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GLOBAL ACCESS TO GALLERIES AND ARTISTS

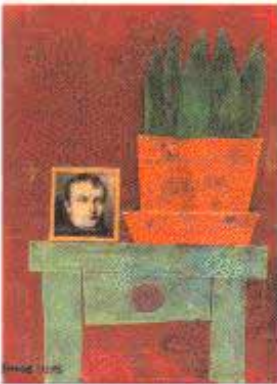


Larry Fredericks Collage 2000

GALLERIES

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ARTISTS

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Larry Fredericks Collage 1999

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E D I T O R I A L

an investigation by a University of Western

Ontario MBA student into why people attend theatre concluded the following: theatregoers go to see and be seen; to experience a “nice” place; and to be entertained - in that order. For these respondents it was all about event.

Event or entertainment value, happy diversion, good feelings - while very difficult to quantify, they are easy to spot. Take, for example, the underdog Toronto Maple Leafs’ surprising series of wins in the Stanley Cup playoffs. For the first game of the semi-finals against North Carolina, I happened to be in a long wait in a hospital emergency room. The game was on CBC TV. When the Leafs tied it up in the last 8 seconds of the 3rd period, the room full of fevered and injured patients exploded with excitement. One man cried out, “We’re cured, we can go home now!” Or so he thought for the next 20 minutes of overtime until NC scored again and the Leafs lost. At that point, we all then went back to feeling sick.

While no one has claimed to have been healed by visual art, it has an often unexplored event value that has the potential to evoke those good feelings. In the UK, the event value in visual art is on the increase as artists blend it with theatre, music, dance and pub activities. Last year’s Sonic Boom exhibit at the Hayward Gallery (www.haywardgallery.org.uk) featured a cross-over in visual art and music. Canadian director Atom Egoyan staged *Steen Beckett* an installation of image, music, and sound at the ex-Museum of Mankind in London earlier this year.

In Canada, the multi-media event *Calling Out* by visual artist Vince Mancuso involved computer generated art

projected onto a massive screen synced to the music of a nine piece band. The band was led by his brother Dominic. The event was sponsored by 40 companies including Labatt’s and Chin radio. The two hour event drew 450 people to York University’s Burton Auditorium. At \$32. per ticket, the event generated about \$20,000. For Mancuso, *Calling Out* was a prototype they can recreate and market.

But this isn’t a new format says Mancuso, “It has roots in the commedia dell’arte. It’s Vaudvillian!”

COVER: Bogside Artists, *Saturday Matinee (Rioter)* mural, their latest picture, started in August 2001 in the Bogside area of Derry, Ireland.



Vince and Dominic Mancuso’s integrated digital art and music performance *Calling Out* filled the Burton Auditorium at York University last year. The one time, two hour event generated about \$20,000.

www.dominicmancuso.com

\$25 MILLION PARTNERSHIP

Partnership of Canada's top auction houses - Waddington's Auctioneers and Appraisers and Joyner Fine Art- will dominate Canadian art auction market.

joyner Fine Art and Waddington's Auctioneers and Appraisers announce their partnership and the creation of JoynerWaddington's Canadian Fine Art. Geoffrey Joyner will assume the position of president

of this new division of Waddington's. The combination of the two wholly independent Canadian companies will create a prestigious auction company with 16 specialists plus support staff covering all aspects of fine art, antiques and collectibles.

Joyner Fine Art is an important fine art auction house for sales of blue-chip Canadian Art exclusively. In 2001, Joyner's sales were \$9.5 million. Waddington's is Canada's leading auction house and appraisal firm, with annual sales of \$15 million in all collecting fields. Combined, the company is expected to generate in excess of \$25 million a year.

Geoffrey Joyner, who founded Joyner Fine Art in 1985, is pleased to formalize the relationship with Waddington's. "My staff and I have aligned with a respected name that has the infrastructure to provide service to Canadian and international buyers. The fit of the two organizations in terms of our expertise, business strategies and goals is ideal." Joyner brings thirty-five years of experience in the Canadian fine art auction business to the partnership.

Established in 1850, Waddington's is a family-owned business run by brothers Alastair, Duncan and Donald McLean. At that time, Toronto had a population of about 19,000. The McLean family has operated the Toronto-based business since 1962 when patriarch Ronald McLean acquired Waddington's. As Toronto has become an international business and Canadian arts centre, Waddington's has responded by expanding its client base to include vendors and buyers worldwide.

Waddington's employs 26 full-time staff, including specialists in the fine and decorative arts, rare books and memorabilia. Sales range from the contents of the Maple Leaf Gardens, to some of the finest art and jewellery in the world, to weekly estate and household.

The inaugural auction of the new JoynerWaddington's Canadian Fine Art division will be held December 3rd, 2002.



The inaugural auction of the new JoynerWaddington's Canadian Fine Art Division will be held December 3, 2002.

Waddington's is located at 111 Bathurst St. Toronto, Ont.

www.waddingtonsauctions.com

OUTDOOR ART GALLERIES

small town economic revitalisation through the arts

somewhere

on the Trans-Canada highway, Karl Schutz is adjudicating a chain saw art competition. The whine of metal on wood is noise to some but music to Schutz. He believes that for some small or isolated communities, the arts are a way to revitalise their economies.

Schutz has helped create almost 100 arts and mural projects worldwide. Many Canadians have heard of the Chemainus, BC mural project. In 1981, Schutz convinced the young Mayor of Chemainus (pop 4,000) Bruce Graham, now Minister of Labor for the BC government, that an outdoor art gallery made up of murals would attract tourists to their wilting town.

