











A R T S B U S I N E S S E X C H A N G E



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E D I T O R I A L

welcome readers old and new to the *Arts Business Exchange* newsletter.

This newsletter emerged originally as *Art Biz Bits*, a push adjunct to the online magazine *Arts Business Magazine* (ABM) launched in 1996 at CultureNet. 'Back issues' of ABM are stored at: collection.nlc-bnc.ca/100/201/300/artsbusiness/index.html

The primary aim of this trade newsletter is to connect participants in the Canadian visual arts industry through issues of business and economics (domestic and international). Not an easy task to be sure. Of the Canadian visual arts "system", arts writer and curator Alvin Balkind wrote in 1981, "It is incomprehensible to outsiders and to many on the inside. It has its own customs and costumes, code of behaviour hierarchies, gossip, myths, gods, heroes and villains". We'll do our best to include everyone in the conversation.



Clement Greenberg -
hero or villain?

Our web site www.artsbusiness.com plays a new and critical role as a communications portal with forms through which you can contact us - expressions of outrage are as acceptable as requests for information, submissions of press releases, announcements and subscriptions -- which are free.

From the ABX team, [Heather Fraser](#) and [David Whittaker](#)

Blue Chip Quotes

Daniel Schwanen, *A Matter of Choice: Toward a More Creative Canadian Policy on Culture*, C.D. Howe Institute (No. 91, April, 1997).

"The traditional policy objective of ensuring that Canadians have access to Canadian cultural output remains a valid reason for public intervention in this area. In addition, however, it is important to promote a well-functioning private market for culture, which for creators of cultural products implies strengthening their intellectual property rights and ensuring fair competition in accessing cultural distribution systems.

Ultimately, the environment toward which Canadians are heading is one in which Canada's cultural environment will be less responsive to the efforts of the legislators and regulators, and more reflective of the decisions taken in each Canadian home."



C U L T U R E N E T

Closes - the first 'onramp for Canadian culture to the information highway' signs off

culturenet, the first large scale onramp to the Net for Canadian cultural community launched in May, 1995 closed its digital doors without notice in Jan., 2002.

CultureNet staff numbered four - Ken Hewitt, Tim Clinton, Sheri Helwig and Susan Annis -- for about six years and occupied space at the University Theatre Services, Faculty of Fine Arts, at the University of Calgary. This not-for-profit "Internet window on Canadian culture" provided electronic publishing, e-conferencing, and database services. CNet was a collaborative initiative of the U of C Faculty of Fine Arts Dept., the Canadian Conference of the Arts and the Canadian Institute for Theatre Technology in 1994. With a federal grant of \$200,000. and the support of CANARIE (Canadian Network for the Advancement of Research, Industry and Education), CultureNet became the first home for Canadian arts on the web in 1995.

CNet hosted web sites for the National Ballet, Stratford Festival, *Art Business Magazine* (now ABX) and many other arts organisations and individuals. Hits at CNet from its attractive collection of sites were over 200,000 a month from 50 countries in Jan. 1996. In 1999, the site was receiving over 2,000,000 hits a month.

The database side of the CNet business plan seemed to hold great promise for cultural industries and government. CNet developed with the Dept. of Foreign Affairs a directory of Canadian cultural sites on the web. And with Heritage Canada they completed a survey of Performing Arts Databases.

CNet's ambitious national agenda seemed predicated on at least one rule of marketing -- it was the first out of the gate. Its appearance prompted a glowing description in the *Financial Post* in 1995, "For the first time ever, the cultural community has a national 'home' where it can publish information, establish communications and even hold board meetings."

As the Net evolved, however, web hosting became financially untenable for CNet with increasing demands made on their human and technical resources. Competition within a burgeoning ISP market forced them to eliminate hosting and thereby lose a significant link with their primary market. CNet's potential to unify the arts nationally was weakened. Their bid for funding in 2001 to continue database and signpost activities was rejected.

In the history of Canada culture, CNet and its staff were invaluable in paving the way for Canadian arts and arts workers on the web.



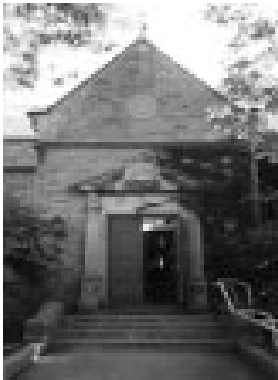
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C I N T O S H

Gallery to deaccession 250 art works

a list of 250 objects has been approved for deaccession from the collection of the University of Western Ontario's McIntosh Gallery. A list of the art works is available from the museum's curator (see below).

In 1969, the museum hired its first full time curator Maurice Stubbs who generated a comprehensive inventory of the University's art as well as its first Collections policy. The collection grew from 800 at that time to over 2,800 objects acquired largely through donation.



