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THE SMART COLLECTOR

A+ Art Blog

PATRICIA FRISCHER, the coordinator of the San Diego Visual Arts Network, writes these occasional notes.

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NEW State of the Arts 2009

Never before have I had the feeling that the change of government might make that much difference in the arts. But I find myself thinking that President Elect Obama might value the essential qualities that the arts bring to our society and in the future we might see some advantages coming our way.

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Each of us can play a part in that. We all have a story to tell. We can all become involved in local strategies (like the Affordable Live/Work symposium just held in SD). We contribute to the economy, fill and create jobs, spend money. We can continue to try to influence those that we elected on the local, state, and national levels.

It is true that involvement in the arts; improves kids' overall academic performance, shows that kids actively engaged in arts education are likely to have higher test scores than those with little to no involvement, teaches kids to be more tolerant and open, allow them to express themselves creatively and bolsters their self-confidence and keeps students engaged in school and less likely to drop out.

But the real bonus here is that the next generation will be developing skills needed by the 21st century workforce: critical thinking, creative problem solving, effective communication, teamwork and more. A government leader with an eye to

the future can't help but see that as a core principal in our country's success.

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This article was proofed by Florence Frischer. If you have comments to make about these articles or opinions of your own to share, please feel free to email us at info@SDVisualArts.net. If your words are utilized we will give you credit and a link to your website of choice.

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Hungry for Chinese Art?

Last month was the opening of the new **Saatchi Gallery** off the Kings Road in London. It is going to be so interesting to see the development of this district now that it has a new museum level exhibition space. Chelsea has a history of bohemian activity interspersed with deadly dull conservatism. Charles Saatchi has had two previous spaces and is credited with getting the British masses to think about art in the last 10 years. Art is no longer a subject limited to those who read the art pages of a few specialty publications or to those who collect. Ever since Saatchi was invited to show his collection in the Sensation Show at the Tate, the entire country talks of the Tate's Turner Prize and knows the name Damien Hirst.

Saatchi's new space opened with **The Revolution Continues: New Chinese Art**. There has been lots of talk about this show and the new Chinese market (as well as the Russian Art Market which has, by the way, has increased by 1000% in the last five years). I thought it would be interesting to explore some of the history and concepts of this genre that is causing so much interest.

The Chinese government seems to be all about control. No one will ever forget Tiananmen Square in 1989. But remember that these controls started in 1942 with the Communist rule. Art was only to be used for state propaganda. But there was a loosening of control in 1976 following Mao's death. What we are now seeing is how that political control is eroding with economic pressures. In 2002, the "798" art district was allowed to develop as a place for contemporary art. Instead of closing this down, the fate of previous art collectives, the local officials could see that money rolled in from collectors and tourists.

Now some successful Chinese artists have factories to help produce their works (**Zhang Haun** - giant head made from incense ash). These clever people are adaptable and now they don't automatically have to give all the money to the government, they have figured out how to hide income and the taxes due just like the best of the west. We watch to see how this work holds up in the international auction houses. We certainly see Chinese contemporary work in all the art fairs and prices for the lucky chosen are likely to stay high as long as the whole art market does not crumble.*

The art that is produced falls roughly into three categories; heavily political art which rebels against the still communistic government (**Zhang Hongtu** – Mao on a Quaker Oak canister), historical works that comment on the people relationship to their ongoing cultural position in the world (**Fang Lijun** – cartoon cherubs in a church ceiling-like mural), and in the last few years, work based on consumerism such as pollution, wealth distribution, migrant workers, and other issues of globalization (**Lui Wei** – an entire city made from rawhide chew bones).

Often this work is either very, very ugly and why not as the world they live in is not so nice. Other times is it a fantasy of beauty and escapism. There is the vast array of choices between the two. But the main thing we can gain by looking at Chinese art is a vehicle to know who these people are without the doctrine of the government machine interfering in our view. After all the Chinese are supposed to be inscrutable (like the British are ironic and American are brash) and now they are getting their chance to show who they are. As they revile in this time, the least we can do is give them a grace period to explore. The honeymoon may soon be over.

*Auction reports are that 25% -50% have been bought in (i.e. no sales have resulted) from some recent sales The

Frieze Fair in London was slower than usual but still worth the effort it was reported. Auction prices in New York are well down with Christie's reporting only half the lots reaching their low pre-sale estimates or above. Sotheby's said it lost a total of \$52.6 million in payment for artworks which sold for less than the minimum guaranteed price or didn't sell at all. All eyes will be on Miami Basel in December. Of the world's 20 top-selling artists, 13 are from Asia, with 11 coming from China. Asian artists make up six of the top 10 biggest sellers at auction, five of which are Chinese. One hundred top Chinese artists generated together a total revenue of £270m (about \$400m) over the last 12 months.

Just another note as I made a real trip only slightly east in November and saw two memorable shows at the [Palm Springs Art Museum](#). **Against All Odds: Keith Haring in the Rubell Family Collection** (until Jan 18, 2009) gives you a chance to see the more serious side of this artist who entertained us so brilliantly until he died far too young at age 31. The Rubell Family has an extensive collection and even financed some of Haring's larger projects. They are also showing works by artists that Haring knew like Andy Warhol, Jean-Michel Basquiat, Francesco Clemente also from the Rubell Collection.

Enrique Chagoya: Borderlandia (until Dec 28) was an even larger show in this huge museum (four floors and really impressive for a town the size of Palm Springs). This is the first 25-year survey of the artist's mid-career work and shows more than 60 of the artist's paintings, drawings, and prints. The artist who is a San Francisco resident, often utilizes the art materials of his native Mexican history, painting on tin (retablos) and amate (fig bark) paper in Aztec codices (accordion-folded books). His works are wide ranging and bear further study as they have a very rich political content. We particularly enjoyed the Bush cabinet depicted as Snow White and the seven dwarfs and the references to Honore Daumier and Francisco Goya. If you can not make it to Palm Springs (hey, it's closer than London!) then do click on the links and take a look at the art.

I also enjoyed very much the show at [Device Gallery](#). One of the artists in that show is **Matt Divine** and showing one of the largest works we have seen of his. The lines in this vertical composition reproduce the harmonics it makes to say the title of the work. This beautiful space is a credit to SD galleries in La Jolla. Show on until Dec 7.

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Eat Your Art Out plus John Baldessari conversation with Hugh Davies

You can go out for dinner any night of the week and have an eating experience, but Eat Your Art Out was a series of meals offering so much more than then mere sustenance of the body. Soul food took on a whole new meaning at these three intimate dinner parties.

Take Out Containers: Artists Delivering in Style – Artists: [Joseph Bennett](#), [Jeffery Laudenslager](#), [Deanne Sabeck](#), and [Cheryl Tall](#) Host Eli Hans and Joseph Bennett, [Sublime Design](#)

[See event photo slide show](#)

Never did **Take Out** food look as good as when displayed in ceramic devil and angel dishes by Cheryl Tall that captivated your heart. Never was paella consumed more passionately than in Deanne Sabeck's platters. Never did fish have such a great resting place as in the fish kabob mother ship designed by Jeffery Laudenslager. And never was the search so delightful for sweetmeats hidden in the repurposed sculptures of Joseph Bennett. The guest, James Robbins, Catherine Sass, Ralyn and Nate Wolfstein and Lauren Carrera kept the evening lively which was not difficult as the party was hosted by the charming Eli Hans. Both this venue and the LOST dinner at Lauren's were held at homes of great style and grace. .

Lost: A Mapquest of Survival Arts – Artists: [Tania Alcalá](#), [Becky Guttin](#) and [Lauren Carrera](#) ,
Host Lauren Carrera

[See event photo slide show](#)

The **LOST** dinner by the side of Lauren's pool in La Jolla, was tropical from the leis at the door to the fruit on the final table where guest were invited to design their fantasy desserts. The food was lovingly prepared by Tania Alcala using recipes of her mother for this absolutely authentic Mexican fare. Art works by Rosemary KimBal, Becky Guttin and the hostess and the chef were displayed. Tania even serenaded Alice and Doug Diamond, Karen Fox and Harvey Ruben, Cherie Halladay and Dave, Larry and Debra Poteet, Naimeh Tahna and Rod Lingren who shared an evening of stimulating art talk.

[Exquisite Corpse: Collaborations of Rump, Sirloin, & Haunch](#) – Artists: [Dave Ghilarducci](#), [Michele Guieu](#), [Kevin Freitas](#), Host [Dave Ghilarducci](#)

[See event photo slide show](#)

The **Exquisite Corpse** refers to the Dada word game played at the end of the meal at Dave Ghilarducci's (his show opens at [Colosseum Fine Arts](#) on Nov 7) which was filled with surprises and irreverence. Kevin Freitas greeted us as a demented soldier with a bird nest on his helmet. Kyle Forbes was the designated host a la Joel Grey in Cabaret but Dave Ghilarducci was the chef and ringleader. A live chicken, a lady in red who disappeared, chocolate nuts and bolts and one course of feathers were presented along with delicious edible fare. The evening was graced by the lovely Diane Hook, Christine Freitas and Michele Guieu (the artist recently nominated for the [SD Art Prize](#) as an emerging artist) all wearing chapeaus of exquisite design by Christine. I guess you had to be there to appreciate the absurdity of watching Alex Ghilarducci (our mute muse for the night) sprinkling water from a can over Michele as she read a Breton poem in French. The ultimate gesture came half way through the evening when Dave reappeared with only half his beard and mustache. Guest Irene de Watteville, Patty and Dave Smith and Judy Spuris left with cast aluminum baby arm serving spoons and forks and "Fuck Dada, Let's Dance" T-Shirts.

John Baldessari in Conversation with Hugh Davies at the [Museum of Contemporary Art San Diego](#) (MCASD) in conjunction with Weighing and Wanting: Selections from the Collection exhibition.