For 125 years, Chemainus one of the first ports in the Pacific Northwest, had



Chemainus - The War Years, c. 1915, 10.65m x 2.13m (35' x 7'). Painted in 1989 by Susan Tooke Crichton, Halifax, Nova Scotia.

>> [Mural Map](#)

been a saw mill town. Schutz who came to Canada from Germany in 1951 had been a machinist for the mill although he had gone on to create a furniture

manufacturing plant. In 1983, the mill closed. 700 people lost their jobs.

Schutz assisted the town in a strategic plan. They hired muralists and launched one of the most remarkable success stories in Canadian art. By 1988, the small town of Chimainus was home to an annual 450,000 tourists or "guests" as Schutz prefers to call them. The number of local businesses has increased from 40 to over 300 today. In 1993, a Vancouver businessman built a \$4 million dinner theatre in the town drawing 60,000 people a year. The town now has 33 murals. Their tourist industry has created a \$26.5 million economy.

>> [Schutz](#)

Schutz, 71, runs a consulting business helping towns establish their own mural programs. He has worked with Midland, Essex, Pembroke and Welland, Ont.; Moose Jaw and Duck Lake, Sask.; Boessevain, Man.; Steubenville, OH; Dothan, Alabama; Vale, OR; Twenty Nine Palms, CA; York, PA; Ely, Nevada; Braunfels, Texas; and Honokaa, Hawaii. He has also worked in New Zealand, Australia and most recently Scotland with the community of Prestoungrange near Edinburgh.

>> [Prestoungrange](#)

In his latest venture, Schutz has developed the *Arts and Culture Highway*. He and a group of art businesspeople are asking town councils on Vancouver Island to make the arts part of their economic development strategies.

>> [Highway](#)

"Where politics and religion divide, the arts unite us and move us forward," states Schutz. The group now has 200 members and has signed 20 towns. They are marketing the *Highway* at 22 international trade fairs this year, producing a promo video, placing ads in tourism magazines. They launched their web site at a gala in Victoria this April.

Schutz predicts that within 5 to 10 years, Vancouver Island, the Gulf Islands and the Sunshine Coast will be a world destination for arts and culture.

CRISIS MANAGEMENT

next generation arts managers may be hard to find

job postings at the Heritage Forum

(www.chin.gc.ca) site tell a story of an expanding Canadian cultural community and a need for skilled, creative, and often bilingual workers. A second look, however, reveals the remarkably low salaries afforded to people with two university degrees and 5 years experience. This endemic situation seems now to have created a human resource crisis for Canadian arts organisations.



Chalmers Conference participants in Gatineau, Quebec, provide input to art consultant Jocelyn Harvey's discussion paper *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21st Century*.

Photo courtesy CCA.

There is a crisis of people leaving the field and the next generation of leaders not being there to replace them.... The funding cuts of the mid 1990s decimated the ranks of upcoming young managers and now there is a squeeze: the current generation of managers is quitting or retiring and the succeeding generation is insufficient to provide replacements.

Tom Lewis, Greg Baeker and Jane Marsland, *Leadership Development and Renewal: A Learning Strategy for Senior Performing Arts Managers* (2000).

What to do next, how to address this looming crunch in qualified workers was the focus of the Chalmers conference held in Gatineau, Quebec on June 22. It was organised by the Canadian Conference of the Arts and the Cultural Human Resources Council with funding from the Bronfman Foundation and Canadian Heritage.

A discussion paper for the conference by consultant Jocelyn Harvey reveals a dire picture. Over the next 10 years, the baby boom generation, whose members occupy many mid- to senior-level jobs in all sectors, will begin retiring, while the number of workers under age 30 plummets. The arts with their track record of weaker salaries will have a hard time competing for qualified workers.

Ms Harvey's report calls for, among many things, more easily accessible training, improved human resource policies and procedures, and stabilized government funding. Conference participants contributed to the report and preliminary conclusions will be available later in July.

According to a CCA Bulletin, John Hobday of the Bronfman Foundation "assured participants that progress would be made towards the goal of attracting and retaining the next generation of arts managers". But it won't be easy. Harvey quotes a NEA report that echoes Canadian sentiments:

The tacit contract goes something like, 'you're serving a noble cause and we are without adequate resources; therefore we don't have to create interesting and rewarding work environments.... We're going to just work you until you burn out. As soon as you burn out, there'll be someone else,' ... The reality is, the cost to the sector is enormous. The lost talent is incalculable.

Allen Grossman, *Reassessment of Support for Arts Organization Resources* (NEA, 2000)

A R T B U S I N E S S

news briefs

DRIVE THRU ART GALLERY

SIMCOE, Ont. - The Lynwood Arts Centre in Simcoe, Ont. (pop. 15,000) is bringing art to people - to borrow a phrase - by creating Ontario's first Drive Thru Art Gallery.



Drive-Thru Art Gallery.
Until Thanksgiving
Oct. 14

>> [Lynwood](#)

@ [email](#)

For the third year in a row, Rod Demerling, curator-director of the Centre has brought together 80 Norfolk County artists in an unjuried roadside exhibition of painted banners. From Victoria Day to Thanksgiving, the Centre offers walking tours and brochures with maps. The works themselves are pure Canadiana and include images of hockey legend Red Kelly, the blasted pine, the CNE, and national voice Peter Gzowski.

Canada has thousands of small town public art galleries, each with a committed curator-director who does it all. From building budget to installation, Demerling has managed the Art Centre and developed its programs since 1996. In distinguishing his gallery and town from others, he borrowed from an inventory of Vancouver art projects.