Entrance to the McIntosh Gallery.

The 1994 Collections Policy provides for the deaccession of art objects which are no longer integral to its defined intention: *The McIntosh Gallery collects contemporary and historical Canadian artwork chiefly of the London and immediate Southwestern Ontario region and of Canadian artists of national significance. The Gallery also collects artworks by Canadian and international artists that provide a context for the regional focus through documented influence on the art of the region.*

www.uwo.ca/uwocom/McIntosh

Decisions for deaccession were based on a criteria of 6 points:

- a) the artwork would be better placed within another institution in which it would be given a fuller and better context;
- b) the artwork has become irrelevant within the Collection because the collecting intent of the Gallery has changed;
- c) the artwork is a copy or forgery;
- d) the artwork is a duplicate or is redundant within the Collection;
- e) the artwork is an anomaly within the Collection;
- f) the artwork has deteriorated to the point where it cannot be exhibited or otherwise used due to its physical condition and restoration would be impractical and/or render it false.

Proceeds from disposition of deaccessioned artworks will be added to the McIntosh Gallery Endowment Fund in service of the Collection.

Catherine Elliot Shaw, Curator
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The University of Western Ontario
London, Ontario N6A 3K7
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ART BUSINESS

news briefs

[ART BANK CELEBRATES 30TH ANNIVERSARY](#)

OTTAWA - The Canada Council Art Bank celebrates its 30th anniversary this year. Created in 1972, the Bank began to purchase Canadian artworks for the purpose of renting or loaning them to government offices and the corporate sector. Art Bank works are used in film and TV sets such as CTV's *The Associates*.

The Bank's activities have encouraged the production of Canadian art and resulted in an enormous collection. In spite of repatriation opportunities in which artists were allowed to buy back works, the collection is still very large at some 18,000 works.

The concept of the Art Bank is as valid today as it was 30 years ago," states Art Bank Director Victoria Henry.

"There have been changes over the years, but our mandate is still the same: to support and promote Canadian artists by making their works accessible in offices and public spaces across Canada."

[CANADIAN PAINTING SELLS FOR RECORD PRICE OF \\$5 MILLION](#)

TORONTO - A rare painting by Paul Kane that had not been seen in Canada for 150 years sold last evening during Sotheby's auction of Important Canadian Art, conducted in association with Ritchie's, for \$5,062,500. The sale price for Kane's *Scene in the Northwest - Portrait* (c.1845), a depiction of the British Surveyor Captain J. H. Lefroy, was the highest price ever paid for a Canadian work of art. Brought from England, the 19th century painting was a record for the artist as well, far exceeding the presale estimate of \$450,000 to \$550,000. Overall the sale brought \$6,847,818, the highest auction total in Canada's history.



Paul Kane, *Scene in the Northwest - Portrait*, c. 1845.

"We are delighted with tonight's results," commented C. Hugh Hildesley, the evening's auctioneer and Chairman of the Advisory Board of Sotheby's (Canada)

Inc. "The Kane results show the strength of the Canadian market and confirm what we've all traditionally known: that if you have the best quality coming fresh to the market extraordinary prices will be realized. A highly important artist, a wonderful subject, and the historical element of the sitter proved to be a winning combination."

The bidding for the Kane, executed in the winter of 1845-46, eventually settled at its final price in a dramatic duel between two telephone

bidder and Winnipeg art dealer, David Loch, who bid on behalf of an anonymous client. When the hammer fell, the packed salesroom erupted into thunderous applause.

The portrait of Captain J.H. Lefroy, British Surveyor had been in the Lefroy family in England until its consignment to the auction. Lefroy introduced and recommended Kane to Sir George Simpson, head of the Hudson's Bay Company, a connection that then allowed Kane free access to the territories of western North America. The portrait-in-a-landscape had not before been seen in Canada since its exhibition in Toronto shortly after it was painted. Following the sale of the Kane, the great-great granddaughter of Captain Lefroy, who was seated in the audience at the Toronto auction, was acknowledged with enthusiastic applause in the salesroom.

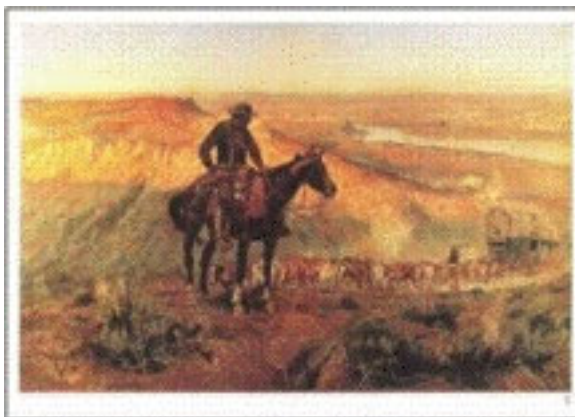
Other singular highlights of the sale included A.Y. Jackson's *A Street in Quebec* which (est.: \$80,000/100,000) which fetched an impressive \$145,500. Frederick H. Varley's "Sunrise, Sphinx Glacier, Garibaldi Park" (est.: \$30,000/40,000) found a buyer at \$96,000.

