got completely cut out by the Quebecois. I had a part time teaching job at Concordia. They kept me at a distance.

JG: Your cars were so controversial. They had women fused into their forms - some quasi-nude. What with *Playboy Magazine* doing a feature on you... How did the Canada Council perceive this?

DB: *Playboy* featured me three times, first in October 1972, then in the *Best of Playboy* in 1978, as well as in a *European Playboy*. That really ruined my career with the bureaucrats in Ottawa. Hugh Hefner offered me a \$13,000. sculpture commission but I blew it. He wanted cutesy tail lights, with Pepsi bottles. I could not do it. Then in August, 2000, I got a call. "Bonham! Bonham! Get *The National Post*!" And there was the Dark Angel in a full page spread. The next day I got another call. "Bonham! Bonham! Get *The Ottawa Citizen*! On *The Ottawa Citizen's* front page was my *Dark Angel*. I was thrilled. This publicity was right in bureaucrat land.

JG: Paterson Ewen's move to London, Ontario from Montreal was controversial, particularly as he had been married to Françoise Sullivan of Paul-Émile Borduas' *Automatiste Refus Global* fame...

DB: Pat was a washed up Montreal artist, people thought... I remember one time I was working with a band saw, plywood and a router, which I often did when making prints, cutting them out with a jigsaw. Several days later I saw Pat at the Clarendon downstairs and asked him how the woodblocks he was working on were going. He said: "Well, you know, it looked so good when I started cutting it, I just started painting on it." That is how Pat started....

JG: Did you start with fiberglass sculptures, or did you work in other media as a sculptor earlier on?

DB: I always wanted to paint or draw so I shared a studio with a buddy and taking studio courses got a taste for it. I really wanted to be a painter but never could... the problem of approaching the white canvas. I was a greaseball, born and raised on a dirt ranch. I just couldn't do it. I worked on junk cars and that was all I had. I worked my way through life mostly either in truck stops or doing some odd job.

JG: And what about the CAR (Canadian Artist's Representation, particularly as you were perceived to be an American, even if you had chosen to live in Canada. At that time, CAR refused to accept non-Canadian artists.

DB: I was at their very first meeting. And so was Greg Curnoe. Jack Chambers, who had a studio in the same building as me, Ron Martin, Tony Urquhart, and Terry Hughes were there too. When it started we went in and paid our fees. Jack was a very pleasant fellow who cared about the artists. A couple of weeks later Ed Zelenak and Walter Redinger came along for a CAR meeting. I was coming in through the door and there was Ron Martin bouncing up and down like a baboon laughing. He said: "What are you coming here for? You aren't Canadian. You can't vote." I asked about this and Jack Chambers immediately apologized and said unfortunately the committee had decided I could not participate.

JG: Lots of people walked out on that meeting I believe...

DB: Dorothy McCarthy supported me. There was some really nasty infighting going on. I was cast as the shit kicking American dog killer. It was fun to play the part. Nobody really understood what was going on in Viet Nam. ..

JG: When you finally decided to move back to the United States in 1990, I believe your career was finally starting to take off again.

DB: Yes it did. I had hit a brick wall in Canada. I wasn't with Simon Dresdnere anymore, a man whom I really admired. He really loved artists. When I was living in a boiler room and had no money Simon fed my kids and clothed them. That was the kind of person he was. I never knew where Simon was but I got a check every month whether I was selling or not. Finally in 1986 Simon told me he could no longer sell my work. He had sold the market out.

JG: Do you feel Canadian artists are getting their due?

DB: Canada has some really good artists and painters. But Canada cannot support their senior artists. Paterson Ewen stuck through in Canada, but his sales were dying off before he passed away in 2002. Canada has some of the best artists but they never get pushed internationally. The Canadian establishment encourages weak artists and the Canadian magazines that publish on these artists are financed by the same government agencies that finances the artists.

JG: Does memory and experience play a major role in your work?

DB: No. Television probably played a bigger part in my art. In the early 1970s when I was showing in New York they tried to describe me as a Pop artist. I said I was not, and considered myself to be a North American landscape artist. I remember seeing the coffins coming out of the planes near the end of Viet Name on television. That influenced me more than a lot of things. Machines and technology are my landscape. This is what I see.