"Vancouver has been very progressive," comments Demerling. He also looked to Barrie and the success of William Moore as an example of using art to enhance or even build a community. In 10 years, Moore took the MacLaren Art Centre from a small cramped gallery in a historic house to a museum status and a new facility which opened last fall.

The Lynwood Arts Centre is 95 per cent self-funded through sponsorships, drives and donations. The Drive Thru Gallery generates revenue from its walking tours. Now a collection of over 160 banners, the Drive Thru will be rented to neighbouring towns such as Brantford, the home of Wayne Gretzky, or beach destination Port Dover.

ATANARJUAT (THE FAST RUNNER) SHOWS IN NYC, KASSEL

IGLOOLIK, Nunavut -- Recently surpassing \$1 million gross in Canadian theatres, *Atanarjuat (The Fast Runner)* by Igloolik Isuma Productions was featured at the Documenta 11 in Kassel and in New York. Critically acclaimed by the New York Times as a "masterpiece", this first Aboriginal-language Canadian feature movie is a historical thriller based on a legend of love, jealousy, murder and revenge in the Igloolik region. The film received support from Telefilm Canada and the National Film Board.

Igloolik is a remote community of 1200 people off the northwest coast of Baffin Island in the newly formed Canadian territory of Nunavut. The Igloolik Isuma company was incorporated in 1990 as Canada's first Inuit

independent production company. Isuma is 75% Inuit-owned. Company executives are Zacharias Kunuk (president), Krista Uttak (vice-president), Pauloosie Qulitalik (chairman), and Norman Cohn (secretary-treasurer). Through their varied other independent productions in 1999, the company paid local salaries and fees of almost \$800,000 - creating more than sixty part-time and twenty full-time jobs in this isolated community.

Atanarjuat has won the following prizes:

Camera D'or, Festival de Cannes 2001
Winner of 5 Genie Awards
Zacharias Kunuk, Winner of Claude Jutra Award
Best Film (2001 ImagineNATIVE International Media Art Festival)
Best of Fest Award (Next Fest 2001 - Digital Motion Picture Festival)



Crew from Igloolik Isuma Productions. Photo by Norman Cohn. Courtesy Igloolik Isuma Productions.

Grand Prix for Best Film (2001 Flanders International Film Festival - Ghent)
Special Jury Prize and Prix du Public (Festival International du nouveau Cinema et des nouveaux Medias de Montreal 2001)
Best Canadian Feature Film (2001 Toronto International Film Festival)
Co-Winner, Best New Director (2001 Edinburgh International Film Festival)

Igloolik Isuma Productions and Arnait Video Productions: PO Box 223, Igloolik, NU X0A 0L0, CANADA. Email: isuma@isuma.ca

ARTS FUNDING LOWER IN WESTERN CANADA - CWF analysis

CALGARY - The Canada West Foundation has published an analysis of government arts funding suggesting that a discrepancy in "public arts investment may contribute to a perception that western cities lack culture".

In an article in the Foundation's magazine *Western Landscapes* and at their web site www.cwf.ca, researchers present an analysis of Statistics Canada's latest data on the funding of the arts by municipal, provincial and the federal governments. The analysis "shows a significant disparity between funding in Western Canada and the rest of Canada. Although primarily due to fewer federally funded cultural institutions being located in the West, this gap suggests a funding and cultural disadvantage for the western provinces."

Canada West's analysis of public arts expenditure is here quoted:

The West receives less than half the federal expenditure than the rest of Canada (\$45 per capita in the West, \$110 in the rest of Canada).

While the provincial governments in BC (\$75 per capita), MB (\$82 per capita) and SK (\$69 per capita) were among Canada's top arts funders, the AB government spent the second least (\$49 per capita, second only to ON at \$46 per capita).

Municipalities in the West outspend the federal government on a per capita base by a \$61 to \$45 margin. In the rest of Canada, the ratio

is reversed at \$43 to \$110. In total (municipal, provincial and federal combined) public investment in the arts, only Manitoba has kept pace with the national average. Overall, BC received 11% less than average, SK 19% less than average and AB 34% less than average.

This information follows on the heels of a research paper by Jason Azmier, *Culture and Economic Competitiveness* in which the author confirms that “strong and vibrant arts and culture amenities actually draws skilled workers, business investment and international recognition to a city.”

Western Landscapes is available for free download at www.cwf.ca/wl.pdf.

\$41 MILLION ART COLLEGE EXPANSION INCLUDES FLYING RECTANGLE

TORONTO - An innovative design dubbed a “flying rectangle” by its designer highlights the Ontario College of Art and Design’s most significant building project in its 125 year history.



The projected 'flying rectangle' for Ontario's College of Art and Design.
Image courtesy OCAD.

Adding 50 percent to the size of its campus which neighbours the Art Gallery of Ontario, the OCAD will have a new facility, the Sharp Centre for Design, named for donors Rosalie and Isadore Sharp. The Sharps contributed \$5 million to the project. Other funding sources include \$24 million from the Ontario government’s SuperBuild Fund and another \$9.4 million in private sector donations.

Designed by acclaimed British Architect Will Alsop, Alsop Architects, in a joint venture with Toronto-based Robbie/Young +Wright Architects, the OCAD project features an extraordinary superstructure that hovers 26 metres above street level. The brightly clad Sharp Centre

is a “table top” that floats above an existing building on eight storey, multi coloured tapering steel legs.

This unique flying rectangle will add a new signature building to Toronto as well as enhance the student experience.