David Silcox, Managing Director of Sotheby's Toronto, commented, "It was a great experience to sell the Kane here in Canada and I hope that it will remain here."

The February sale celebrates Sotheby's 35th year in Canada. In 1967 Canada was the site of the first sale Sotheby's held outside Great Britain. From that launch Sotheby's went on to operate in more than 35 countries throughout the world. Sotheby's is still the only international auction house conducting sales in Canada, and the only publicly traded company to do so.

The next Sotheby's auction of Important Canadian Art, conducted in association with Ritchie's, will be held in November 18, 2002 at Ritchie's auction salesroom in Toronto.

AMERICAN REALISM SELLING WELL



Charles Marion Russell (American, 1864-1926) *Wagon Boss* c. 1900

NEW YORK - With the exceptions of James McNeill Whistler and John Singer Sargent, American avant-garde painting of the 19th and early 20th centuries are generally outsold by Realism, observes the International Herald Tribune (www.iht.com).

A notable example of this phenomenon is that of George Inness (1825-1894) whose pastoral *Evening* (1868), deaccessioned by the Metropolitan Museum in 1979, was picked up for \$325,000 at Christie's in November/01. Another Inness, a lyrical

Barbizon inspired painting *Sunset* (1860) brought just \$18,000 at Christie's on Feb. 13/02.

Another significant example at the same Feb. sale is Charles Marion Russell (1864-1926) who worked on the US plains as a wrangler and taught

himself to paint. His scenes of Indians and cowboys created in a slightly awkward hand have become extremely popular. *The Attack* (1900) which "looks like a colored sketch for some film" according to the IHT sold for US\$611,000.

It may not be a coincidence that reproductions of paintings by the same Charles Marion Russell are equally sought after. Repros of many of this artist's works are for sale at on-line outlets such as art.com. Russell's *Wagon Boss* is available in a variety of sizes, framed or not, starting at US\$12.

OBITUARY

Paterson Ewen (Canadian, 1925 - 2002)

LONDON, ONT. - One of the pillars of Canadian painting Paterson Ewen died in London, Ont. on Feb. 17. A memorial was held in London. Ewen battled debilitating depression for much of his life requiring medical intervention and periodic hospitalisation.



Ewen in his London, Ont. studio, 1971.

Ewen broke onto the national cultural stage in Nov. 1973 with his exhibition of multimedia landscapes at the Carmen Lamanna Gallery. The show sold out with purchases by major Canadian institutional buyers including the National Gallery, the Art Gallery of Ontario, the Canada Council Art Bank and the Dept. of External Affairs. Ewen was quickly embraced as an innovator, teacher and leader in Canadian painting. He held a position at the University of Western Ontario from 1972 until 1988.

One of the first to break ranks with Canadian minimalism Ewen developed a novel approach to the Canadian landscape. His subjects were natural phenomena such as pelting rain, violent tornados, the sun and the moon rendered on plywood using an electric router and mixed media. His paintings took on the beauty and elegance of a Monet and exhibited the paradigmatic innovation of a Picasso. He was labelled heir to the Group of Seven as early as 1974.

Ewen's career and his works are well known in Canada. Born in Montreal in 1925, he began painting after a short period of service in WW II. His first teachers included Arthur Lismer and Goodridge Roberts but he was drawn into the Francophone arts community which included Paul Emile Borduas and Les Automatistes. He married dancer and artist Francois Sullivan in 1949 and had four sons.

Ewen's move to London, Ont. in 1968 resulted in sweeping changes to his life and art. He eventually married again and continued with what was a stellar art career.

The last retrospective of his work was held in 1996 at the Art Gallery of Ontario. He work is represented at the Olga Korper Gallery in Toronto.

"...what I did was study up on what it was and then close the book and do my own version. As I worked, I got further and further away from the original image. I wonder how many thunderclouds I've done! They are still on my mind I guess."

[Paterson Ewen in taped conversation with Heather Fraser, Aug. 15, 1991.]

LORD LAUNCHES MANUAL OF MUSEUM EXHIBITIONS

TORONTO - Lord Cultural Resources, Planning & Management (www.lord.ca) has announced the launch of the third of a series of museum publications. *The Manual of Museum Exhibitions* is a practical, hands-on, comprehensive guide to the entire process of planning, designing, producing, and evaluating exhibitions for museums of all kinds.