John Baldessari is an art star whose career I had been following for years. I was surprised when I first moved to SD to learn Baldessari was a local boy from National City (born 1931). I have to admit, I got the same surprise when I found out that Kim MacConnell was a neighbor as I first saw his art in Vienna and bought a small work in New York. The knowledge of both was one of the reasons I had enough confidence to start the SD Art Prize to recognize our local talent.

Baldessari chose art over chemistry when he was first attracted to the photochemical process but eventually became a painter. He then made a conscious decision to stop painting and his gesture of cremating all his previous art did not go unnoticed. He charmingly remarked that the resulting 9 ½ boxes of dust "cuts down on storage."

He challenged himself to find the fundamentals of art and he realized that the lowest common denominators for him were the photo and text. Interestingly, Baldessari's own word works were rejected from a juried show by Clement Greenburg. He claims, with Robert Irwin and Peter Voulkos, that they were together responsible for killing juried shows at museums. On a jury, the three agreed to only accept those works that earned unanimous approval. No works met this criteria and the show was cancelled.

There is a long association between John Baldessari and the MCASD. Baldessari used the museum as part of his early education process and shared visits with Richard Allen Morris who has remained a good friend. He also devoured art magazines (Art Forum was later started on the west coast), went to art galleries and met as many artists as he could

while he was teaching in junior high and high school programs. He taught at Southwestern College and UCSD. But he made the move to LA on the advice of his sister. She recognized that he had dedicated his whole life to art. He was part of the starting faculty at CalArts and he made a conscious decision not to live in New York. His works gained a reputation in Europe first where he was noticed by the Sonnabend Gallery. He is now allied with [Marian Goodman Gallery](#) in New York and will be having a show in New York in November.

I think the meat of this discussion was about the difference between east and west coast living. New York is expensive. It is too cold in the winter and too hot in the summer. The west coast on the other hand represents the good life. The East coast follows more in the European tradition of suffering for your art. In LA when you ask someone why they have created a work, the answer can be "why not." In New York there is always the struggle to determine how the art fits into art history with a constant attempt to justify its existence.

Baldessari's move to LA has culminated in an association with the new LACMA director Michael Govan who was an instigator of his retrospective at the Tate in London coming up in 2009 after which it will be traveling to the Met in New York and to Barcelona. Hugh Davies calls John Baldessari the role model for a bi-coastal artist. I saw and heard a simpler man, still dedicated to his search for the fundamentals.

To see and read of artists questing after fundamentals click this link to the [Urban Legends and County Tales](#) pages of the **Digital Art Guild**, newly published images from that show which can still be seen at [Bonita Museum](#) until Nov 11, 4355 Bonita Road, Bonita, 91902.

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London Burning: A Damien Hirst Update

The Turner Art Prize had gotten very old hat until the nomination of [Damian Hirst](#) when suddenly students thought art might be at least as interesting as pop music. Damien Hirst and the YBA (Young British Artists) were a shot in the arm for a London tired art scene in 1992.

Now a Damien update from the London. Putting over 200 newly minted artworks by one artist up for auction sale had never been attempted. Letting the people decide what they want in the very public marketplace of the auction world is a gamble no matter how famous the artist and the auction house. But 54 works sold at Sotheby's the first night of the sale for \$127 million. The total for the two days topped \$200 million. Almost 75% of the items sold for more than their top estimate. The top lot (\$18.6m) was "The Golden Calf", a 600kg bull whose hooves and horns are cast in solid 18-carat gold. This sale outstripped the sale of Picasso's 88 works sold in 1993 by a long shot and Sotheby's reported that 35% of the buyers in the evening sale were new to the Contemporary Art department and 18% were new to Sotheby's. Damien Hirst said: "I think the market is bigger than anyone knows, I love art and this proves I'm not alone and the future looks great for everyone!"

So does democracy comes to the world of art in the strange guise of accountant who is crunching numbers in longer and larger columns? This is a revolutionary concept. The success of the sale means the gallery system could be on the way out.....why pay 50% commission when you can pay so much less to an auction house? Hirst says he will continue to work with his galleries. Traditionally, the higher prices works help to finance the emerging artist, so we certainly hope this is true. Sotheby did approach Damien Hirst not the other way around but we understand that his account is very very creative.

Here's another crazy idea...the art work should be the most expensive when it is new instead of escalating in value after the artist has received the original and lowest sales price. This puts art right next to fashion and challenges the idea of art as investment. And remember most of the Hirst works were made in 2008 for this sale. He achieved a sort of re-mix

to use a musical term given to me by [KAI](#) (showing at Art Produce Gallery). But there is no doubt that those in this sale who paid an average of one million dollars have their eye on the investment value.

Five years ago Sotheby's in London counted 30 nationalities among buyers of work priced above £500,000. This year the figure is 60. Art is not going to be so susceptible to recessions with this wide of a marketplace. But after this sale, it will be interesting to see what happens at London's Frieze show in October and the Miami art fair in December. Also we will be eager to hear from Robert Hughes, (art critic, Shock of the New) in his rebuttal to this phenomenon in his TV film, 'The Mona Lisa Curse'. Some say Hughes has done nothing since his book and TV series, *The Shock of the New* but I just love to see a good fight and if this revives his career a bit, so be it.

Amy Cappellazzo, deputy chairman of **Christie's** America and a specialist in international postwar and contemporary art when asked about undervalued mediums that are ripe for appreciation commented that, "For years, outdoor sculpture was hard to sell at auction. It was kind of a white elephant. People didn't know what to do with it, if they didn't have the space to display it. Now, in the past five years, it's becoming more popular, as people are looking at their homes as a total aesthetic experience."

New terminology: **Commitment Art** is the name given to art which needs to be maintained and or has arduous installations concerns and expenses. Dedications and great wealth is usually found in the collectors of this field of installation art and large sculptures. And that comes with great status as a bonus. There are now Art Installation Design companies in the larger cities. Large outdoor sculpture may be the flavor of the month for the high flyers.

After repeated delays, the Saatchi gallery will finally reopen at its new London location on October 9 2008 with an exhibition of contemporary Chinese art.

P.S from SD: The [Museum of Contemporary Art San Diego](#) in conjunction with Weighing and Wanting: Selections from the Collection. John Baldessari in Conversation with Hugh Davies already took place (watch this space next month for a report) but you can still hear the art talk by Hugh Davies on Thurs, Nov 20 at 7 PM at the MCASD La Jolla. The exhibition, curated by Dr. Hugh M. Davies, marks his 25 th anniversary and is a personal, idiosyncratic show. An important way MCASD acquires works is to commission them for an exhibition and then purchase the resulting work. In this way, the collection becomes a living record of the exhibition program over the decades. You can learn more about commissioning at work at the [Collectors Cocktails: How to Commission Art](#) seminar at Art Expressions Gallery on Sept 25 th at 6 to 8 pm

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SD Flash Forward: Movers and Shakers Speak Out By Patricia Frischer (San Diego Visual Arts Network) and Kevin Freitas (ArtasAuthority)

It turns out we got more than we bargained for when we asked forty **Movers and Shakers**, "What is your vision for the visual arts in San Diego?" They gave a pretty precise view of their particular aspirations, seen by us as a larger

reflection on what exists here already and what is ultimately needed. This included more **public art, increased exposure for local artists and sales, more galleries and cultural art centers**. Is it worth taking a closer look at what direction we want to take? Which of the following topics below needs to occur first, to break the log jam leading to a healthier art scene? We decided to find out by commenting on these flashes of the future.

Collaborations between art activists and exhibition venues are needed to travel some of our best curated shows within the county and across the border into Tijuana. Ultimately these shows could be seen statewide, nationwide even worldwide. In turn, exhibitions from other contemporary art institutions from across the land, should be scheduled into the programming here. We understand that there are many potential constraints to this type of collaboration working efficiently. Some are budgetary; some are the contrasting visions and agendas for each institution, lead times, manpower, interest, and let's face it, a bit of apathy. Meaning the proverbial art pie, speaking of only San Diego, has been cut up and there is no more to go around. Why share? Given that everyone has their slice now and is trying to promote it as the best tasting pie in town, to the public who is doing the tasting, it all just sort of tastes the same. If we are limited by the current resources we have, why not cater to the strengths of each institution, letting them specialize in their own field of expertise, which would allow them to work closer and share resources with like minded parties. Each city has their own arts council or commission but they are constantly re-inventing the wheel to get projects done. Couldn't there at least be a local association of city art councils or an association of art galleries like the association of art museums? This would also help the general public know where to go to get the flavor they desire.

Artists have been adapting to the spirit of collaboration with one another for decades now, certainly online social networking and image reproduction in all formats has helped. Galleries are starting to come around but their financial capabilities are often limited –traveling shows are expensive – but their biggest problem might be the illusion that they have what everyone wants, their artists and mailing list. Collaborations are only as good as a participant's willingness to achieve the same goal in the spirit of healthy compromise with her collaborator. Collaborations also work well for press promotions showing the strength of the visual arts to the community at large. Isn't this what we want to ultimately portray, strength in numbers? One for all, all for one.

"I would like to see.... a synergy between arts organizations, groups, artists.... There should be a general willingness to take risks." - **Catherine Sass** ([Port Of San Diego](#))

Galleries and Museums are only viable with support from artists, the public, and a strong collecting population. Major collectors are the back bone of our museum boards, but what we also need is fields of grass roots buyers who learn that owning original art adds a tremendous value to the quality of their lives. As for galleries, more of them mean larger amounts of artwork shown. With encouragement and a little competitive spirit, artists are pushed to do their best work and we benefit from a higher level of quality as the bar is raised.