Adding dimension to the infrastructure development at the college is their new official status as a degree-granting institution. The Ontario government passed legislation in June enabling the college to offer a bachelor of fine arts and a bachelor of design.

Construction on the Sharp Centre for Design begins summer 2002.

MUSEUM SECURITY NETWORK STILL IN LITIGATION

THE NETHERLANDS - The listserv operator of the award winning Museum Security Network who forwarded an e-mail message containing alleged defamatory statements is still in litigation with a California woman.

Ton Cremers, a Dutch national and former head of security for the Rijksmuseum in Amsterdam, has operated the MSN web site and Mailinglist since 1996. In 1999, Cremers ran into trouble after forwarding an email from a man alleging that his employer, Ellen Batzel, was a descendent of a Nazi commander and that she allegedly possessed art looted by the Nazis during WW II.

According to an article in the newtimesla.com Batzel's grandfather fought for the US in WW I and her father served in the US Navy during WWII. Batzel is a practicing lawyer, art collector and board member of the Asheville Art Museum.

Batzel filed suit in California in 2000 against Cremers. Supporters of Cremers argue that he is protected in the same manner as larger listserv operators, America Online and Yahoo! According to a press release by the Public Citizen, an nonprofit public interest organisation www.citizen.org, the federal Communications Decency Act protects listservers from legal liability over third party postings on their message boards. Cremers is being represented free of charge by a law firm, Latham & Watkins.



Ton Cremers of the Museum Security Network.

According to its website the purpose of the Museum Security Network is: "to collect and disseminate information about incidents and trade involving stolen cultural property, an area of illicit activity that is second only to trade in drugs and that amounts to some 4 - 6 billion USD per year (according to FBI, March 1999); to offer a source of related information, e.g., publications, security products, safety and salvage plans, addresses of and links to related organisations."

> [Online](#)

The case of alleged cyberlibel has profound legal implications for Internet moderators around the world.

REPORT ON LOSS OF CULTURAL HERITAGE FOLLOWING 9/11

NYC - A report on the impact of September 11 on US cultural heritage has just been made available by Heritage Preservation. *Cataclysm and Challenge*, was prepared on behalf of the Heritage Emergency National Task Force. This Task Force was established in 1995 to help protect cultural property from natural disasters and other emergencies.

The 26-page report offers the first comprehensive study of what existed in and around the World Trade Center before the attacks as well as the "artworks, historic and archaeological artefacts, archives and libraries that were destroyed or damaged, as well as the condition of those that survived." The report includes results from a survey of Lower Manhattan collecting institutions during the winter of 2001-2002 and concluding recommendations.

The full text of the report is available as a PDF file at <http://www.heritagepreservation.org/PDFS/Cataclysm.pdf>

\$75,000. CANADIAN FELLOWSHIPS IN ART & TECHNOLOGY

OTTAWA - An agreement between the Canada Council for the Arts and the National Research Council of Canada (NRC) has created a new opportunity for established artists to do research in science.

A number of fellowships have been created for artists in any discipline who wish to undertake research within one of the NRC institutes, either in Ottawa or in other parts of Canada. The artist must have the necessary technical skills to operate effectively in the specific research environment.

The fellowships are intended to encourage the collaboration and knowledge transfer between artists and scientific or engineering researchers. The research need not necessarily result in the completion of a work of art.

Fellowships in the amount of \$75,000 per year will be awarded for a two year period. Two research fellowships will be awarded in the Fall of 2002, the first year of the initiative.

The Canada Council and the NRC will contribute equally to funding the research fellowships. The NRC institutes will provide space and technical and scientific resources for the research project.

Contact: New Media Initiative at the Canada Council, 1-800-263-5588
www.canadacouncil.ca

CARFAC RECEIVES TRILLIUM FOUNDATION GRANT

TORONTO - The Ontario Trillium Foundation has awarded a grant of \$257,000 over three years, enabling the Canadian Artists' Representation/ le Front des Artistes Canadiens (CARFAC) Ontario to promote and expand its mandate for the support of professional visual artists in Ontario.

Funds provided by the Trillium Foundation will allow CARFAC Ontario to promote its mission throughout the entire Province. "We are delighted to put these funds to work for Ontario's visual artists," said CARFAC Ontario Executive Director Barbara Anderson-Huget.

CARFAC Ontario is a professional association of Ontario visual artists. Founded in 1968, CARFAC has worked for three decades on the legal and economic issues facing visual artists.

The current grant from the Ontario Trillium Foundation will help CARFAC Ontario to provide services to visual artists throughout the Northeast and Southwest of Ontario. Workshops, information sessions and classes will be organized in North Bay, Sudbury, London, Windsor and Kitchener. CARFAC Ontario will open resource centres in North Bay and Ottawa this fall and will expand to other communities over the next year.

"Visual artists will be able to develop the business skills and contacts necessary to increase sales and exhibitions of their art," writes Kristian

Clarke, Membership Coordinator, whose position at CARFAC Ontario is funded by the Trillium grant.

The Ontario Trillium Foundation is an agency of the Ministry of Citizenship, Culture and Recreation. With \$100 million in annual funding from the province's charitable gaming initiative, the Foundation provides grants to eligible charitable and not-for-profit organizations in the arts, culture, sports, recreation, environment and social service sectors.

MCEWEN SCULPTURE GRACES CINEPLEX THEATRE- there's art in public art negotiations

TORONTO - Moviegoers now drive and walk beneath a canopy of star studded steel at the new Cineplex Odeon theatre at Islington and Queensway. *Heaven and Earth* by sculptor John McEwen, one of the most critically successful and active sculptors in Canada, is the happy result of fluid negotiations between city, owner, architect, engineer and artist.