Conceived, organized, and edited by Gail and Barry Lord, this book includes contributions by masters of each step in the complex art of museum exhibition-making. Subjects range from traditional displays of art, artefacts, and specimens from the permanent collection to the latest developments in virtual reality, online exhibitions, simulators, and big-screen reality. The

The Manual will be launched early this month in the cities of Lord offices around the world including Washington DC, San Francisco, London, Berlin, Hong Kong and Toronto. Order at www.altamirapress.com or contact info@lord.ca

ENRON ART

Energy giant Enron is in bankruptcy proceedings and is reported to be selling its assets. Auction houses are already seeking the job of selling the Enron art collection. For the past few years, the company has actively collected art for its Houston offices under the management of the wife of Enron's CFO. Many purchases were made in New York from dealers and at auction. The company's focus was largely contemporary avant-garde art and included works by Donald Judd, Claes Oldenberg and Martin Puryear.

With the collapse of Enron comes the loss of their support to museums and a shocking ripple effect. Enron investors fortunes have evaporated with the plummet of Enron stock. A major unnamed contributor to the Metropolitan lost \$2 billion in the collapse.

LONDON ART 'TAT' FLAP

Chairman of the London Institute of Contemporary Arts Ivan Massow has resigned. Art world watchers will recall that the youthful millionaire declared in early February that much of contemporary art is "pretentious self-indulgent, craftless tat."

Mr. Massow unburdened his views in an article he wrote for the New Statesman. In it he states that the "cultural tzars" led by Tate museum director Nicholas Serota "dominate the scene from their crystal kremlins."

Mr. Massow stepped down after receiving a unanimous thumbs down from the board he joined in 1999.

RECORDS SET AT CHRISTIE'S



The Christie's share in the recent price fixing scandal seems to be a distant memory for more than a few buyers. In its best week in 10 years, Christie's made sales of £73 million and broke six records for individual artists -- Glenn Brown, Thomas Demand, Andreas Gursky, Franz Marc, Pierre Soulages and Maurice de Vlaminck. Vlaminck's *La Seine a Chatou* sold for £7.1 million. The sale of Impressionist and Modern art in one day resulted in sales of £41.2 million.

ristie's.

DOCUMENTA 11 -- EXHIBITION DESIGNERS SELECTED

KASSEL - The architectural firm Kühn Malvezzi has been selected to design the Documenta11 exhibition galleries. The German-Italian firm, founded in 2001 and based in Vienna, consists of Wilfried Kühn (*1967), Johannes Kühn (*1969), and Simona Malvezzi (*1966). The exhibition opens June 8th and goes through September 15th 2002 in Kassel, Germany. www.documenta.de



The most comprehensive documenta ever, judged by the size of total square meters exhibition space, Documenta11 presents itself on an ambitious scale to enable a focused engagement with the individual artistic works. Platform5 of Documenta11 will present works by over 100 artists at five exhibition sites in Kassel.

In addition to the Fridericianum, the Karlsaue, the documenta-hall, and the Kulturbahnhof, Documenta11 will also be staged in the former 1897 Binding brewery building on Hafenstrasse, not far from the Fridericianum. Using a building that forms part of the city's industrial history, the Binding brewery with its 6000 square meters exhibition space will be one of the main exhibition sites of Documenta11.

Kühn Malvezzi architects credits in 2001-02 include Gabriele Senn Gallery and the Kafe Bar in Vienna, the entrance of the Schirn Kunsthalle and the design of The Visions of Arnold Schönberg in Frankfurt.

STUCK IN TRAFFIC

Expatriate Canadian curator **Ihor Holubizky** lives in Brisbane Australia. Photo by Alexei Samuel Beckett Holubizky Mansell.

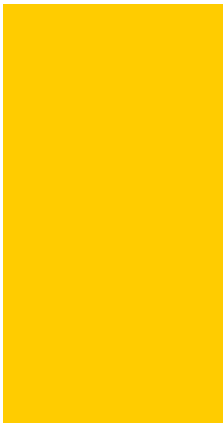


forty years ago the

art world was a much simpler place, a much smaller world. But in the early 1960s, the unexpected tsunami of American pop art in the early 1960s turned artists into celebrities. Its prince and royal fool, Andy Warhol, set a standard for the quotable quote. He consumed fashion, made films, promoted music, and started his own magazine for celebrity watching, *Interview*. A different economy and market developed in hitherto unheard of proportions. Art was synonymous with money and glamour, scandal and notoriety, and became a political-national calling card. To be a major artist meant having media savvy and being able to crack the markets of New York and Northern Europe. The proliferation of art fairs, biennials and triennials, auction house expansion, and the blockbuster museum show, indicated that market forces were at work - art could be entertainment for a wide audience. But corresponding to the heyday of promiscuous capitalism was an ever-widening gap, nations of cultural haves and have-nots. It was not enough simply to be a good artist, the imperative was to succeed quickly. As with any overheated and speculative market, there were incandescent rises to the top and incendiary falls into obscurity. The art world showed itself to be a vast and unregulated industry.