JG: And you have created mock commissions like *The Monument to Unicyclist* which is like a Tomb of the Unknown Soldier or sorts but for kids killed in war.

DB: *The Monument to Unicyclist* came about when I was up in northern Ontario knocking around those little towns up there. Some have concrete monuments. I saw one dedicated to a cavalry outfit in the Boer War. Nobody knew what it was about. How strange, I thought, how little Canadians know about their history. Any country that fails to learn its history soon ceases to exist. We forget who settled Canada, yet Canada's history is rich, and exciting. So I decided to make a monument for no reason. I chose this title *Unicyclist* because it has no precise association, actually means nothing. I then made a larger monument, like a sarcophagus. It is held up by hands, and is cordoned off like those mini-monuments one sees. I dedicated it to all the children who starved or were lost in wars in the 20th century.

JG: But works like *The Dark Angel* (1981, Art Gallery of Hamilton) or *Twin Prop Pusher* (1976-78, Grounds for Sculpture, Trenton, New Jersey) recall science-fiction fantasy something like *Brave New World* or *Bladerunner*. The figures are fused to machines, and the machine/bodies are extensions of the person. They also remind one of archaic forms in sculpture. There is something haunting to them but also a political aspect. Are they a comment on technology's impact on the social and human condition?

DB: You bet ya. The head of Psychology at New York University accused me of being the original Cyber punk. I think of my work more as machines. I am fascinated by technology. I was raised on a dirt farm in western Oklahoma. We had no technology. Now every kid it seems has a computer and a cell phone. It is not what technology is, but what men do with technology that is frightening. It seems odd, but war brings the best out of technology. When you look at a work like *Dark Angel*, it could be called haunting but it is also beautiful, because I make my works with precision. They are something beautiful and gorgeous to look at... beautiful angels.

About the Author

Writer and art critic John Grande's reviews and feature articles have been published extensively in *Artforum*, *Vice Versa*, *Sculpture*, *Art Papers*, *British Journal of Photography*, *Espace Sculpture*, *Public Art Review*, *Vies des Arts*, *Art On Paper*, *The Globe & Mail*, *Circa* & *Canadian Forum*. The author of *Balance: Art and Nature* (Black Rose Books, 1994), *Intertwining: Landscape, Technology, Issues, Artists* (Black Rose Books, 1998) and *Jouer avec le feu: Armand Vaillancourt: Sculpteur engagé* (Montreal: Lanctot, 2001). John Grande has published numerous catalogue essays on selected artists and has taught art history at Bishops University. He co-authored *Judy Garfin: Natural Disguise* (Vehicule Press, Montreal, 1998) and *Nils-Udo: Art with Nature* (Wienand Verlag, Köln, Germany 2000) and his latest book is *David Sorensen: Abstraction From Here to Now* (Centre culturel Yvonne L. Bombardier, Valcourt, 2001) Mr. Grande's *Art Nature Dialogues* will be published by SUNY Press in 2003, as will a newly revised edition of *Balance: Art and Nature* will appear with Black Rose Books.

CROSS BORDER SELLING

practical information for Canadian arts workers

by Ben Darrah

For many artists in Canada, the large market opportunities of the United States are particularly attractive. But, how can you access these markets? Or, more specifically, how can you get your artwork to these markets, which are, after all, in a different country? Many artists are so intimidated by the perceived hassles of shipping their work into a foreign trade territory that they avoid the whole situation and limit their market opportunities. Even worse are the horror stories of artists who have unsuccessfully tried to cross the border without the appropriate documentation.



Perhaps you had decided to concentrate only on showing and selling in Canada, but one day you responded to a call for submissions that described your kind of work too perfectly to pass up. So, now you find yourself committed to sending three of your framed works on paper to be included in a group show in a commercial gallery in Scottsdale, Arizona. What do you do?!

Don't panic, you have 4 options: 1) You can send your work via an art shipper such as PACART or TransArt (there are several good art shippers in Canada, ask your favourite local gallery who they use), 2) You can use a regular Freight Transport Service (look in your yellow pages), 3) You can use a speedy overnight courier service such as UPS, FedEx, Purolator, etc. 4) Or you can drive the work across the border yourself. Whichever method you choose you will still have to deal with the Canadian Customs and Revenue Agency (CCRA) and the U.S. Customs Service and you will need to produce the same basic documents.