Pulling the strings of this project together was public art consultant Karen Mills, owner of Public Art Management. Mills began working with public art 14 years ago. She works with developers and owners but on occasion has acted as a project manager for artists.

This public art project at Cineplex predates both the movie chain's filing for bankruptcy protection and the absorption of the City of Etobicoke into the mega-City of Toronto. According to Mills, public art is not imposed on new buildings but rather "negotiated on a site by site basis" as part of a development approval process. The company had committed to a public artwork in the early 1990s.

"Cineplex executives wanted a work of scale and presence suitable for this Canadian movie theatre," commented Mills. As the structure neared completion, she proposed a short list of artists to the company and to the extant City of Etobicoke's art committee.

"It was abundantly clear that he (McEwen) was the right candidate," observed Mills. McEwen has experience creating outdoor art for grand entertainment complexes such as the Air Canada Centre in Toronto. Cineplex representatives met with the artist on several occasions.

"The Cineplex architect suggested two potential options, one a 'gateway' and two a 'promenade' series of beacons. I chose the first," explained McEwen, 57. The artist also worked within the constraints typical of public art including by-laws and natural terrain. He based his design for the work on a painted theatre backdrop from Mozart's *The Magic Flute*.

In creating the corten steel sculpture, McEwen worked with Toronto engineer Peter Sheffield and Mike Bilyck of MC Laserworks in Barrie.

"While it is a kind of ad hoc team situation, it has been crucial to the speed and process of development," observed McEwen. The time frame for creation of the work was limited and coincided with the theatre's official opening in June.



John McEwen's *Heaven and Earth* under construction at the Cineplex Odeon movie theatre at Islington and Queensway in Toronto. Photo courtesy John McEwen.

B R I T A R T 1

United Colours of Britart?

David Whittaker, ABX London

This month the British Queen celebrates 50 years on the throne. While joining in and reflecting on this golden jubilee with varying levels of enthusiasm, Britain is also in the process of realising and reflecting on what Britishness might mean these days. Again with varying levels of enthusiasm. While not the first or only place to go to find out how the idea's changed in those 50 years, the art market is not a bad barometer.

It's not simply that, in the 1950s, only the upper and middle classes bought art from elite dealers and elitist galleries in London's west end, run by other members of the upper and middle classes, whereas now we're either all middle class, or there is no class, and art's for everybody, or nobody.

Such simple and simplistic distinctions are no longer tenable, and probably never were. The relationships between those on the 'inside' and those on the 'outside,' the ostensible establishment and the so-called avant garde, were always more complicated, and interesting, than soundbites would suggest.

The very British idea of the public sector - a set of institutions above the competition and corruption of laissez faire - with national galleries a central part, effectively defining the high culture of the country, has always liked to set itself absolutely apart from what private dealers and collectors get up to.

But just as auction houses have increasingly encroached on galleries' turf in dealing with contemporary artists and first time sales rather than the secondary market, so public institutions have been squeezing them from the other side by staging shows of younger artists, already with a strong reputation but not yet in the super league. In fact, such shows are now very often part of gaining promotion to that first division, especially given the imprimatur bestowed by august and traditionally 'disinterested' state institutions.

As the functions and values of the private and public sectors - economically, politically, socially - gradually shaded into each other over the last half-century, the cultural axis of this change has similarly shifted the respective relations in the artworld.

Just as the make-up and movements of *a United Kingdom* are open for debate in light of its increasingly heterogeneous cultural mix, so the idea of *an* art market is up for question: 50 years ago it may have made sense, but does speaking of *the* art market usefully represent its diversity?

Signs of the times: Brit Art and Britart

The story of British art in the 1990s is now a cliché, written into 'official' history: Saatchi's young rebels - 'YBAs' - storm the Royal Academy with *Sensation*, and lead the embarrassing wave of 'Cool Britannia' across the Atlantic, where its brand of neo-conceptualism still has some cache long after it evaporated at home.

Art was then something card-carrying fashionistas had to know about, if not buy: conspicuous consumption symbolically exemplified. Combined with the profile-raising success of the UK's Turner Prize, while not always well-received - often precisely for that reason - this voguish air helped to expand the overall market for art dramatically. And while newly customer-focused museums and galleries scrambled for their visitor targets, the culture industry's growth created new opportunities in the commercial arena too. Now art's simply one among many lifestyle choices, and has to fight its corner - so far quite successfully - along with all the other drains on disposable income.



Jamie Reid's infamous punk graphics for the Sex Pistols' *God Save The Queen*. This year they released a dance remix of the song for the golden jubilee: selling-out or wising-up?

While a new network of producers and patrons, places and spaces, has grown up and into this expanded landscape, the old landmarks haven't been entirely unaffected.

After 20 years in the business, Anthony d'Offay retired and closed his west end gallery at the end of last year. He was adamant that it was a purely personal decision to quit 'at the top,' and not a reaction to external forces - neither the defection of some of his artists to arriviste Larry Gagosian in London from New York, nor the flight of business in a US direction.

But the Art Newspaper speculated that since d'Offay's important exhibitions of such as Beuys, Richter, Kiefer, and Nauman in the 1980s, artists at this level no longer need commercial shows because a new breed of public institution serves their purpose better: no longer seen as dusty museums housing relics, the Guggs and the Tates now combine the chic of private galleries and the gravity of state 'approval.'