This bubble economy has diminished in recent years and sanity has returned in the guise of poverty. Simply put, not all artists want to be rich or famous. Many hope for an opportunity to participate in a vigorous and dynamic cultural world. Moreover, the art world is no longer a New York-European axis. Vital cultural activity has emerged in what used to be the margins, or the hinterlands. Yet the question and problem remains—how does an artist or even a nation’s culture make its presence known, if the old guard remains the lure? The question persists in Canada even as artists Janet Cardiff and George Bures Miller are lauded for their presence in the international scene and received the ≥La Biennale di Venezia Special Award≤ in 2001. The question persists in Australia -- another ≥new≤ nation dealing with the vestiges of British Empire and colonial culture -- not only the ‘necessity’ of Australian art i.e. is it necessary to define art from Australia by a national designation, but the issue of presence in the competitive international scene and market.

Forty years ago there were a handful of Canadian artists making their presence known in the international scene: William Ronald was in retreat from New York, but still ‘flush,’ as Michael Snow was about to embark on his New York sojourn. Riopelle was established Paris and being distanced by English-speaking Canada. Forty years ago, the most Australian of



Australian artists, Sidney Nolan and Arthur Boyd, were both residing in England.

In the intervening years the numbers have not changed appreciably. Bravo to Cardiff and Miller for snapping the towel in Venice, and to Ricky Swallow for winning the 1999 AUD \$100,000 Contempora Prize (in Australia) at the tender age of 23, and being promoted overseas as the next big thing from Down Under. But anyone with market savvy knows that the prizes proffered by the cultural-intelligentsia, as breathless as they may be, are the art world's scratch-and-win. We've all heard the art for art's sermons. The future is ... a long haul, market performance, and institutions cannot be/should not be the only client. That is by no means a new warning.

Leonard Cohen was interviewed on Canadian radio at the time of his CD release, *I'm Your Man* (which includes the lyrics, 'First we take Manhattan, then we take Berlin'). The same interviewer met Cohen at the Chelsea Hotel, New York in 1964, soon after the Beatles had arrived to change the way pop music would sound and look, and break the American hegemony. The interviewer asked what Cohen meant by his 1964 statement, "in the future, everyone will have an electric guitar." Cohen paused -- there was dead air -- and then responded in his measured, baritone voice, "what I meant to say, in the future no one will have an electric guitar." Cohen underscored what the interviewer had failed to grasp, what the American satirist Mort Sahl had said in the early 1960s, "The future lies ahead." Thirty-five years later, the Beatles are still being played and being rediscovered by a new generation. Electric guitars have not decreased in sales or popularity -- it is still the chosen instrument of alternative music -- and Cohen, the most unlikely of performers, is still making records.

Queensland artist Gordon Bennett, working in a contemporary idiom and drawing from his Aboriginal heritage -- also one of the few Australians with some international presence today -- amplified the double-edged irony in the subtitle of his 1999 painting -- from his *Notes* series to the late American artist Jean-Michel Basquiat - "in the future everyone will know their place and be content." Once upon a time we all knew our place. Where do we stand now? A betting line - "win, place, or show"?

T H E A R T S T A R

economics of Dr. Willi Bongard

Dr. J. Mottram, Loughborough University, UK.

contemporary

art is the focus of study from a range of perspectives, but there are significant aspects of artistic activity and it's interface with society and culture that continue to be addressed primarily through the discursive methods of philosophy and criticism. However, the accountability culture of the present does suggest a will from certain quarters to tackle the ineffability of creativity with robust methods of interrogation, despite some scepticism from within the arts establishment. One area of study, which has seldom been approached using quantitative methods, is the way in which artistic reputations are made.

Whilst there have been explorations of the role of museums and galleries from an essentially post-Marxist perspective of power relations, there have been relatively few attempts to look closely at the attribution of value. Willi Bongard's publication of the *Kunst Kompass* between 1970 and 1984 is a significant exception. Whilst his work focused on reputation, or fame, he did not frame this in terms of the quality of the artists' work but on the inclusion of their work in exhibitions and discourse.

Bongard developed a list of international venues or publications as criteria to determine the ranking of contemporary artists. The rank position of the artists was seen to reflect the importance given to their work by the decision-makers within the art establishment.