We often take for granted, the role of the artist in society – portrayed somewhat as an outcast, or a bit *farfelu* if you will – but they are the sole entity responsible for art's production and economic viability. They are the producer of goods that allow all of us who work in this field to keep on doing what we love so much. How those goods are then distributed, is of course dependent on galleries and museums. While it is not often clear as to who benefits more from this "marriage" of convenience and necessity, the fact remains, if one of them fails, they both fail. Be careful what you wish for Mr. Davies, your first two wishes could also be within your command.

"I would wish to see San Diego become home to a greater number of significant artists due to having more exhibition opportunities, more collectors, and more commercial galleries." - **Hugh Davies** ([Museum of Contemporary Art San Diego](#))

Collectors and Community dialogue supply that vital commodity: feedback. For example, collectors buy, giving reinforcement to artists. And emerging artists can be mentored by established artists. An active community arts voice

insures success by dissemination of information in the form of printed media and Internet resources such as SDVAN. SDVAN is founded on the principal of encouraging these exchanges and is starting a new feature, *Picked RAW Peeled* which will reveal artistic events in more detail. Too, the mushrooming of Collector clubs all over San Diego can build a larger social network with peer education in the arts at the same time support artists monetarily and proudly.

We like to think that everyone is a collector of something, whether it is stories or art. We also believe that there is a difference between the notion that individuals with “money” are also the same individuals “with money who buy art” or somehow, that they should be the same. There’s no accounting for taste obviously and if you stand in a gallery long enough, something will get sold. But that isn’t the point. The goal is to provide access to many types of art, in all different price ranges, that allow the connoisseurs as well as the amateurs, to pick and choose freely. The objective, for those of us whose job it is to provide this access, is as the critic Arthur C. Danto points out, “That is what education is in art. Helping people find their way. It is [rather] explaining why each work is good in its own way.” Collectors are educated in the art of looking and are only motivated to buy, when the artist has done her job of making work that is good.

Finally, feedback is vital, it is crucial, so is showing support for each other’s endeavors. Recognize the past, but move forward. Talk to everyone, “introduce yourself as Delacroix and hand them your wet brushes” as Larry Rivers use to jokingly say, don’t be afraid to let people in on the artistic process, your fears, your joys, and your art. Dialoguing is for life.

“Influential people need to be educated in the process of purchasing art, actively.” - **Gustav Rooth** ([Planet Rooth](#))
 “...a future with.... card carrying collectors with ID that states "I belong, I buy art, do you?" - **Kevin Freitas** ([ArtasAuthority](#))

“If I could make two changes favorable to the visual arts in San Diego, one would be to have more venues, commercial and otherwise, so the numerous talented artists in the region would have ample opportunities to exhibit; the other, to have more intelligent writing about these artists and their work.” - **Robert Pincus** ([The San Diego Union-Tribune and Sign-On San Diego](#))

Art Fairs like the one in Miami/Basel could become a standard feature on our events calendar. Ann Berchtold wants to work with our neighbors north and south and hopes especially to promote emerging artists in the first years of the fair. Most major cities have their own annual art fairs, the closest to us, is our friendly neighbor to the north L.A. Why not here in San Diego? We’re afraid that the answer to this is a varied as the logistics and investment it would take to create it. Is it possible we think so; perhaps a look at the success of Comic-Con might give us some clues? Is it for tomorrow or on next year’s cultural agenda, probably not, but efforts are in the works as witnessed by Berchtold’s commitment. It will certainly take more than a strong commitment as one of the first goals would be to establish an infrastructure, capable of supporting such an event. This would of course entail some major political and financial decisions. Many European countries have “sister” cities that enable them to exchange talent and culture on many different platforms from music to the arts to theater. Perhaps San Diego can “host” and vice versa be “guests” in collaboration with another country or for logistical sake, another State here in the U.S. Sending some of our talented artists to the many Biennials would also encourage an outside appreciation of our artistic production, proving that we have the depth to hang with the big boys.

“Launch a successful contemporary art fair in San Diego that becomes a catalyst to encourage collecting art, showcases this cities art institutions and artists, and promotes international cultural tourism.” - **Ann Berchtold**, ([Beyond the Borders Art Fair](#))

Youth and Education are fundamental. Teaching art as parents and volunteers, in most public schools, makes it obvious that we need a consistent and comprehensive arts education curriculum for every institution. Go talk to your son or daughter’s Principal now or write a letter to your school’s Superintendent, asking for more art. It seems the real issues we’re all facing, is the simple question of who’s going to pay, and if it’s going to be you and us as taxpayers, what

are we willing to pay for? And do we have a choice? It is a debate that our attempts even to address it here in a few paragraphs, is much too ineffective. We as a country for the most part, universally accept the idea that the basics in school are necessary – reading, writing and arithmetic – but also know that the human spirit and mind is capable of much more, in fact, it craves more. Art in essence is not a luxury, it is a necessity of the human species that will manifest itself in a multitude of ways, not always under the heading of art, but which is as creative, just, and a much needed nourishment for the soul. Creativity knows no unemployment and will always find work.

"Start with art education in the schools for life enhancement and future support of the arts in the community." - **Ellen Phelan** (Art activist, educator, and contemporary art collector).

Public Art created a general consensus amongst the Movers and Shakers that was heard loud and clear. San Diego needs more of it. There was a slightly higher demand to integrate art and artists into any future city planning or development. We like the idea, mentioned more than once, to have temporary outdoor public sculptures placed throughout the city. Rotating them out as new ones come in would be stimulating, exciting, and opens up the possibility for fresher stronger works. We applaud **April Game's** placement of sculptures in Quail Gardens as a step in the right direction.

Though we did not ask for the state of Public Art in San Diego as it currently exists, interestingly enough, there was hardly a mention of what is here in public art already, notably downtown, at UCSD, and on the waterfront. If the vision is to have more, does this mean that there is not enough? What is there to be learned in the statement, "I would like to see more public art." What is it about public art that creates this desire or repulsion in some cases, and leaves its public wanting more of it? It is difficult to know perhaps, how cost effective public sculpture is and how much interest it truly generates. If like Miami/Basel, we were looking for a model for an art fair; than we believe Chicago would be the model to base our own public sculpture program upon. Let it be known, Mayoral influence, money, and manpower, is nine-tenths responsible for the building of [Millennium Park](#). It is also what Chicagoans are most proud of, beside their baseball.

"I would create a plan with the City of San Diego to integrate local art and artists as well as non indigenous artists into every aspect of public design as well as part of the chamber of commerce" – **Debra Poteet** (Collector).

Studios and Housing is a county wide issue. Only three people thought artists could benefit from more affordable housing and studio space. It is probably safe to say, not just artists, but anyone living and renting within the county of San Diego could use less expensive housing. In the end, you still have to make the art no matter how big the loft is. So, the question is, does every artist need a studio these days? Not likely. A better use of space might be collective work/live centers or cultural centers, like the one San Diego's **Monica Hoover** is working on, located in the former Wonder Bread factory (Ballpark District), or the LUX Institute amongst others. Besides, what are the chances of a perfect storm in the form of the blustery days of SoHo with Johns living above Rauschenberg, heated debates about painting at the Cedar Tavern, and blockbuster exhibits at Leo Castelli, ever coalescing in 2008 let alone in San Diego? This is not criticism, it is about the potential and the physical territory and the boundaries of studio space, where artists have chosen to live. The galleries, and even the art supply stores, are too scattered to warrant the need of a larger supportive structure. The closest we've come to a discernable degree of synergy, is in North Park.

" Through Synergy Art Foundation's Barrio Logan/East Village Arts District (Believe Project), we hope to provide local artists with work/live spaces, a cultural center, exhibition/workshop space, and the ability to unify and support our visual arts community. The ultimate goal is to establish San Diego as a vital international cultural destination." - **Naomi Bianca Nussbaum** (Director [Synergy Arts Foundation](#) and the [BL/EV Project](#))

\$\$\$! Everyone wants it, but artists and the people whose support they depend on, hardly get any. One way to

encourage creativity and less dependency on the good will of others, is to stop bartering for services and goods when putting on shows and productions and pay for it, if you're doing the inviting. Artists are as guilty as anyone else in this exchange of free commerce and often end up the victims, giving up time and money for a "free" show and a line on their resume. A more proactive stance would be to increase local public and private grants and funding, City and local government philanthropy, create small business loans for galleries, and the buying of art. It just might do the trick. Let's stop thinking of art as a charity and remember it has great value. We are not looking for a handout from others; we are looking for the same basic economic structure that allows millions of Americans to go to work everyday and eventually allows them to retire.

"Diversity of art in both media and style and the democratic selection of art are the best ways to regain public faith and improve finance in the art world. This would enhance the lives of artists, improve the financial viability and ensure growth of art institutions and museums, and greatly improve the public's perception of the art world." – **Dennis Paul Batt** (Executive Director: [Museum Artists Foundation](#), [San Diego Visual Artists Guild](#), [Outdoor Art Foundation](#), [American Masters of Stone](#))

Finally, a special award is given to **Jean Lowe** ([SD Art Prize](#)), for her cheerleading efforts in support of the arts: " San Diego has a really energetic and interesting art scene--it just needs to believe it!!"

The answer in the end might be just a question of confidence.

To read all the visions of our San Diego [Movers and Shakers](#) go to the [Movers and Shakers website](#) (courtesy of [SD Visual Arts Guild](#)) where you can also see them portrayed by local artists. You can see the show in person from Sept 5 until Oct 4 presented by [San Diego Visual Arts Network](#) at [Art Expressions Gallery](#) : 2645 Financial Court, Suite C, San Diego, CA 92117 [Link for map to gallery](#) Exhibition hours: Monday - Friday 9am-5pm, Saturday 10am-5pm More info: [Patricia Frischer](#) 760.943.0148 or [Patricia Smith](#) 858.270.7577

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MUSEUM TRENDS: NEW YORK TIMES CLIFF NOTES Part I

edited by [Lisa Roche](#)

A special section of the *New York Times* on March 12 th of this year about museums meant a waltz through 44 published pages. ALL these topics were touch upon in that one day. I picked up many interesting points of views and thought you might enjoy taking a turn around the floor with me. I was astonished at the breath of topic covered. I have added my own editorial comments which might or might not reflect the views of the individual writers who contributed. You can read Part II in the [SmART Collector](#).