Indeed, Tate Modern recently staged a mini Beuys retrospective, and its perception as 'lifestyle destination' as much as national gallery underlines the almost interchangeable function of public and private at the top of the tree - not to mention visitor numbers on an entirely different scale.

Across town, meanwhile, in London's east end, Britart has been steadily growing since 1999 by concentrating on the opposite end of the market: emerging British artists, often straight out of college, and a generation of art buyers emerging with them: half their customers are twenty-something. As well as being inconceivable even 20 or 30 years ago, this means they're buying into the work of their peers, rather than that of an earlier generation. They also expect a high level of customer service, not a parent-aged person telling them what they should think and say and buy. And this requires a completely different attitude to running a gallery: one that doesn't really fit with the established 'club.'

Fancy a painting to go with your colour scheme at home? How many old school dealers would even entertain such a bizarre way of choosing art? Let alone have staff to help you in the process, and make it match your budget. Britart's physical gallery is more café-bar than academy, complete with coffee and table football, and its virtual space at britart.com is a comprehensive introduction to their extended roster.

The ability to represent around 400 artists and offer 4000 works at any one time already sets Britart apart from the traditional gallery's handful-sized portfolio. But while this is certainly a key aspect of the business that would have been impossible in a pre-internet era, applying the dotcom label, still typically associated with a boom-to-bust naivety, would be a lazy assumption.

In attacking the legacy of the YBAs, sacked ICA-chair man Ivan Massow dismissed the 'spurious business plans of the dotcom era' as 'all hype,' but this just echoes the all-or-nothing oversimplification that can't see the difference between an 'internet business' and a business that uses the internet. Or between 'anything goes' and 'everything counts' in art.

The web is obviously valuable and useful when it supports a sound business, not as a solution in itself. And it hardly counts as a novelty any more. It does mean that Britart can effectively serve both greater demand for 'affordable' art on one side, and greater supply of young artists' work on the other. They currently sell hundreds of works per month at an average around £500, often with the first contact, if not the first purchase, happening online.

Democracy or distinction?

So is this a democratic vision of art for the masses, or the flipside of a noble tradition being laid to waste?

To hear Matthew Collings at the Art Gallery of Ontario last month, you might assume the latter. Speaking of 'Popularity and emptiness in British art,' he certainly captured a limited or partial truth, not least because the tastemakers who championed, and then institutionalised, the *Freeze* generation graduates are still looking to the same people and places for today's next big thing.

But outside this 'new establishment,' away from mainstream media and traditional galleries, new types of work and new ways of approaching business are emerging - and these fresh perspectives help to illuminate the changing shape of Britishness.

Britart's no-nonsense, straight-talking demystification of art is a sign of both the demythification of class and 'cultural capital,' still almost sacrosanct 50 years ago, and its positive international outlook reflects not only a point of view with a pragmatic disrespect of historical borders, but also the '[world on your street](#)' that now characterises our Queen's country. An example of success in the ongoing interactions between establishment and entrepreneurship, between west end (uptown) and east end (downtown), public and private, the relationship between art and business today suggests aspects - in micocosm - of the larger culture.



Chris Stephens, *Vote With Your Feet*.
Colours of the *Real Great Britain ...*

"So will the real, the real
Great Britain step forward /
This is the national identity
parade /
Shoe gazer nation forever
looking backwards /
Time to reject the sixties
charade"

(Asian Dub Foundation,
Community Music, 2000)

Picture courtesy of
Britart.com.

A 'Golden' Age?

A recent poll by the Guardian newspaper found 65% of Britons feel no inclination to celebrate the jubilee. Instead it's proposed an alternative celebration of other 20th century figures who did most to shape the country - rather than a "76-year-old woman with relatively little power," i.e. the Queen. Activist singer-songwriter Billy Bragg has gone a little further. He's released a single, 'Take Down the Union Jack,' in protest at precisely the kind of misplaced patriotism that new ideas of Britishness are trying so hard to change. "The Jubilee represents everything that is wrong with Britain. It's completely monocultural, focusing on three things: the flag, the monarch and the British Empire, two of which should have been laid to rest in the 19th century," Bragg commented.

Aiming to top the charts during the Queen's celebrations, and donate all proceeds to the [Living Wage Campaign](#), his song also takes a pop at the contemporary art world:

Gilbert and George are taking the piss aren't they?
Gilbert and George are taking the piss.
What could be more British than here's a picture of my bum?
Gilbert and George are taking the piss

Take down the union jack, it clashes with the sunset
And pile all those history books, but don't throw them away
They just might have some clues about what it really means
To be an Anglo hyphen Saxon in England.co.uk



Josie McCoy, *Queen*.

Picture courtesy of
Britart.com.

Another part of this alternative strand to the Jubilee is Britart's 'Golden' show which runs at the same time. Showing work such as Jamie Reid's infamous cover to the Sex Pistols' punk polemic 'God Save The Queen,' to Josie McCoy's super-real portraits of TV stars, it arguably engages more directly with most people's everyday life than the royal family ever has. Ironically, while the Queen's coronation was the first national mass media event, the single biggest factor in the early growth of TV ownership, it also heralded the fading relevance of traditional ideas of Britishness of which she is a living symbol.

Since then, when they were all essentially black and white affairs, not only TV, but also art business and ideas of Britishness, have been repainted in many different colours.

B R I T A R T 2

Business as usual? The Bogside Artists

David Whittaker, ABX London

Over the last three decades, images of the 'Troubles' in Ireland have been a constant presence on the British landscape, part of what Britishness has come to mean. By turns horrific and heroic, inconceivable and inspirational, and in our homes continuously on the nightly news. In addition to the flames and flowers, shells of buildings and shell-shocked witnesses, dominating media images, the murals of the 'Bogside Artists' seem to have become an equal presence in recent years, at once commemorative and prophetic, a symbol of humanity amid man's inhumanity to man, and hope amid hopelessness.