This method seems to be in line with current thinking, where exhibition events are framed as 'the primary site of exchange in the political economy of art,' with curators acting as the recognised experts. These individuals, who construct and maintain the significance of artists, also establish meaning and status. Before or alongside market success, an artist's work is thus attributed value by the institutions that house the curators; consequently, the reputations of themselves and the institutions are confirmed.

Bongard essentially demonstrated a statistical relationship between visibility in certain locations and recognition by the cultural 'gatekeepers' of the arts. But the *Kunst Kompass* was considered controversial and met with criticism, as have recent attempts to evaluate the level of cultural activity and funding support for it in the UK. At root, there appears to be an intolerance to the notion that it might be possible to investigate the arts using tools from the 'other side,' from mathematics. And at issue is the development of criteria for determining funding allocations for many arts institutions and university-based research activities.




Dr. Willi Bongard, Koln Art Fair, 1977.

Top image: Koln Cathedral.

Bottom: American performance artist Colette at a Bongard party.

Photos courtesy of Ihor Holubizky.



To tackle this impasse, a research project has been developed that will explore attitudes to reputation development within the arts establishment, through content analysis and conceptual coding of interview transcripts. The resulting data will be cross-referenced to a database of biographic and bibliographic material relating to a sample of successful contemporary artists. The demonstration of significant correlation between data sets will open up the possibility of constructing a Kunst Kompass for the 21st Century.



Dr. Judith Mottram is Director of Research, Loughborough University School of Art Design, Loughborough, UK. Dr. Mottram's current work includes the exploration of the nature of knowledge and creativity within art education, and an investigation of value systems within the art market.

D E C O R A T I V E

and intellectual appeal

some recoil at the idea of reconciling aesthetic value with economics. And yet in the art trade, as in any other industry, participants are always concerned with maximized revenues and minimized costs. And art buyers are no exception -- although one might be forgiven for doubting this given the spending spree at Christie's in London last month.

In its best week in 10 years, Christie's made sales of £73. million and broke six records for individual artists. The sale of Impressionist and Modern art in one day resulted in sales of £41.2 million. It seems an amazing outcome given the recent price fixing scandal in which both Christie's and Sotheby's auction houses paid out millions of dollars in lawyers fees, fines and settlements in civil suits to customers and stockholders. Sotheby's stock was falling before the scandal from \$40. It hit \$16.99 in December and \$14.75 in February. Christie's is not a publicly traded company. However, damaged confidence on the part of collectors was likely mitigated by good information and a generally positive outcome for those who sought restitution.

HEFFEL.COM

Bids and offers reflect the value a work holds for critics, curators, art historians and connoisseurs. These and other buyers are usually aware of information costs such as using a consultant, researching product quality, resale value, finding substitutes. The higher the cost of having poor information, the more likely a buyer is to expend resources in obtaining good information. Other costs a buyer will have are transaction costs: the time a buyer spends looking for and at merchandise, talking about it, waiting in lines.¹

In the distribution and consumption of art, information and knowledge make the art market efficient. And the more informed buyers are the more efficient the art market is likely to be. This is one important reason that auction houses offer on-line services such as price indexing and consultation. Canadian auction house Heffel Fine Art in Vancouver offers on-line services which give some information about decorativeness (size, medium, physical condition, subject matter, etc.) and intellectual appeal (art-historical significance, quality of work, artist reputation, etc.).²

Reconciling aesthetic value in art with economics can give buyers and industry workers insight into what they are doing, why and how they might enhance the efficiency of their activities.

(1) J. Heilbrun, C.M. Gray, *The Economics of Art and Culture* (Cambridge U. Press, 1993) p. 153.

(2) Leslie Singer, *Microeconomics of the Art Market*, *Journal of Cultural Economics*, 2 (1978): 21-39.

The Art Class, Billie Poses for the Class

Sale of: Heffel Fine Art Auction House, November 08, 2001

Lot#: 007

Year: circa 1909

Size: 14 x 14(inches) 35.6 x 35.6(cm)

Media: watercolour with poem

Estimate: \$12,000.00 ~ \$15,000.00

Sold for: \$27,600.00 CDN (Premium Included)

Signed: Spudz

Provenance: Ira Dilworth, Victoria Phylis Dilworth, Victoria By descent to the present Private Collection, Victoria.



In this "cartoon" we see an art class in progress with Emily in the middle and Billie, her beloved sheep dog, as the model. It is accompanied by a witty and prickly poem about the two stuffy society people who will not allow boys and girls to study together in Emily's class. Emily would not accommodate them split into two classes, so they sketch safely separated by the stump. This watercolour is most likely from 1909, when she was teaching and painting in Vancouver. She taught both privately from her studio and through Croften House School for Girls. During this year she kept an amusing illustrated calendar of Billie's activities. This work was formerly owned by Ira Dilworth, Emily's trusted confidant and editor of her stories. Upon her death, he became the sole trustee of her manuscripts and published books.