But first, here is the good news! Since you are exporting original works of art made by a living Canadian artist (you) to the United States you do not have to pay duty, nor are you required to get an export permit. This is not the case if you are exporting work which is 50 years old and was made by someone who is now dead, or if you are exporting a work which has a utilitarian function or was mechanically produced.

What documentation do you need? When importing artwork into the United States there are two entry classifications: an INFORMAL ENTRY and a FORMAL ENTRY. You fit the category of an informal entry if the value of the artwork is \$2,000.00 (U.S.) or less per transaction. "Per transaction" means that if you are bringing in three works which each had a value of \$1,500.00 (U.S.), but they are going to three different galleries they are treated as three distinct transactions so you are able to

enter under the informal entry category. You will still need a customs invoice, which may be as simple a document as a bill of sale or consignment receipt from the galleries (but should follow the format I describe below) but what you won't need to do is use a Customs Broker.

If the declared value of your art is more than \$2,000.00 (U.S.) per transaction you must use a Customs Broker. Actually, you are not legally required to use a Customs Broker, as long as you are able to fill out all of the appropriate forms for a formal entry and post the appropriate bond. Custom Brokers are licensed by the Customs Agencies to facilitate the process of shipping goods across the border. You hire them because they know all the ins and outs of making the border crossing process as smooth as possible. They charge a fee, usually a percentage of the total value of your shipment, for the paper work and for allowing you to rent part of their bond.

A bond is a form of insurance that guarantees that the U.S. Customs Service will be able to collect any duties or tariffs owed to them. *"But wait, I thought you said there was no duty on art?"* Yes, there is no duty, but the U.S. Customs Service still requires a bond to be posted. The U.S. Customs Service does collect from you (usually via your broker) a charge for importing merchandise (0.21% of the declared value or \$25.00, whichever is greater) and a \$5.00 fee for using your own vehicle to ship your merchandise (if you have decided to drive your shipment across yourself). People who ship regularly may find it more economical to purchase their own bond directly from an insurance company, but for the occasional shipment it is much less expensive to "rent" a portion of the bond from a Customs Broker. Similarly, people who ship often may use the Customs Broker for the first few times and then, once they are completely familiar with all of the paperwork, act as their own broker.

It is worth shopping around and getting quotes from a number of Customs Brokers because their rates and areas of specialization vary greatly.

CUSTOMS INVOICE

The U.S. Customs Service does not require you to follow a specific format for a Customs Invoice, but all of the following categories and information must be included:

1. The date of the shipment;
2. The exporter, shipper and seller's name and address - *This is your name and full address, including telephone number;*
3. The consignee's name and address - *This is the person who is going to be receiving the artwork. You must have a specific person's name, ideally their title, the name of the gallery, full address and telephone number;*
4. The consignee's IRS Business Registration Number - *U.S. Customs treats the IRS number as the consignee's importer number. If you are shipping to an individual, such as a client who does not have a business, you must list their social security number. This allows the Internal Revenue Service to track your work and collect taxes were appropriate;*
5. Parties to this transaction are - *related or not related - you must indicate the relationship between you and the consignee.*

6. Exporting carrier - *Method and name of shipping company bringing the shipment over the border. Include the waybill number if applicable;*
7. Currency of value - *indicate whether your values are in U.S. or Canadian Funds;*
8. Number and kind of packages - *How are the works packaged and in how many packages, such as "one 3 x 4 x 2 ft. plywood sided crate;"*
9. At this point write a statement which indicates the A) Name and status of the artist B) Country of origin, and C) the reason or nature of the transaction - *The paintings/drawings/serigraphs etc., described below were executed by living Canadian artist, Ben Darrah, in Canada and are being transported for consignment to Gallery X in Scottsdale, Arizona for the group exhibition XXX;*
10. Description of goods with H.T.S. number - *A complete description of each work, including title, medium, dimensions. I like to include an inventory number, which seems to make the Customs official happier. I also include the retail price, or fair market value in this description. The H.T.S. number is the U.S. Harmonized Tariff Schedule number and is used by the U.S. Customs to indicate the category of your shipment. With this code they can quickly determine what sort of trade restrictions, tariffs or duties are applicable. Paintings, drawings and pastels fall under H.T.S. 9701 and Prints are H.T.S. 9702. For the appropriate H.T.S. number contact the U.S. Customs Service or your Customs Broker. It looks something like this:*

Artist:	Ben Darrah	Retail Value & Fair Market Value:
		\$2,000.00 (CDN\$)
Title:	Untitled	
Date:	2002	
Medium:	Acrylic and charcoal on paper	
Dimensions:	24 x 36 inches	
Inventory #:	BDWP02034	<i>(Establish your own inventory system: this is the one I use - BD=Ben Darrah, WP=work on paper, 02=2002, 034=34th work of the year)</i>
H.T.S. #:	9701	

Complete for each work and provide a total value for all of the works.