But lest we forget the concrete, life or death gravity which is the motive and milieu of this art in poetic renderings, we should turn to a poet to set us straight back down to earth. As Auden said:

Artists and politicians would get along better at a time of crisis like the present, if the latter would only realise that the political history of the world would have been the same had not a poem being written, nor a picture painted, nor a bar of music composed.



The Bloody Sunday (1) mural, painted in 1997 to commemorate the 25th anniversary of Bloody Sunday, the 30th January 1972, when the British Army killed 14 people in a civil rights demonstration that turned into a riot.

However, this poetic strategy of understatement, or self-deprecation, must be balanced with the complementary strategy of counterpoint, when considering the age-old questions at stake, here replayed through the Troubles and their art. Questions like: is art simply ineffective and irrelevant with regard to politics, to the everyday and ordinary reality of social life? Should art and politics keep off each others' turf, and stick to their own sphere of experience? Is there still some latent hope, on both sides, that art could actually make a real difference to the ordinary processes of living?

Pragmatically, there's no firm answer, only the provisional ones re-made each time we re-consider empirical evidence. How many people have learned about, and then thought through, the Irish situation from a first point of contact in the Bogside murals, or Willie Doherty's photos, for example? What did they do or think differently that they wouldn't have done without the stimulus of such works? Does that difference count in Auden's sense of the 'political history of the world'?

Again pragmatically, it would be hard to say no. Just as it would be hard to deny that Picasso's *Guernica* has done nothing to raise awareness, and therefore reinterpretations, of the Spanish civil war. And pragmatic is probably one good way of describing the Bogside Artists themselves: William Kelly, Tom Kelly, and Kevin Hasson. 'These three artists are dedicated to using painting as a means to objectify the past so that its unconscious hold is unravelled.'

Just as the philosophy of pragmatism is predicated on dissolving binary oppositions into an inclusive complex whole, turning false and harmful dichotomies into full and heterogeneous democracies, these artists are opposed to the 'institutionalisation of sectarian exclusivity' which 'is the very essence of the conflict' in their country. Working between the traditional polarisation of protestant and catholic communities, they place the murals in a story of which they themselves are part, and hope that the 'peace process will give us time to put right what has been so drastically put wrong.'

This participation in the story which they 'feel obligated to tell' not only gives their work a certain provenance and (ever-contentious) 'authenticity,' but it also sets it apart, as a very different sort of 'autobiography,' from that of such as Tracey Emin or Karen Finlay. Emin tries to project an edginess, a danger, something shocking and tough to deal with, but is fundamentally play-acting. Of course play-acting is fine, unless it pretends to be something else. The Bogside artists also claim to 'tell it like it is.' But isn't that just the same claim everyone makes, including Emin? Yes, but the difference is that she's made an artistic career out of getting people to believe, or at least go along with her, and enjoy it anyway - primarily the critics and curators who have also built an artistic career out of their relationship, and fostering those beliefs. They are mutually supporting; reciprocal functions /fictions.



The Bogside Artists in front of their work *Death Of Innocence*.

[Online](#)

The principle critics of the Bogside painters, on the other hand, are the people in the community whose narrative the works portray. No artistic 'careers' are involved. But this professional independence and social interdependence potentially makes the community more not less critical. The consequences of getting a mural 'wrong' wouldn't be just a tetchy review in the Sunday papers, but something far more significant - an everyday, on-the-street moral wrongness, not just an aesthetic or professional 'mistake.'

And this difference in the level at which these two kinds of art work is evidently what makes their artworld relations (or lack thereof) so diametric. The projected danger of Sensation(alist) artists tends to operate in the same way as thriller and horror movies: it's contained, vicarious, remote, and ultimately quite safe; it's apparent extraordinariness really quite ordinary. Whereas, starting with the ordinary (for them), and representing some of the everyday stories which collectively make-up Bogside's recent, fractious past, the danger of the murals is not projected as much as recollected, from memory as much as imagination. Furthermore, with no black and white solutions, it's not contained, but open-ended, an continuing dialogue without clear results or easily measurable outcomes. This tendency to produce questions rather than answers, combined with the perceived danger of controversy, and the real danger of raising issues for (constructive) confrontation, means that while Emin and her curators have ample institutional support, most of the 'official' artworld steer well clear of lending their name and money to such 'problematic,' and hard to evaluate, projects as the Bogside murals.

This situation reinforces Arthur Danto's belief that an imprecise 'sense of art's dangerousness,' part of the western philosophical tradition, is still very much active today, despite categorical denial by both artists, e.g. Auden, and the politicians who allocate investment in the arts. Their policies underline the conservative turn away from the perception of danger, or potentially challenging conventional opinion, even as their rhetoric denies art any agency for change.

So some years the Bogside artists get a couple of thousand pounds in funding, some years nothing. They remain officially unemployed, and unofficial chroniclers of the tragic conflict. William Kelly asserts that "basically, the more conservative the outfit the less chance we have of getting ANYTHING as jaundiced misperceptions of who we are and what we do prevail to our detriment." Or more bluntly: "With UK funders the hopes are nil in general: that's funders like the John Moores and Cadbury and Guinness, Rowntrees Trust, The Southern Arts Council (idiots), The Northern and Southern Tourist Boards (bigots and morons), The British Council (bigots, fantasists and elitists) etc."