Katie Hafner – Trying to Add a Pulse to a World of Machines

The Computer History Museum in Silicon Valley is not really up and running yet. Its current exhibition is not a show stopper but looks more like a shelf at Circuit City. However, I think its director, Dr. Len Shustek, has it right when he says, "A museum is not about objects; a museum is about telling stories." For him the challenge will be weaving in the stories about the changes those machines have made in our society. That being said, encouraging the public to make its own stories is the real goal of fine art museums.

Dorothy Spears – When the Final Touch is the Exit Door

In this age of destination museums with architecture so impressive it can outweigh the art, another casualty, besides the art, is the museum director. Numerous directors have resigned within two years of a major overhaul or addition. Why?

They get burnt out from the effort involved in these multi million dollar projects with expectations that are often just too high to meet. Cases in point: Milwaukee Art Museum's Russell Bowman, Phillips Collection's Jay Gates and maybe even the Guggenheims' Thomas Krens.

Thomas Mullaney – Creative Visions, but for Many, Millions Less

We applaud the architects that work on a tight budget and truly use their creativity to supply the spaces that art and artist need. Chicago's Hyde Park Art Center, designed by Doug Fafofalo, has brought in at \$3 million. He was thrilled to have a mundane building with little character as his challenge. The 80 foot LED projection makes sure the museum is constantly changing. I think a responsive attitude is key to the success of any new space. Using technology will be central to those possibilities. I can see a future where museum spaces can be even less expensive and self sustaining, to boot.

Julia M. Klein – Slavery Divides Again

The United States Slavery Museum in Fredericksburg, Virginia is having a hard time getting funding. As the brainchild of Douglas Wilder, with supporters like Bill Crosby and Oprah Winfrey, this may seem odd, but there is competition from the Smithsonian Institution's National Museum of African American History and Culture in DC and the International African American Museum in Charleston. The US Slavery Museum will offer an incredible experience but one which could be more difficult for blacks than white. The shame of slavery is far reaching but certainly a museum should help to bring this issue into the light of understanding.

Hilarie M. Sheets – In Miami, a Director with an Eye for the Fresh and the Local

Bonnie Clearwater started her career as the personal curator for Leonard A. Lauder (chairman of the Whitney Museum) and also ran Peter Norton's foundation in LA. Her job was always scouting out new talent. Her current position is as Director and Chief Curator of the Museum of Contemporary Art in North Miami. Keeping it real and making sure the artists stay in touch with museum supporters is her biggest challenge. She works to raise money for these emerging artists and to not get sucked into the trend of having block buster shows with big names. Her Junior Docent after school program, along with the high school journalism courses help young people learn to write about art and are first class. Getting her museum linked into the local curriculum is paramount, but she goes further by supporting a program for "Women on the Rise", using art to connect to teenage girls in six Dade County juvenile centers.

Benjamin Genocchio – Boot Camp for Curators Who Want the Top Job

Curators who want to become museum directors can now go to the Center for Curatorial Leadership in New York, which just began this year. Elizabeth Armstrong, from the Orange County Museum of Art, is one of the first ten to go through the program. The goal is to make curators better managers versus making good managers into art lovers. Want-to-be directors come out of the program not only with the right skills, but with contacts and a complete assessments of their strengths and weaknesses.

Deborah L. Jacobs – A Slumber Party - Where the Wild Things Are

I had no idea how big slumber parties at science and natural history museums had grown. The American Museum of Natural History raised one million dollars this way last year with 391 cots set up under the big blue whale. There is one chaperone for each 1 to 3 kids but there is still a lot of planning necessary to keep these tots out of trouble while having the time of their lives. The movie *Night at the Museum* did a lot to encourage this. Did you know that museums are also making money by renting out their spaces to production companies as well as party hot spots? They just have to be careful about spoiling their brand identity and watching their non-profit status. We don't see any adult sleepovers in the fine art museums in the near future, but if so, do you think the late night cocoa would be spiked and the Imax will be r-rated?

Richard Sandomir – Luring Sports Fans of All Seasons to Lower Manhattan

Philip Schwalb is a man with a good idea, but he had to fight hard to see it happen. His Sports Museum of America

signed up 60 partners, including small sports themed museums and national sport-governing bodies. Not only does he get their mailing lists, but he gets to borrow artifacts from their collection. They, in turn, get exposure in New York City through a display in the museum and even a share of a fund set up by Schwalb (now at \$2.5 million). Seems like a win-win for everyone, although a few of the bigger institutes are not playing. They have their own ball. However, I think this is a great role model for expansion of the arts.

FROM SAN DIEGO – I also want to add a brief mention in the A+Art Blog about the **Eleanor Antin**([SD Art Prize 2007/2008](#)) show that opened this month at the San Diego Museum of Art in Balboa Park. In [Historical Takes](#), Antin is showing works, some of which was produced right in the Museum, from three recent series. This is her first major one women show in Southern California since the LACMA show in 1999. It is long overdue, especially as Antin considers San Diego her home. The show is rich, deep, fun and moving. Make sure to allow time to see the video about how these large scale photographs are made, and to look at the room devoted to past works by Antin. This show is highly recommended. At the same time you can indulge in the Summer of Women Exhibitions that the museum is putting on, including [Georgia O'Keefe and the Stieglitz Circle](#), and new works in the permanent collection: [Visible Places: Works on Paper by Women](#)

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London Newsletter 2008

How could I not go to the [National Portrait Gallery](#) with our own [Movers and Shakers: Who's Who in SD Visual Arts](#) portrait show coming up in September. I went especially to see the [Brilliant Women 18 th Century Bluestockings](#) exhibition. This was a small show of a rather elite group of women who very cleverly used commissioned portrait to promote themselves and their causes. They were intellectuals who only later got the disparaging reputation we now associate with the term. You could almost say they were 18th Century feminist. Two of them were founders of the Royal Academy.

I have a friend who couldn't stand the [Royal Academy of Art Cranach](#) exhibition. Lucas Cranach the elder is an artist with compositional skills which are astounding. He can lead you from a hat to a tray of fruit, right to the head on a platter that is the main focus of Feast of Herod and he stops you leaving with another hat tilted to bring you to a dead stop. But his women are all seductresses who lead you to the path of sin. One Virgin Mother shields a host of Catholics under her cloak from a plague that they deserve. His Eves all have hair that fans out in a wanton way. The duplicity he depicts in his masses of female nudes (religion does not seem to stop him revealing in the naked form) is a direct result of the preaching of Martin Luther. Now my friend is not pure as the driven snow, but this artist, I think, brings out her guilt and her feminism at the same time. The style may not have appealed to her on a conscious level, but I think it was her subconscious that ruled the day. I have no such guilt although I do stay away from snow. I loved the show.

I wanted to mention both these shows first which could be relevant to the opening of [SD Art Prize Dangerous Women: Eleanor Antin](#) with emerging artist **Pamela Jaeger** at the R3 Gallery 2421 India Street SD, 92101, which continues until June 22. I was sorry to be absent but heard the opening was another winner and our thanks go to Ame at R3 and Ann Berchtold.

Week One

Everything seems so wonderfully foreign when you travel at least for the first week. Where else in the world would they

have a reader in residence at one of the hotels? This bloke in his dressing gown and slipper reads people to sleep for a fee. And how could they not elect a Mayor here whose nick name is BOJO. They were dancing in the street to see Red Ken Livingston defeated by the conservative Boris Johnson.

Our first foray into the art world this year was the [Chelsea Art Club](#), as always elegant and bohemian at the same time. They had a special show of photographic portraits for Jane Bown, who worked for the Observer Newspaper forever. One of the nicest images was of the Queen. Jane wrote that she thought an 80 year old photographer would be right to take a picture of the 80 year old Queen and she had been invited for a "dine and sleep" at Windsor to take the shot. Evidently they stay up late at the palace and talk a lot. Can we have a Chelsea Art Club in San Diego, please?

We dined at [Wild Honey](#) (12 St George St.) in the West End near the galleries on Cork Street which is a restaurant I found in the Time Out dedicated to pocket pleasing wines. Darwin was very happy with a great selection. We then went to the [Tate Britain](#) and really enjoyed the **Peter Doig** exhibition. This is an artist who I first heard of because one of his canoe paintings fetched a huge sum at auction. He won the John Moores Prize in 1993 and was then one of the nominated artists for the Turner Prize in 1994. This artist gives us permission to include mystic subject matter found in odd places and to mismatch the panels of a diptych, to vary impasto from heavy with vibrant color to thin veils which are not artifice but actually represent transparent window curtains. Some of my favorite works were those scenes he painted of the renovation he was involved in at Briey-en-Foret of the Le Corbusier buildings. Seeing eight rooms of an artist is a splendid and vital way to gauge the work and I am now an official Doig fan.

At the [Tate Modern](#) we saw **Duchamp, Man Ray and Picabia** and between the three of them, they pretty much sewed up the century with their ground breaking styles. You see every media and every concept in its infancy revealed in this show...rather depressing that we have not gotten further by now. They planted all the seeds and the next 80 years all we did was grow the ideas. It begs the question, who are the sowers of today? The Exquisite Corpse, a sort of collective collage, was invented by the Dadaist group. Watch for this type of demonstration in one of our Inspiration Around the Dinner Table Parties coming soon to a host near you.

We only briefly joined the queue to see the graffiti artists including [Banksy](#) at Waterloo but found that we could see almost the entire installation from above the tunnel at street level. A huge crowd was prepared to wait hours, which might be the most interesting thing about this event. Of course, we are spoiled as we have good graffiti in SD. But this was obviously a big deal here where this was a further legitimizing of an art form.