I have found it is best not to mention frames as this may lead to some confusion. Generally, "appropriate" frames are considered part of the work, but you would be required to pay duty if you only imported frames or if there was some suspicion that you were using your art as a cover for actually importing frames.

11. Declaration and signature - *You are declaring that everything on the form is true. Use the following wording: "As the artist named on this form I am authorized to certify that the information given above is true and complete in every respect." Sign and date.*
12. Put all of the information on your letterhead. Print 4 copies, 1 for your records and 3 for Customs or Customs Broker.

SHIPPING OPTIONS

1. Out of the 4 shipping options I described above the first one, using an art shipper, is the easiest. Art shippers specialize in moving art, which takes much of the burden off of you. Not only do they have sufficient insurance and will ensure you are providing the appropriate documentation, but they are also experts at safely moving art from your door to the consignee's door. They are even able to build crates or, in many cases, transport your work in soft wrapping in the climate controlled vehicles. As a result of the high level of service they tend to be the most expensive of the options. Often, though, their price is well worth the peace of mind they are able to provide. I have also found that they are generally open to discussing ways in which you can reduce your costs by doing a number of the steps yourself and that they are very generous when it comes to offering advice on solving shipping challenges, especially with tight schedules. I believe it is always worth contacting them to get a quote so that you can compare the cost of their benchmark services to your other options. Ask them about customs brokers and if they have in-house brokerage services or can recommend one that they find most efficient and art friendly.
2. A regular Freight Transport Service that doesn't specialize in art is usually significantly less expensive than the specialized art shipper, but as a result of not being as familiar with the peculiarities of shipping art you must do more to ensure the process goes smoothly. This will include building a crate sturdy enough to withstand unsympathetic labourers, being stacked on a palette, and being shipped upside down. Similarly, you may need to remind them of the customs implications of taking art across the border and will probably have to provide your own insurance. Of course, all shippers want their trucks to cross the border as quickly and smoothly as possible so they will do all they can to ensure that your documentation is correct. Again, phone around for quotes and ask about their relationship with custom brokers and whether their service is door to door, or whether the consignee will be required to pick the crate up from the company's warehouse. Some companies are more sympathetic to shipping art, while others seem to find the idea of moving such delicate, unusual cargo to be more bother than they are interested in taking on.
3. Using an overnight courier company is actually very easy and relatively inexpensive, but they have trouble, for insurance reasons, with the concept of transporting art. They also usually have size and weight restrictions and you can be sure your crate will be piled into the back of a truck, thrust along a conveyer belt at a sorting station and thrown into the luggage compartment of an airplane. You must build your crate so that your work will survive the equivalent of a six-foot drop.

I have shipped a lot of work with overnight couriers because I needed it to get to my client in time for their morning cup of coffee. What I would do is contact the courier to confirm the dimension restrictions and establish what sort insurance arrangements I needed to make.

It is important to ask the customer representative well in advance of your shipment what sort of custom broker options you have. Many courier

companies use an in-house broker for shipments with a relatively low declared value - usually around \$5,000.00 or less. The brokerage fee is generally included as part of your transportation charge, but don't assume this. For declared values higher than \$5,000.00 they will require you to use your own customs broker.

I always attach 3 copies of my Customs Invoice to the package and I include the waybill number in section 6 of the Customs Invoice. I keep the 4th copy for my records and indicate the waybill number on the importing customs invoice when the works are being returned to me to prove to CCRA that the works originated in Canada. Otherwise I may be required to pay GST on their return. See below for more on returning work to Canada.