Emily Carr (BCSFA
RCA 1871 - 1945),
*The Art Class, Billie
Poses for the Class.*

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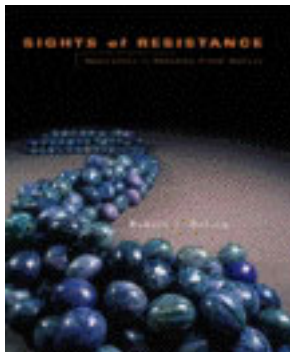
A R T H I S T O R Y

Dr. Robert Belton, *Sights of Resistance: Approaches to Canadian Visual Culture*

University of Calgary Press (2001)

Review by Heather Fraser

dr. Robert Belton's *Sights of Resistance: Approaches to Canadian Visual Culture* is an art history textbook of richness, complexity and unparalleled self-consciousness. In Belton's own words in the accompanying CD ROM glossary, the textbook "is a troublesome thing in the postmodern era... it is both "what to know" and "how to know it." As a result, it can serve as a good example of one institution's type of power." Belton is conscious throughout the book of liberating it from bias, of being inclusive in his selections from our rich Canadian visual heritage.



Sights of Resistance
(cover).

In Belton's book, fine art painting shares centre stage with a BC apple crate label, building plans for a northern Cree community, a poster for CPR Resorts in the Rockies, a Calgary Bijou movie theatre and a war memorial to the Boer War in Edmonton. Visual art practices are fixed in a social, political and historical context. This book throws the door to visual culture wide open. Anything can be art. History becomes a map, punctuated by important moments.

The book is well structured and well grounded. Belton acknowledges the tradition of Canadian art history texts by Harper, Reid, Burnett & Schiff by representing milestone artists such as Paul Peel, Ozias Leduc, P. Emile Borduas, Ron Bloor, Paterson Ewen, Greg Curnoe. But he often resists traditional representations of known artists. Tom Thomson, for example, is represented not by one of his famous landscapes of the Canadian shield but rather by a photograph he took in 1912 of "A Displayed Catch of Smallmouth Bass".

Belton's *Sights of Resistance* is refreshing and insightful. This single volume, university level art history text, clearly exhibits an all embracing joy for the study of Canadian visual culture.

Dr. Robert Belton is Acting Dean of Arts at Okanagan University College in Kelowna, BC. Dr. Belton's two previous books, *The Beribboned Bomb: The Image of Woman in Male Surrealist Art* (1995) and *The Theatre of the Self: The Life and Art of William Ronald*, are also published by the University of Calgary Press.



I N F O R M A T I O N

Exchange with the Arts Business Community

WHEN'S THE LAST TIME YOU RECEIVED A STANDING OVATION FOR A JOB WELL DONE?

Required: Art Manager

[Feld Entertainment](#), Inc., producers of *Ringling Bros. and Barnum & Bailey Circus*(R), *Disney on Ice* (TM), and *Siegfried & Roy* (R) at the Mirage, is seeking an experienced Art Manager at our headquarters located in the Vienna/McLean/Tysons Corner area. Responsibilities include managing the process of 2-D and 3-D art concepts to meet all deadlines; maintaining quality control and exercising troubleshooting tactics; managing graphic designers; developing and maintaining art/technical specs for all products and vendors; developing and maintaining filling/tracking system for all graphic art; and managing outside design firms during creative process.

Qualified applicants will have a bachelors degree in a relevant field or 5+ years experience with 3-5 years experience in illustration, 2-D and 3-D designs, and package designs; general knowledge of import and domestic manufacturing processes (model sculpting, injection and rotation mold procedures; offset and screen-printing applications); and knowledge of Quark Express, Freehand, Adobe Illustrator, Photoshop, file conversions (IBM and Mac); and Pantone color drive systems. If you are interested in joining the company that produces *The Greatest Show on Earth* (R) please forward your resume and salary requirements (required) to Job Code: ARTMGR. Fax (888) 435-3939, email Feld@alexus.com. EOE.

More information: www.feldentertainment.com

OPPORTUNITY: Northern National Art Competition
(April 30, 2002)

Open to all 2-D art: three \$1000 Awards of Excellence, over \$8500 in prizes. (Juror / Judge Dr. Barbara Rose.)

Entry Deadline Date: May 15, 2001.

For a prospectus send an SASE to:

Nicolet College Art Dept,

Box 518,

Rhineland WI 54501

OPPORTUNITY: International Competition
(May 15, 2002)

Juror: Prof. DONALD KUSPIT, distinguished art critic, author, Professor of Art History and Philosophy at Stony Brook University.

AWARDS: group show, \$1,000 cash award, and internet exposure to the best work in the show.

NO COMMISSION.