Week Two

The [Martian Museum of Terrestrial Art at the Barbican](#) was co-curated by Lydia Yee, a very close friend of **Betti-Sue Hertz's** (Curator of Contemporary Art at SDMA). I went on her recommendation and that of **Eleanor Antin's** ([SD Art Prize](#) opening May 17 with Pamela Jaeger at R3 Gallery) who has work in the show on the very same day that a review of the show came out in [Art Review](#). J. J. Charlesworth, the reviewer, asked if what we should be looking at is the points of universal agreement instead of an alien's view of the difference in contemporary art and I trotted off to the show to see if I could figure out what he meant. What I found was a clean and attractive show of contemporary artifacts. By that I mean mainly sculptures with a strong conceptual component. I tried to imagine the curators who obviously were attracted to these objects as much as I was, trying to bring them together in a meaningful and creative format which might appeal to a new audience of viewers. In fact, it seemed to me that the curators have themselves become conceptual artists by choosing to present these objects as viewed by Martians trying to understand earthlings. This approach did wear thin by the end of my visit, but generally it was an amusing and clever way to engage a young patron to see contemporary art work as accessible. I had the feeling that there were a few works in the show (like the Barbara

Hepworth sculpture and a pair of Andy Warhol's Mao paintings) that were thrown into the mix on whim because a clever dialogue could be added to the audio support portion of this show. But I had no problem seeing the universal themes as they were presented. **Eleanor Antin's** ([SD Art Prize recipient](#)) work in the show fit neatly in to a category tracing family links and was a series of glass slides with 100 blood samples including her husband, the poet, David Antin. The work is called "Blood of a Poet", they are blood samples taken from 100 poets over a 3-4 year period in the 60's. The poets go from very well known (Allen Ginsberg) to little known. This work was recently purchased by the Tate Modern for their permanent collection. In the show, most of the badly designed labels (black text on shiny copper so very difficult to read with all the reflection of the lights) made clever observations. I liked the delicate necklace made of cigarette butts which was described as very confusing to the Martians. If this was so precious to us humans, why did we set it on fire? You can read [reviews](#) of the show at this link.

Before leaving the Barbican, I stopped in to the [Curve Art Gallery](#) to view a show by ---**Hans Schabus** of 421 chairs (about 12 varieties taken from all over the Barbican Center) which were attached feet first to the giant curved wall of this gallery space in the same format as a jet airplane's seats. It was visually stunning to see, but I am not sure that it would sustain my interest. I asked the guard his opinion and he said that he preferred the space empty as it was even more stunning that way. This space shares a common goal it seems with the great Turbine Hall at the Tate Modern which has commissioned work especially for the environment (I just missed seeing the giant earthquake like crack which was newly cemented over at my visit last week). How interesting that we will have interior spaces that are destinations just because of their shapes. I might add that the Curve Gallery space itself is very much like the Richard Serra sculpture that we saw in the new LACMA Broad Collection space.

The Collective is a little known art buying group in the UK, which is now going public with a website and advice on how to set up your own art buying collective. As many of you know, I have been pushing this idea for about two years and we now have two small art collective groups in San Diego, one growing out of the [4Walls Gallery](#) and another through the [San Diego Fine Art Society](#). The London group has been going for 6 years and although the website is still under construction, take a look at what we could have to help support our local artists.

The fabulous [Tobias Meyer](#) can tell you better than I ever could about the auction at Sotheby's on May 14. His descriptions of Bacon and Rothko are so seductive. Imagine my disappointment when I discovered this current sale is in New York not London. I was all set to go preview the show especially to see that Bacon triptych which has been in private hands since it was first sold. The Bacon does not even have a posted estimate, The Banksy in the same sale but in the afternoon instead of the evening, which was a bronze rat in an edition of 12, was estimated for \$100-150,000

First we went to the [LAPADA London Fair](#) (Association of Art and Antiques Dealers). I still can't figure out what the initials mean? But this event was held in the Burlington Garden Rooms (first housing the London University in 1870 and then the Museum of Mankind; a branch of the British Museum, I believe, and now adjunct rooms of the Royal Academy and which by the way is one of few facades not cleaned up so is smoky black and obscures details of the columns and figures) We saw some of the best of the best at prices that make your head swim. No other antique shops need to be visited on this trip unless we actually want to buy something. Next was a wonderful South Indian lunch with the most marvelous lamb with lime leaves and coconut stuffed paratha. Then we stopped on Edgware Road so Darwin could gamble a bit to pay for some of our excesses. I roamed the streets for a bit and discovered several street cafes full of Middle Eastern men smoking through hubble bubbles...or at least that is what we used to call them in my hippy days. Waiters were loading them up with charcoal and the smell was very sweet but I can't imagine anything illegal was being consumed on a Sunday right in the middle of town. Walking past these groups of men who openly stared at western women in skimpy summer outfits made me a bit uneasy. But I was also staring at them so who am I to throw the first stone

Week Three

The V&A was a delight. I started backwards at the [shop](#) first because all the sparkly stuff attracted me. They are just opening a Supremes clothing exhibition which I may go back to if I have time. The shop was full of broaches and false eyelashes, wonderful miniature pointed rubber high heels for use as door stops.

I bought a sealed plastic postcard with red liquid inside which was commemorative of the [Blood on Paper](#) exhibition. Erika Torri, eat your heart out. This is the best possible art book exhibition and the V&A display was top rate. You are first drawn to the gigantic lead and cardboard book by Anselm Kiefer. If you are able to tears your eyes away and look up though, you see the swirling digital projection of words by Charles Sandison like constellations of stars. Straight ahead is the Damien Hirst *Jesus Christ* plan chest complete with illuminated heart, inlaid cross and rubied scull. Francis Bacon (a valise of papers), Balthus, Baselitz, Beuys, Giacometti, Matisse, Miro, Picasso...just to name a few. I loved the plaster snowballs thrown against the corner of two walls making the room into a book by Not Vital. The show ends with Anish Kapoor's *Wound*, slashes into the heart of the stacked pages but not before you see Cai Guo-Qiang's Danger Book series and *Suicide Fireworks* where he set the large blank manuscript alight and you see the fire stained pages - each an abstract expressionist image. The [catalog](#) (45 pounds sterling) was wonderful and an art book work itself. Hopefully you will be able to see that at the Athenaeum one day soon. This show was absolutely free, which was a huge treat.

But I only had to pay about \$16 to see both the [Thomas Hope](#) and the China Now exhibitions (stay with me, we are still at the V&A). Mr. Hope was from a wealthy banking family and he was able to spend his money, time and considerable skill designing furniture and promotion the Picturesque style of his time at his Italianate country estate and his London home. He filled both with Egyptian inspired Empire style black and gold furniture. In 1807, he published *Household Furniture and Interior Decoration*. Illustrations with outlines only as he was very aware that elaborating produced books would be out of the price range of the craftsmen he was trying to influence.

[China Now](#) is really a show about commercial design and architecture in three coastal cities of Shenzhen , Shanghai, and Beijing. The first is a city that attracted young independents who transitioned from Mao designated worker/artist to take on the new title of designer. With a language triple rich in characters, commercial art is strongly based not just in font styles but language variations. They are also the ones responsible for the little dolls with hundreds of variations like solid emoticons. Shanghai was traditionally a city steeped in international culture and current trends are looking back especially to the strong styles of the 1920-30's influenced by the western world. That tradition continues under the influence of the Chinese American promoter Yui Sai Kari who is a one women promoter of our etiquette for both men and women and who has a publishing empire and a strong presence on TV. She has single handedly taught the Chinese women how to put on make up and sit with their legs crossed. Most of us are about to be exposed to the building revolution centered in Beijing, which we will see during the Olympics this year. After the crowds disappear, it will continue to be a city built with destination architecture. It is so revealing that the top four Great Things to Own (sidajian) have changed from bicycles, sewing machines, watches and radios in the 1960's to cars, computers, houses and mobile phones in the first decade of the 21 st century. With this freedom comes social and environmental responsibilities and no Mao to watch over them. The earthquake that hit the news stand as I was leaving this show, declared thousands and thousands had died buried under the rubble of this urban growth.

I went to the [Alison Watt](#) show at the National Museum of Art and saw her huge paintings of folds of white cloth... yummy and to [Jodie Carey](#) show at Alexia Goethe Gallery which was so lovely you almost hated to know it was about death.

London is catching up with San Diego with a number of artists fairs that allow individual artists to show their works as apposed to the gallery art fairs which have been popular here for years. We went to see the [Battersea Contemporary](#)

[Art Fair](#) and I saw notices for [Urban Art](#) in Brixton (also south London) and [Untitled Chelsea Artists Fair](#) which bills itself as the biggest in the UK but with only 170 artists involved. Our own Art Walk has over 400 artists.

Update on the big New York auction sales; The Bacon triptych which has been in private hands since it was first sold was estimated at \$70 million but went for an astonishing \$86,281,000. The Banksy in the same sale but in the afternoon instead of the evening, which was a bronze rat in an edition of 12, was estimated for \$100-150,000 and it went for \$169,000. The auction did make a record \$362 million for **Sotheby's**. **Christie's** did not quite meet that total but still holds the world record and did sell a Lucien Freud nude for over \$33 million, the highest price paid for a living painter. Seventy percent of the buyers were American which was a bit of a surprise considering the weakness of the dollar. You would have thought this was an opportunity for Europeans and Asians to step in and pick up bargains.

This week the Tate's [Turner Prize](#) nominations were announced. The Turner Prize awards a British-based artist under 50 for an exhibition or show of work in the previous year. **Mark Leckey** (British, video), **Runa Islam** (Bangladesh, video and installation), **Goshka Macuga** (Poland, installation), and **Cathy Wilkes** (Irish, installation and sculpture). The winner gets approx \$80,000 and the runners up get \$10,000 each. This year three of the four are women and only three women have won since the start of the prize.