4. Driving your work across the border yourself is the most fun and complicated. Complicated because you are not only transporting your work across the border, but you are also transporting yourself, which means you are involving the United States Immigration Service as well as the U.S. Customs Service. The U.S. Immigration Service categorizes all people crossing the border as either U.S. citizens or aliens. Aliens are divided into two categories of "permanent residents" or "green card" holders and non-resident aliens. Most Canadians fall into the category of being non-resident aliens and may enter the United States on a temporary basis for legitimate purposes such as business, education or tourism.

It is worth putting in a reminder here that the U.S. Customs and Immigration officials have great a responsibility in protecting the interests of their country and if they do not feel convinced your reasons for entering the United States are legitimate they are required to deny you the privilege of entry. Also, they will not allow you in if you have a criminal record, mental illness, or are a participant in a totalitarian political movement or regime.

When crossing the border into the United States you will need sufficient documentation to prove your identity and that you are a Canadian citizen. You are not required to use a passport. A driver's licence and/or citizen ship card may be enough, but I always use my passport because I have it and that is what it is for. It will definitely satisfy the information requirements of the customs official.

You will usually enter the United States with a temporary visa. The various visa categories have letter designations. Most Canadians enter on a B-1 Visa, which allows for a temporary entry for business or pleasure and allows you to stay for up to six months, is renewable, and does not require you (a Canadian citizen) to fill out a visa application. In most cases, as you enter the United States and you answer the Customs Officials questions about the nature of your visit, you are satisfying their requirements for granting you the B-1 Visa. With the B-1 Visa you are allowed to sell goods of non-U.S. origin in the United States.

Okay, that is how you get in. What about your artwork? Here is what you will need to do:

1. One week before you will have faxed your U.S. Customs Invoice to the Customs Broker you have set up an account with and told them when you will be crossing the border. Make sure your broker has an office at the border crossing you are planning on using.

2. One week before (or earlier) drive up to a Canadian Customs and Revenue Office with your artwork. Go into the office and ask for a Y38 or "green card" because you are going to be exporting art to the United States. The Customs official will accompany you to your vehicle and inspect the artwork. Once satisfied that it is what you say it is and that you have a legitimate reason to take your work to the United States they will issue you a Y38. To expedite this process it is advisable to be able to show them the letter from the gallery inviting you to send your work to them and a completed U.S. Customs Invoice. They will enter the information about each work on the Y38 and attach a sticker to the back of the work with a serial number that corresponds to a number on the Y38. The Y38 proves to the CCRA upon the return of your works that they originated in Canada and, as a result, you are not required to pay G.S.T. on the value of the works. There is no fee for a Y38.


Or, you can also prove that your artwork originated in Canada by obtaining an E15 Export Declaration from CCRA and listing your works on it. This is a little bit more awkward in that you can only have it completed by a CCRA official at a CCRA office at a border crossing, but the benefit is that they do not place a sticker onto your work, which may be an issue for some artists. They are happy to use your inventory number, provided it is permanently applied to your work. I write the inventory number (as described above in point 10 of the Customs Invoice) onto the back of my works with paint. The E15 form can be downloaded from the CCRA website, but the last third must be filled out by a CCRA official at the border. There is no fee for the E15.

A third option is to obtain a Certificate of Canadian Origin from CARFAC. Contact CARFAC at www.carfac.ca for more information.

Okay, now you are driving up to the U.S. Customs booth. You have:

1. Your letter from the gallery that specifies which works and for what purpose they want you to send them which establishes the reason for crossing the border.
2. A completed U.S. Customs Invoice in triplicate.
3. A U.S. Customs Form 7533 - Inward Cargo Manifest for Vessel Under Five Tons, Ferry, Train, Car, Vehicle, Etc. or U.S. Customs Form 7523 - Items Free of Duty Manifest. These forms repeat much of the information on your U.S. Customs Invoice, but are used by the U.S. Customs as a form of double checking what your cargo is - what you are actually carrying across the border in your vehicle, rather than shipping across via another means. These forms specify how this information relates to the role your vehicle (the importing conveyance) plays in the transaction. These are very easy to fill out and can be downloaded from the U.S. Customs Service website.
4. A cordless drill or other tools you may need should the Customs official require you to open the crate to inspect the contents. It is a good idea to make sure the crate is easily accessible.