The gallery director will also review the slides, and up to 10 more artists will be selected for future gallery shows and/or possible inclusion in the gallery stable.

All media, \$25/3 slides, \$5 for each additional slide.

Send an SASE for a prospectus to:

ALPAN Gallery,
2 West Carver St,
P.O. BOX 4319,
Huntington NY 11743

or download it from www.alpangallery.com



OPENING: *No Limitations*

6-9pm Wednesday March 6th, 2002 through March 30th at Steam Whistle Brewing.

Karen Sloan is a Toronto area artist born in 1968. She attended Claude Watson School for the Arts and studied horticulture at Guelph University. She has been professional floral designer for 12 years. Her paintings have always featured strong colours, pure themes, and expressive form.

www.steamwhistle.ca/events/event020306

INFORMATION REQUEST: Spending on arts in education

From: Samantha Watkins

Email: sam.watkins@proquest.co.uk

Occupation: Schools editor

Organisation: Proquest Information and Learning

Enquiry: I am looking for statistics regarding school spending on art in relation to other subjects. I am desperately trying to hunt down some up-to-date stats on this. Any assistance from readers would be appreciated. Thank you!

INFORMATION REQUEST:

Name: Vincent Defelice

Email: vdefelice@nxnw.net

Occupation: Artistic director

Organisation: North by northwest productions

Enquiry: I am looking for an example of a business plan for an art gallery of fine art. Would appreciate any contacts or resources readers may have.

INFORMATION REQUEST:

From: Knut Listerud

Email: reply to: editor@artsbusiness.com



Occupation: Manager
Organisation: Oppland Art Centre

Enquiry: I am a manager for a small art gallery in the middle of the Norwegian mountains. I am seeking inspiration and wondered if Art Biz readers can recommend any courses/workshops/seminars dealing with arts administration/management.

>> INFORMATION RESPONSE:

I would like to give your reader from Norway, some info he was requesting regarding Art Management courses. I have recently done a thorough review of these courses in London. The following is the data I found:

Sothebys: Art Business MA (www.sothebys.com);
North London University: Art & Heritage Management.;
City University, MA in Art Criticism and Management
(www.city.ac.uk);
Goldsmith College: MA in Creative Curating.

These are all 1 year courses, either full or part time options.

St. Martins School offers a very short and general art management course as well.

Cheers,
Marina.

COPYRIGHT CONSULTATIONS

The following notice comes jointly from the Departments of Canadian Heritage and Industry.

As part of the ongoing consultative process to reform the Copyright Act, the departments of Industry and Canadian Heritage are planning cross-country consultations on the issues outlined in the Consultation Paper on Digital Issues published in June 2001. These full day consultation sessions will be held in the following cities on the following dates:

- Halifax on March 8, 2002
- Vancouver on March 15, 2002
- Montreal on March 21, 2002
- Toronto on March 26, 2002
- Ottawa on April 11, 2002

Our intention is to present a forum for soliciting your views and concerns on the issues identified in the discussion paper and therefore your continued participation is important to the success of this round of copyright reform. [...]

We thank you very much for the time and interest which you are committing to our initiative and we look forward to meeting with you at these consultations.

If you wish to participate in the consultations, or for further details,
contact: tracy_stewart@pch.gc.ca

Industry Canada
Intellectual Property
235 Queen Street
Ottawa, Ontario
K1A 0H5

Canadian Heritage
Policy Directorate Copyright Policy
Branch
275 Slater Street
Ottawa, Ontario
K1A 0M5

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The newsletter

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

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

Register for your free monthly e-mail copies at www.artsbusiness.com Please add editor@artsbusiness.com to your media list.

We welcome news and information from your institution which can be shared with the Canadian and international visual arts communities. Postings free to Canadian institutions. Contact: editor@artsbusiness.com

ABX est une publication numérique (PDF) basée au Canada qui traite de l'actualité canadienne et internationale des affaires liées aux arts; l'économie artistique; l'histoire de l'art; le droit et les politiques artistiques; les tendances en matière d'art au Canada et à l'étranger; les nouvelles sur les enchères et les marchands de tableaux.

Pour recevoir votre exemplaire mensuel gratuit par courrier électronique, inscrivez-vous à www.artsbusiness.com

SVP ajouter editor@artsbusiness.com à votre liste de médias.

Nous accueillons tout renseignement ou nouvelle de votre organisme que nous partagerons avec les communautés d'arts visuels canadienne et internationale. Les contributions d'institutions canadiennes sont affichées sans frais. Communiquez avec la directrice de rédaction Heather Fraser, editor@artsbusiness.com

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The team

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

David Whittaker is Chief Editor at ABX. He holds a BSc in Electronic Imaging & Media Communications and a BA in Art History.