Week Four and Five: London and Paris

A little note about the view here of the finances in America. It is being reported here that the American recession is going to be over in 6 months. They see a recession just starting here and so imagine themselves in our footsteps. It appears that they believe that Americans have closed the loop holes of some of its financial corruptions. Of course, they have no sympathy for our \$4 a gallon gas as the cost here is so much more due to heavy taxation. They also are curious about the election and want to see the end of Bush as much as we do. . By the way, did I tell you about the new chairs we will have in that dining room? We spotted used Herman Miller chrome and grey leather beauties at a junk shop and are shipping them back to the USA for about three times what they cost us but still a bargain. Let's hope the predictions about the recession come true.

The [Chelsea Flower](#) show opened this week where they introduced a wonderful new plant from China named Spotty Dotty (sorry, I don't remember the Latin name) but it was a wow. The English have a long tradition of plant adoption and these will do well in their climate. I did notice an international photographer competition at [Royal Gardens at Kew](#) with entries now open for 2009. I was hoping to see the new [Saatchi Gallery](#) in Chelsea but they delayed opening it until later this summer. I predict this will change the neighborhood considerably and it will be interesting to see how.

A thoroughly enjoyable performance of [Pygmalion](#) at the Old Vic with **Pam Kent** (read her blog from the [International Herald Tribune](#)) was our only opportunity to see a play but it was a corker. Beautifully performed and an ageless story. I am not so keen on musicals and it was lovely to see My Fair Lady without all the fa-la-las. Dinner before the theater was at [Bangalore Express](#) for very very hot Indian food served rather like tapas, small bits of lots of choices. This is a new trend in Indian restaurants and several of them have appeared within the last year. With two levels like sleeping cars on a train, I luckily did not need to climb a ladder to my meal.

The new St. Pancras station was a revelation to us. European chic meets American mall food court. You used to leave from Waterloo but now it is high speed [Eurostar](#) to Paris in two hours and fifteen minutes. Our newly discovered skills for Sudoku made the time fly. The secret to this game, which is contagious, is a really good pencil and eraser.

At Café D'Orsay we shared a green salad with that French vinaigrette (which I can never duplicate) and more confit du canard. This is a small café next to the Musee D'Orsay Museum where we saw a [Lovis Corinth](#) exhibition. I did not know his work well but he was certainly an influence to many artists. His abattoir pictures came well before Francis Bacon and a very large nude could have been painted by Lucien Freud. Early on he made allegorical scene but they

looked so much more contemporary than I have even seen and it appeared it was an excuse (that he later did not need) to simply paint naked women. He made hundreds of self portraits, which is somehow telling of the personality, but also over 100 images of arts and political figures of the time...[Movers and Shakers](#) at the turn of the century in German. The show was titled Between Impressionism and Expressionism and ended with an homage work created by Anselm Kiefer that we found unimpressive.

There was a huge four day event called **Art Saint Germain des Prés**. Each participating gallery had a disposable red carpet in front of it, but almost all the galleries in the area were open including the Beaux Arts. We saw Ziad Dalloul at [Galerie Cluade Bernard](#), Mart Engelen at [Photo4](#), Joseph Bhoi at [Galerie Crous Beaux Arts](#), I was particularly impressed with the cardboard constructions of Pierre Riba at [Galerie GNG](#) and the wonderfully whimsical contraptions of Rene Ach at [Galerie Vallois Sculptures](#) We went with Ruth and Oliver Meyer who treated us to a lovely dinner of magret to canard completing my hat trick of duck. The next day we stoked up with mussels from [Leon de Bruxelles](#) so that I could fulfill a 30 years promise to myself to have moules grantinee in the style of l'escargot. I saw a platter of these in Brussels when I was traveling with an American embassy exhibition of West Coast artists I curated but never ordered all those years ago. It was worth the wait. We spent the rest of the day strolling in the Luxembourg gardens seeing a fun sculpture show called a Walk in the Branches.

We are staying at the apartment Alison Denham rents but must give up this year. This flat has a few bookshelves tactfully not full to overflowing but with a preponderance of Iris Murdock books. I was sucked in and soon realized I am not noticing enough of life and perhaps never will in comparison to Iris. But a magnificent thunderstorm at 2 am with lightning and intense rain made me sharply aware of the pleasure I had in being in Paris in May of 2008. In the morning I was so heavy and content in the bed and then so light and joyful with my husband after he re-joined me accompanied by a still warm pain au chocolate.

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Art Collectors Clubs Part II, April 2008

Read Part One of [Art Collecting Clubs](#) in the [SmART Collector](#)

[April Game](#) of the [The San Diego Fine Art Society](#) invited me to participate in the Kick Off for Art Collectors Clubs on April 17 at the University Club

Jori Finkel of Art+Auction magazine and the New York Times discussed the value and importance of collecting art including empowering strategies for creating and evaluating your own collection. Here are my notes from her talk. I hope they encourage you to start a collectors club in your neighborhood. April will be glad to hook you up with other Art Collecting Clubs once this ball gets rolling.

Ms. Finkel outlined five main categories for focusing a collection:

1. Collect a known name i.e. masterpieces, blue chip art, best of the best.
2. Collect one artist in depth – not done too often, but the best work from every period in an artist's life could be very interesting.
3. Collect a single medium for example collecting photography has become very popular in Los Angeles. Mr. Finkel opines this could be because Hollywood folks are comfortable with the medium. Once someone important starts buying a particular type of art it can be contagious.
4. Collect one subject – a future article in Art +Auction will be on one such collection of skulls.
5. **Shape your own unique focus.**

She went on to explain some of the advantages of focusing your buying:

1. The more you focus in one area the more of an expert you become and the more finely your eye is trained
2. Once you have defined your focus, it is easier to ask for help from mentors, galleriest, art professional of all types to keep a look out for you
3. A focused collection is more easily displayed well as a group. A dialogue can be created between the works and that can stimulate a dialogue with the viewers.
4. If the collection is ever sold intact, it may make more money than the individual works sold singularly.

Ms. Finkel ended by breaking a few art myths for us. For example, art auction prices are not as reliable as they appear. It is not necessarily better to be a young artist and finally, you don't need loads and loads of money to be a collector.

You can read more about the [seven different types](#) of collectors, [ten tips](#) to collecting art and collecting in general online in our [SmART Collector](#) feature.

Out and about in the city last month:

The **San Diego Museum of Art exhibition *Inside the Wave*** was named by its curator **Betti-Sue Hertz** for its insider view of a new wave of artists not shown at the museum before. I attended the lecture/panel discussion where they all made presentations including a live skype hook up with **Adriene Jenik** from Singapore. **Brian Dick, Allison Wiese, Zlatan Vukosavljevic** and **Nina Wiese from Particle Group** and **Bulbo** presenting **Tijuaneado Anonimos** were the other five presenters.

Betti Sue Hertz explained that these local artists are working in an international context and range from the soft (social) to the hard (technological) sciences. I have no idea what that means, but I did find the presentation most interesting. Later when I saw the show, I was able to fill in the gaps. I think this panel represents a cross section of presentations made by artists.

I was most impressed with Brian Dick who was amusing and articulate and spoke in a very personal way. You can't help but be delighted by his Mascot Project. The mascot he invented for the Museum was present and just writing that makes you realize that all of us should have mascots to cheer us on and clear the way where ever we appear.

Allison Wiese makes works that are grounded but her panel description tried hard to make it sound more important than it needed to be. She presented a whisky still made from parts easily available from Home Depot and Target and added that she always like to have some of the whiskey on hand to give out samples. None were forthcoming that day, but I think the work could stand on its own with a simple explanation of what she had made and was sorry not to see that more personal statement in the gallery itself.

Zlatan's presentation was almost like a mime performance and he was charming and you realized he did not need to speak at all. He played us some wonderful music on an old turntable and erected one of the sculptural modules. The gallery installation was a series of intimate marker drawings on corrugated metal together with a double column made from what looked like the ribs from umbrellas but more mysterious than that.

Bulbo work seems like a very worth while project and I was intrigued that simply putting a reproduction of a meeting room did make this art. **Tijuaneado Anonimos** is a twelve step program to try to try to undermine the corporate assumption of authority and power by placing the responsibility of the TJ environmental mess back in the hands of the citizens. Of course, in the gallery, you were warned not to touch the cookies set out for the meeting by hovering museum guards. But the idea of people themselves cleaning up the streets of TJ was very appealing. I did love the wall plaque references to the AA.

I am afraid to say that I did not understand one word the Nina or Adriene said, but watching them both was a treat. Nina because of her nervous energy which was again present in the installation of white boxes which seems to making a puffing sound when you got close and started a nanotechnology rant. When you walk through what looked like a security arch you can affect the sound, but I enjoyed most the acting of a technician on a tiny ipod screen which was sort of like Cheech and Chong gone high tech. It took the edge off the space odyssey feeling of the rest of the installation.

Adriene's presentation was compelling because of the strange stop and start visual images that were being projected due to the skype technology. There was a small TV on in the background (I am sure a definite decision by Adriene) to let us have a peek of her present location in the Far East. Her installation was about books, past present and future with stack of books almost like little stools, a changing slide show of libraries and a dominating futuristic female image chanting in much the same way that Adriene actually spoke.