When you get to the Customs booth, the Customs Official will probably take your identification and direct you to the area where you should park so that you can meet your customs broker. You must go into their office and find them, they will not come out to meet you. Your customs broker will deliver the appropriate documentation to the Customs Official who will either allow you to proceed or inspect your cargo and vehicle. Once the Customs Official is satisfied they will return your identification and



allow you to proceed into the United States. Give yourself lots of time. If everything goes smoothly you can expect the process to take anywhere from a few minutes to an hour. Artists I have talked with who make regular trips across the border with their work recommend travelling earlier in the day so that you are crossing at around 9:00 a.m.

Before you travel phone both the U.S. Customs Service and CCRA to confirm that the regulations have not changed overnight as a result of the current volatile international climate. Happy Shipping!

SOURCES

I went to several sources for this article, including documents published by both the Canadian Government and the United States Customs Service. They were useful to a point, but I found my telephone calls to the U.S. Customs Service Import Specialists in Champlain New York (518 298-8320) and the Canadian Customs and Revenue Agency official in the Port of Kingston (613 545-8049) to be the most helpful. In both cases the officials enthusiastically provided me with all of the information I required and were surprisingly happy to walk me through the process and confirm or update my understanding of the export/import process.

About the Author

Ben Darrah received his MFA in 1995 from the University of Windsor. Since that time he has spent three years managing Gallery One in Toronto, working as an arts administrator and has taught several art courses, including Business for Artists and studio courses at White Mountain Academy of the Arts in Elliot Lake. In January he will teach Business for Artists and Drawing/Painting courses at St. Lawrence College in Kingston. In the meantime, when Darrah is not researching the contemporary art scene and developing his courses he is working full-time as a visual artist.

I N F O R M A T I O N

Exchange with the Arts Business Community

Send your announcements to editor@artsbusiness.com

HELP - ART MATERIALS NEEDED

Envelopes. I am trying to find a source within Canada for unprinted paper envelopes size A7 (5" x 7"). Whilst I can find American suppliers (all of whom don't want to ship outside the US) Canadian suppliers are thin on the ground.

Where can one get bolts of heavy, quality, unprimed canvas at wholesale? Artist, Saanichton, B.C. Please send information via editor@artsbusiness.com

Mar 31, 2003 VISUAL STUDIES POSITIONS One position in film and video production, requires a professional production background in independent film. Other position in visual studies requires a background in interdisciplinary media, preferably in digital practices. Relevant graduate degree, teaching experience, and a record of excellence in a range of scholarly and creative activities. For more information contact: Ryerson University, 416-979-5167 OR 416-979-5139(FAX) OR bdamude@ryerson.ca

Mar 31, 2003 DIGITAL MEDIA PROFESSOR Starts Sep 2003, visiting faculty. Seeking media artist with teaching experience in both digital moving image technologies and cultural theories of media. MFA preferred. Send CV, letter of application, 2-3 examples of artistic work, 2-3 letters of reference, and work experience sheet to: Lisa Strange, Evergreen State College, 2700 Evergreen Pkwy L-2211, Olympia WA 98505 OR 360-867-6861 OR 360-867-6794(FAX) OR <http://www.evergreen.edu/facultyhiring/digitalmixedmedia.htm> OR facultyhiring@evergreen.edu

March 31, 2003 The 6th L'OREAL Art and Science of Color Prize We are delighted to invite you to participate by entering for the L'OREAL Prize on the theme, "the meeting of science and art in color." Irrespective of age or nationality. The Gold Prize is presented to one person and carries with it an award of Euro 30,000. The Silver Prize is presented to one person and carries with it an award of Euro 20,000. The Bronze Prize is presented to one person and carries with it an award of Euro 10,000. Winners will be invited to the awarding ceremony to be held in autumn of 2003 in Tokyo or Paris. Send materials designated in our following site to our Foundation in Japan. No commission. For additional information contact: <http://www.art-and-science.com> OR lasf@gol.com

April 11, 2003 SEEKING GRAPHIC DESIGN/TECHNOLOGY ARTIST California State University Channel Islands seeks applicants for a full-time, tenure track position; salary commensurate with qualifications and

experience. Required: MFA degree from an accredited institution; specialization in graphic design/visual communications, a minimum of two years college/university teaching experience, record of effective teaching, research and service; a commitment to working in multicultural communities. For deadline and additional information and to submit your application please visit our website via the Internet at <http://www.csuci.edu>.