[Inside the Wave: Six San Diego/Tijuana Artists construct social art](#) at SDMA until June 22. **Brian Dick** and **Nina Weisman** from Particle were both in our [SD Art Prize New Contemporaries](#) exhibition and **Allison Weise** showed with Marcos Ramirez ERRE as the emerging artist recipient. for [SD Art Prize 2007/2008](#)

I met the delightful and talented artist **Julie Heffeman** at the opening in my own neck of the woods, Cardiff by the Sea. You can read more about her on [Art As Authority written by Maura Vazakas Julie Heffernan In Studio at the Lux Institute](#) on exhibit April 4 - May. 31 Hours: Thurs & Fri 1-5 pm, Sat 11-5 pm 1550 S. El Camino Real, Encinitas, CA 92024

A large and supportive crowd was in attendance for the dedication of three new sculptures at **Scripps Memorial Hospital Encinitas**. Urban Trees by Fritzie Urquhart and Amos Robinson (donated by Ralyn and Nate Wolfstein) and a wonderfully sophisticated work by Robin Bright (donated by Jeffery Laudenslager) will be on permanent display and paintings by Connie McCoy and Rod Lingren will be on view in the rotating show as part of the **Arts for Healing** program.

Patricia Frischer, author of "The Artist and the Art of Marketing", has lectured extensively on marketing for artists. She is a trainer of artists' agents, art dealers, consultant and collectors. Frischer has taken on the roles of gallerist, curator, writer, teacher, website coordinator and artist. Her many metamorphoses make her difficult to fit into any of the usual art world categories. She is a founding member and coordinator of the San Diego Visual Arts Network, (www.SDVAN.net) which funds the SD Art Prize, directory and events calendar and SmART Collector features. Her own artwork (www.DrawsCrowd.com) has been shown internationally and her most recent one person show was at Oxford University.

If you have comments to make about these articles or opinions of your own to share, please feel free to email us at info@SDVisualArts.net. If your words are utilized we will give you credit and a link to your website of choice.

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Artcentric Interiors

A prized work of art is one of the most personal possessions of a home dweller. Working with something personal, usually a beautiful area rug or textile, is a typical starting point for an interior designer. But what if it was a work of art that was the central theme to the design?

Too often art work is "suggested" to the client as an after service once the bones of the room have been chosen. A painting that fits is searched for from an assortment of artists that are on the books of the designer or consultant employed. If the art work itself was the inspiration for the room, the designer could instead work with the colors, style, size and texture of the art work.

An existing work from the client's collection could be used but [Sublime Design Interiors](#) challenged themselves to create an interior space using a new painting as inspiration for a small bungalow on the coast of Del Mar. [Eli Hans](#), one of the partners of the firm, enhanced a found painting by adding a few elements, more saturated colors, minimizing the Las Vegas "glitz" and finally, adding a fireplace screen upside down on top of the canvas.

The designers had recently painted the screen intending to use it as part of the decor for the fireplace, when in a moment of creative genius, it occurred to [Joseph Bennett](#), the firm's co-owner, to incorporate it on the canvas for added interest and dimension. Joseph is also an assemblage artist who incorporates found objects in his compositions.

Once the painting was completed, all other design elements were selected, creating a wonderfully unique new room. It is not often that the interior design team has artists on board so this lucky makeover recipient got a bonus. The message is clear.....using art as the starting place, along with talented designers, one can create a showplace like this homeowner's who swears, "I love my house! It will be the talk of the town!"



Patricia recommends:

I will be present (I was delighted to be one of the nominators) when [Nina Karavasiles](#) ([SD Art Prize New Contemporary, 2007](#)) is honored with the SDAI Palette Award 2008 by the [San Diego Art Institute Museum of the Living Artist](#) . Her work will be shown at the Southern California Regional Awards exhibition, which opens on March 29th from 5-7pm. The show continues until May 11. I hope to see you there.

Join me on Thursday, April 17 th from 6:00 – 9:00pm at the University Club atop Symphony Towers, 750 B Street, 34th floor, San Diego, CA 92101 for an evening of expert-led discussion on what it takes to create and evaluate our own personal art collections. Guest speakers include Jori Finkel, frequent contributor on arts issues for the New York Times and Art + Auction Magazine, **Patricia Frischer, coordinator of the San Diego Visual Arts Network and the San Diego Art Prize**, and well known and loved regional artists Sinclair Stratton, Martin Sklar, and Jeff Yeomans. Please arrive a few minutes early to receive registration materials and pre-event refreshments. Wine, champagne, sushi and hors d'oeuvres included. Tickets are \$50 and must be purchased by Monday, April 14th. Proceeds benefit the [San Diego Fine Art Society](#) , a nonprofit arts organization dedicated to helping art flourish in San Diego. For more information visit call April Game at (858) 205-4354

Poopielickles for All: attending Art Fairs in LA

It was fun to take off from San Diego on a Friday at the end of January for a micro (just 8 hours) holiday in Los Angeles. We piled into the car, but without the usual load of luggage or travel check list and two hours later we were at The

Geffen Contemporary at MOCA to see the [Murakami](#) exhibition. If you could clone Walt Disney with Jeff Koons you might approach recreating this Japanese wonder. The child-like colors of a fantasy land cover walls and two enormous sculptures. There were morphing fairies and erotic symbols both subtle and in your face. Like it or hate it, you could not deny the craftsmanship and the balls. The video on the MoCA website lets you hear Murakami speak for himself. An incredibly naïve artist or just crazy like a fox entrepreneur? You take your choice.

This show was a good set up for the 190 galleries we were about to cruise at [Art LA](#) at the Santa Monica Civic Auditorium and the [LA Art Fair](#) aka the Los Angeles Art Show at the Barker Hanger also in Santa Monica.

It seemed to me that there was something for everyone as you toured your way around the world. But then everyone was there. There were the artists looking for a new venue to display art work. I saw several portfolios clutched with a certain air of desperation and embarrassment. No, this is not the best place to show your work to galleries. They are working on sales and have spent a fortune for this exposure. Starving artists are their lowest priority.

There were art consultants and artist's agents scoping out the possibilities for their artist clients or looking for new work for their buyers. Even the galleriest look at artists at other booths at the fairs. They might be able to arrange a sale to one of their clients or collaborate with a gallery to exchange shows especially if the galleries concerned are in very different geographic areas.

We saw museum staff and art writers looking for trends but I found it hard to call this one. The LA Art Fair especially, was a safe mixture of everything with nothing really too outrageous or conceptual. Art LA fared better with stunning work by Soo Kim at [Sandroni Rey](#), which layered cut out shapes with their shadows. We did notice lots of newly coined words like "poopielickles" and "ooga booga" and lots of new artistic strokes put on top of tradition art work or vice versa. I especially liked the environments with the art created right on the walls allowing you to consider the entire booth space as an art work.

Although not jam packed on Friday afternoon, there were enough people that a second walk though was definitely worth while. I noticed works that I had missed as the crowd ebbed and flowed. We did not go to the opening night of either fair, but there were red stickers and replacement works were being installed so we assume there were sales. I didn't notice the feeding frenzy of Frieze in London or anything compared to the stories I have been told about Art Miami Basel this year.

This was LA so a celebrity spotting was the order of the day. Warren Beatty, Matt Dillon, Michael Keaton and Marisa Tomei were all there even though we did not catch a glimpse. But this show was mainly for the collector/client/buyer/ connoisseur. Some say the presence of the Rubells was all it took to put this fair on the map and since this family owns more than 6,000 works, they do have buying power. Maybe that type of thinking is a mistake. Maybe these fairs in LA should have been for the bohemians first and the fans would follow.

Patricia recommends:

Permanent Collection is a not to be missed by [Mo'olelo](#) Performing Arts Company until March 16 at the Tenth Avenue Theater. We were riveted by the performances, especially rising star Tanya Johnson who was luminescent and by the exception story scripted by Thomas Gibbons that was put together for this exception evening directed by Seema Sueko. This play has everything if you want an evening of challenging ideas about the role of the art museum, allowing you to deeply care about the characters who struggle with issues of race and relationships. I am rare in my praise but this one gets a huge thumbs up. The entire cast is to be congratulated. **For special \$7 discount use SDVAN as code** when buying online for performances while supplies last. Join San Diego Museum of Art (SDMA) Executive Director **Derrick Cartwright**, SDMA Deputy Director for Education and Interpretation **Vas Prabhu**, and Union Tribune Art Critic **Robert Pincus** for a discussion about race, inclusion and art following the 7:30 p.m. performance on March 1. More

info: [Seema Sueko](#) 619.342.7395

[San Diego Museum of Art](#) *Rhythms of India: The Art of Nandalal Bose (1882–1966)* This is an amazing show of an artist who spans the most important transition time in Indian art. You will learn about the art that influences Bose as the Museum dips into its Edwin Binney collection, renown as the most important collection of Indian Art in the world. There are also fascinating examples of works by the students of Bose, contemporary art works from a scene that is exploding into today market place. Years in the making, with special collaborations not only between the National Gallery of Art, New Delhi but with the national government of India, this show will do much to increase the reputation of Derrick Cartwright and SDMA. Methods he has learned will help other museums deal with the process of collaboration with Indian institutions, which are known to be administratively very complex. I found the most compelling work in the show a small intense and rich work called “The Burning of the Lacquer House.” You see five sons carrying their mother from a smoking background and it has an aura of the past but with distinct art nouveau overtones in line and composition. But it is the royal serene faces of all five sons that harkens back to the portrait miniatures of the past. You can have the fun of experiencing henna designs, rice flour floor painting, and sari and yoga demonstrations in conjunction with this show when SDMA presents a Family Festival on Sunday, March 2. The spring edition of Culture & Cocktails on Thursday, March 13, will also highlight *Rhythms of India*, with Indian-inspired DJ'd music, live entertainment, and specialty cocktails.

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Reading the Zines for Good Ideas

As we all rally our brains to think about the upcoming primary election, I found myself drawn away from my number one issue, World Peace, and pulled toward issues of ecology. With that in mind, I gathered a few revolutionary ideas for you to ponder. These all were presented to me by the new magazines that landed unannounced in my mailbox. This relatively new publication [GOOD](#) is indeed a good read. .

Ever think about the litter of words and images that is cluttering up the World Wide Web. That coupled together with the trace-ability of your every enter on the internet makes people like Viktor Mayer-Schoenberger wonder about an internet that could learn to forget. He wants “data ecology.” Makes me want to delete archived files and clean up my act and my data banks.

In that same vein, we noticed the work of Ilkka Halso who creates a vision of a future world. Halso takes what we now take for granted and creates a sort of Disney landscape or what he calls a [Museum of Nature](#). Those crazy designer who commandeered car parking spaces first two years ago in San Francisco, have seen their idea mushroom. In Sept of 06, 35,000 square feet of parking in 47 cites was turned into temporary parkland. The design firm [Rebar](#) is now supporting Reuben Margolin and his mobile park, which is a small car-sized green space on wheels

Coralie Vogelaar in her series Masters of Rietveld explores the idea that no idea is new, or at least does not begin with a new idea. Starting with the works of 36 student artists, she traced the references, borrowings, homages and compiled thousands of images in a family tree of relationships.

A new type of graffiti was invented by Jason Eppink who uses transparent foam-board squares to cover parts of video billboards on the subway system of New York. Known at the “Pixelator”, this renegade artist creates what many think is a more pleasing visage that the commercial clutter that too often assaults us.

Clearly tongue in cheek, Heavy Trash puts their anti-establishment message on 12 bus stop benches in Los Angeles promising “Forever Landville”, a refuse service for those who wanted to pay no heed to rubbish recycling and were willing to pay for the privilege of having their own landfill.

Peter Diamandis embraces the idea of prize money to encourage visionaries and risk-takers. His Ansari X Prize will offer \$300 million in the next five years in categories like education, global poverty, cancer and health care. A past X Prize gave us the non-NASA manned space flight and another \$10 is funding the "100 human genomes in 10 days" challenge. The SD Art Prize is delighted by this direction and hopes to encourage excellence in arts with its modest prize as well.

I am fortunate to receive two other free magazines. [Art.Itd](#) is exclusively focused on art and design on the West Coast. [Luxe](#) is also geared to style and design but in Southern California. They do a good job of featuring many artists in each issue. This is a growing trend in all the life style magazines and a welcome one to all of us in the visual arts community.

So like Coralie Vogelaar, why not grab an idea and run with it...I challenge you to be creative in incorporating world issues into your art collection and your art work. Jump on a trend or buck it and make sure and let me know about it.

Our thanks to [Rosemary KimBal](#) for her editing skills.

Patricia Frischer author of "The Artist and the Art of Marketing" has lectured extensively on marketing for artists. She is a trainer of artists' agents, art dealers, consultant and collectors. Frischer has taken on the roles of gallerist, curator, writer, teacher, website coordinator and artist. Her many metamorphoses make her difficult to fit into any of the usual art world categories. She is a founding member and coordinator of the San Diego Visual Arts Network, (www.SDVAN.net) which funds the SD Art Prize, directory and events calendar and SmART Collector features. Her own artwork (www.DrawsCrowd.com) has been shown internationally and her most recent one person show was at Oxford University.

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Changing Power Base: State of the Arts 2008

edited by **Lisa Roche**

We are truly seeing a shift in the power base of art marketing now that we near the end of the first decade of the new millennium. Previously, the control of prices was dominated by the art dealers, museum curators and top collectors. We are now seeing the resurgence of the importance of the critic and the continued escalation of the auction houses, which are influencing a new strain of collectors who sell as well as buy. Knowledge continues to mean power and the Internet is the largest source of knowledge in today's art world.

Auction Influences

Most of the attention on the art market is because Contemporary Art has, for the first time, outsold Impressionist and Modern Art. That means that works of art by living artists are selling for enormous amounts of money. Damien Hirst's "Lullaby Spring," sold in June for \$19.5 million but less than five month later Jeff Koons' "Hanging Heartbroke that record with a whopping \$23.6 million sale at Sotheby's. The combined total of three contemporary fall sales at Christie's, Sotheby's and Philips de Pury was \$948 million in five short days (Nov 12 th through the 16 th). Auctions are also brokering sales before and after their auctions with top end auction houses looking more and more like galleries.

Who has all this money to invest in art? The new hedge fund buyers, like Steven Cohen, is the answer. Cohen is said to own more than a billion dollars worth of art financed by his ability to make his investors 40% annual returns since 1992. Collectors used to be intellectuals. They are now the socially elite and business tycoons. The buyers in our current market might be tested as their financial security is challenged and we are all waiting to see what might happen next. There is no better art and no more art than ever before, but, currently, there is high demand. The get rich quick crowd could vaporize if the demand disappears, but luckily, there are still collectors who will hold on to the art they have bought for long periods.

Critical Resources

How does San Diego take advantage of the current changes? [Stephen Hepworth](#), the new director of [UCSD Art Gallery](#), has a direct tie in to the London art scene after his years as a curator there. Watch for his shows to see trends in the market. Watch for hip young writers like [Kevin Freitas](#), who has European backgrounds and well trained eyes. Many artists find curatorial attention and critical acclaim a more important gauge to their success than sales. Galleries and art associations should go for themes and set titles for shows as well as choosing artists of merit. Their role is to draw in new buyers and education is key in changing a one time buyer into a collector. We hope to see the rise of the critic/contemporary historian on the Web, and it is worth it to discover sites that will fill the void and help us all navigate the vastness which is the Internet.

Web Presence

London, not New York, has become the art capital of the world. The strong pound and weak dollar contribute to this, but also the rising number of Russian and Middle Eastern collectors who don't want to struggle with getting a visa to come to America post 911. But it is becoming less necessary for artists and galleries to be in the art cities if they can afford to go to the art fairs and have a Web site. The Web site is very important for research, and collectors are learning all they can before they make their decisions. The Web site can also set the style and tone of a gallery, as it is often the first entry point for a sale. The Internet must be fully used to spread the word and produce online catalogue documentation of all shows.

San Diego Shines

Hard copy catalogues must be made available as well, and kudos goes to Derrick Cartwright at the [SDMA](#) for setting out to compile a series of monographs on local historical SD artists. The [San Diego Art Prize](#) is doing this for contemporary artists....creating regional art stars as fast as possible including creating online and hard copy documentation. This is more important than ever now that patrons are no longer able to turn to art history to validate quality.

Overheads for running a gallery remain high and we see galleries fold as fast as they open. There are a few like Gagolian who can afford to put on shows that cost even more than those at major museums. We need more advisors and consultants and agents to help artists and collectors. Only then can we hope to support more galleries to show art. In the meantime, we want our industrialist to showcase art in their alternative spaces and encourage their employees to live with art at home as well as in the workplace. That is why support by Qualcomm (they underwrite free admittance for those under 25 to [Museum of Contemporary Art San Diego](#)) and Leap Wireless (they are showing student art curated by [San Diego Art Institute](#) in their corporate offices) is so important in San Diego

We shall have our first boutique Art Fair in 2008 called [Beyond the Border](#) which will focus on the overlapping art activities between Mexico and California. The fairs are a way for a gallery to build its reputation. Galleries go to fairs to spread the word about their artists, to meet collectors and colleagues and to learn about the trends themselves. Because of the huge cost of fairs, we are seeing more collaborations between galleries. Hopefully this will promote less competitiveness and more cooperation, but that may only be true in the buoyant market that we are experiencing now.

Collectors will individually decide why they buy. That is their challenge. Are they looking for a way to escape themselves or to know themselves; maybe both? Some artists are no longer simply producing art, they have become the art. But let us never forget that the artist is the center of this world. Artists can make art out of thin air (or millions of dollars worth of diamonds like Damien Hirst), and they create our footprint to the future.

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2008 Past A+ Art Blogs including**State of the Arts 2009****Hungry for Chinese Art?****Eat Your Art Out plus John Baldessari conversation with Hugh Davies****London Burning: A Damien Hirst Update****SD Flash Forward; Movers and Shakers Speak Out****Museum Trends: NY Times Cliff Notes****London Newsletter 2008****Art Collecting Clubs Part II****Artcentric Interiors****Poopielickles for All: attending Art Fairs in LA****Reading the Zines for Good Ideas, Feb 2008****Changing Power Base: State of the Arts 2008****2007 Past A+ Art Blogs** including**Burnished by Fire: Stories of Firestorm, November 2007****The What and the How and the Wow, October, 2007****Careerist Artist, September, 2007****Non-Profit is not a Free Ride, July 2007****Crowd Control at Museums, June, 2007****May and It's Darling Buds - May, 2007****Cruelty Free Art Zone - April, 2007****Critical Issues Facing the Arts, March, 2007 – The James Irvine Foundation, September 2006 summary****Letter from London Dec 2006 - Feb 2007****State of the Arts Jan 2007****2006 Past A+ Art Blogs****Crossover: How Artists Build Careers****Art and Wine Tour of Northern CA- October, 2006****Web Heaven- August, 2006 Advice on Websites for Artists****Vacation Art-July, 2006****Art Critic Revealed: Robert Pincus - June, 2006****Artistic Freedoms- May 2006****Art and Science, Progress and Mystery - April, 2006****Building Market Share - March, 2006****Glass to Go - February, 2006****Collectors on Show - January, 2006**

PATRICIA FRISCHER, author of "The Artist and the Art of Marketing" has lectured extensively on marketing for artists. She is a trainer of artists' agents, art dealers, consultant and collectors. Frischer has taken on the roles of gallerist, curator, writer, teacher, website coordinator and artist. Her many metamorphoses make her difficult to fit into any of the usual art world categories. She is a founding member and coordinator of the San Diego Visual Arts Network, (www.SDVAN.net) which funds the SD Art Prize, directory and events calendar and SmART Collector features. Her own artwork (www.DrawsCrowd.com) has been shown internationally and her most recent one person show was at Oxford University.

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