SEPTEMBER 30, 2003 PUBLIC ART PROJECTS The Florida Art In State Buildings Program administers the Florida Statute 255.043 (Chapter 95-235, Laws of Florida) that requires .5% of the total appropriation for construction of new state buildings, not to exceed \$100,000, be set aside for acquiring artwork for permanent display as part of the State of Florida's permanent art collection. The program at UCF is administered specifically by the Art Department and The College of Arts and Sciences, which oversee this State program by coordinating committees for each art purchase for each new building. These small committees choose artwork by viewing slides from a selection of artists, according to the considerations of size, site, and media. Please take the time to submit the following materials as part of your submission to our database, which is used as a small pool from which to choose artists for these commissions - 1) A maximum of 20 slides (minimum 10), labelled chronologically with a dot in the lower left corner, 2) A corresponding slide identification sheet with title, size, medium, and date; 3) A brief statement of interest; 4) A current curriculum vitae; 5) An optional SASE for the eventual return of your slides. Mail Submissions to: Art In State Buildings Program, UCF Bldg. 51, VAB 117, 4000 Central Florida Blvd, Orlando FL 32816 OR www.cas.ucf.edu/art/state_buildings

MARCH 28 - 30, 2003

Plan to attend the craft marketing event of the year!

March 28 - 30, 2003 Nelson, B.C.

www.ksac.bc.ca/conference2.htm

APRIL 15 - ONTARIO CRAFTS CONCIL 2003 AWARDS & SCHOLARSHIP PROGRAMME. The Ontario Crafts Council is pleased to announce it is accepting applications and nominations for the 2003 Awards and Scholarship Programme, presented by Nacora Insurance Brokers Ltd./Globex. This year the Council is offering \$12,250 in awards, scholarships and supply grants to emerging and established craftspeople.

Three John Mather Medals are also awarded each year for service to crafts in honour of founding member and former treasurer, John Mather, who, while chair of Indusmin Limited, established Indusmin's extensive collection of clay and glass. Mather Medal recipients are also granted honorary life membership with the Ontario Crafts Council. Chairs of OCC committees, board members and affiliate members are encouraged to forward nominations for these awards. Please review the Awards Programme Application for nomination requirements.

The Council must receive applications by 5pm on Tuesday, April 15, 2003. Application forms are available from the Ontario Crafts Council or can

also be downloaded as a PDF file from the OCC Web site at www.craft.on.ca.

The awards will be presented to recipients at the OCC Annual General Meeting, June 13, 2003. For further information or to obtain application forms contact Sarah Mulholland, Communications Coordinator and Awards Committee Liaison at 416/925-4222 ext. 226, or smulholland@craft.on.ca.

APRIL 22 - SCULPTURE BY THE SEA is a public exhibition of more than 100 sculptures in all materials and forms from across the world, staged in conjunction with Sydney's famous 2 km Bondi to Tamarama coastal walk, taking place October 30-November 16, 2003. Sculpture by the Sea is Australia's largest annual outdoor free to the public. It attracts over 300,000 visitors.

Artists are invited to submit proposals or completed works for preselection. Applications are available from <http://www.sculpturebythesea.com> or can be obtained by writing to P.O. Box 560, Potts Point, NSW 1335, Australia; 61-2-9357-1457; fax: 61-2-9357-2335; info@sculpturebythesea.com. Deadline: April 22, 2003

ASAP - COLLEGE ART ASSOCIATION PUBLICATION FUND

The CAA awards Millard Meiss Publication Grants for purpose of subsidizing book-length scholarly manuscripts in the history of art and related subjects that have been accepted by a publisher on their merits, but cannot be published in the most desirable form without a subsidy.

The College Art Association maintains a national office at 275 Seventh Avenue, New York, NY 10001. Tel: 212/691-1051 nyoffice@collegeart.org
For information on this and other opportunities visit:
<http://www.collegeart.org/>

APRIL 1 - LECTURE SERIES

Elysian Arts Gallery is hosting the Art Appreciation lecture series covering the history of art from ancient Greece to World War II. The series of 14 lectures begins with an Introduction on April 1, 2003 and continues the first Tuesday each month until May 4, 2004. For more information call 416 493-9482 or visit <http://www.elysianarts.com>

E N D N O T E S

The Newsletter

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

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

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