On the plus side, "the CRC [Community Relations Council] usually contributes something to our survival. We will also be petitioning the Derry City council this year as our work is now part of an officially recognised tourist site and, as such, demands to be properly taken care of even if we are not."

They don't believe the world owes them a living, just that when other artists who don't even need public support are given it anyway, some help for their work isn't too much to ask.

But in the end, it's all about that very British thing - 'playing the game' - that is the contemporary, 'experimental,' Turner Prize type game. Because the Bogside artists don't play, they don't get on the funding scoreboard. Simple as that.

And the idea of a game brings us back to the starting question of art's relation or irrelevance regarding politics. Clifford Geertz emphasises that it's never as clear cut as it might seem, that such relations are both set aside from life as 'only a game' but reconnected to it as 'more than a game,' and it's precisely that dialectic which makes the question so problematic and so powerful. Indeed, only by accepting this dialectic can we understand the way, by 'colouring experience with the light they cast it in, rather than through whatever material effects they may have, that the arts play their role, as arts, in social life.'

So does art make a difference? If it does, who should support it? The question, as Auden reminds us in his poem on the death of William Butler Yeats, is still open:

Ireland has her madness and her weather still /
For poetry makes nothing happen.

The murals in themselves won't make peace happen. But they might help us think about the madness.

ARTIST ON THE MOVE

What does it take to be a successful artist?

Ben Darrah, MFA, BA

What does it take to be a successful artist?

While there is not one answer to this question, there are a number of practical steps every artist can take. What is success? Each of us has a different definition but whether success is measured in sales income or critical recognition, mindset and plays a part. The important thing is to include a business strategy as a significant part of your art career.

Establish your goals.

While this sounds easy enough it is often skimmed over, I find that taking the time to write down what I want to do forces me to articulate my priorities and organize the logistics. This can be short term, such as: “get into the next invitational juried art show at my regional gallery.” Or it can be a 5 or 10 year plan. Either way, you are going to establish who you have to deal with and formulate an action plan. I like plans with timelines, particularly since I require deadlines to get anything done. I also like to work backwards from the end goal. Clearly establish the prerequisite steps necessary to achieve the goal.

Recognize the goals and objectives of the people and organizations you must deal with to achieve your goals.

This is the part that most people seem to overlook. When you established your goals you identified with whom you will be dealing. Even if it is with organizations, you will need to develop relationships with individuals within those organizations. You will be much more successful and waste less time if you identify the objectives of these people - not to change your art to fit, but to modify the way you are approaching them and to determine if their objectives are in line with yours.

One often hears about “the gallery system” with implications that the directors of commercial galleries and the curators of public spaces have a conspiracy to keep certain art out and only show the art of favoured friends. From the outside, it may look like this, but in general, the people who run and make decisions in art galleries are just doing their best to get things done while balancing a number of art related and economic concerns. Certain galleries have a very specific mandate which minimizes the widening of the scope of the decision making process. There are trends but there is no master plan. Dealers and curators do often show the work of the people they know - they know a lot of people and only have so much time in their lives to research artists for shows and their decisions are often in response to the work they have already seen. They also have a limited number of spaces on their programming schedule. What does this suggest? It suggests that the artists who are able

Ben Darrah received his MFA in 1995 from the University of Windsor. For 3 years he was Manager and Curator of a commercial gallery, Gallery One in Toronto. In addition to having taught studio courses and seminars at the University of Windsor, he has taught *Business for Artists* at White Mountain Academy in Elliot Lake, Ont. Darrah is now forging his career as a visual artist in Ontario.

to network well enough and do the leg work involved in being seen are generally the ones who get into more and more exhibitions.

Networking

Networking is important - identify how galleries, dealers, curators, like to be approached. It is my experience that every dealer has their own "industry standard" for submissions. These standards range from email introductions with a few digital images, to a slide package with additional imagery, and often require a serendipitous introduction. I believe it is possible to orchestrate serendipitous introductions, but it requires you to be both prepared and politely aggressive with your friends and acquaintances. It does more harm than good to drop off your CD to a gallery which is only equipped with an antiquated computer system or to attempt to engage the director in a meaningful conversation during a busy sales day such as Saturday. The best way to figure out how a gallery prefers to be approached is to ask them. Phone them up, get the name of the person who makes the decisions and solicit their advice. It is also a very good idea to talk with fellow artists who have experience in the arenas you are pursuing.



Ben Darrah
Stripey Duck, 1998
22 3/8 x 15 1/8
inches
acrylic, ink &
gouache on paper

What does a commercial dealer want?

They want to show the best art. They also want to make sales. In fact, if they don't make sales they are forced to close their doors. What do they want from an artist? They want a guarantee that the artist will continue to make high quality art, to present themselves well, and to be accessible and cooperative in working towards the shared goal of a successful business relationship.

What does an artist run centre want?

Similarly to the commercial gallery, the board of an artist run centre wants to show the best art, although their definition may be different. Artist run centres are generally able, and usually dedicated to, showing work that challenges the definition of art. They are not dependent on sales to keep the doors open, relying on member support and grants. It is important to remember that every artist run centre will have a different focus - even the same centre will vary slightly from year to year, because the selection committee changes its members each year. The selection committee is a group of individuals who agonize over the hundreds of submissions they receive. Usually, there are many more submissions than they have room to schedule, so they go for the submissions that excite them the most (look at the past programming to see what has excited them in the past), fit with the published programming mandate of the centre, and are most clearly presented to them. A comprehensive project proposal, with images, timeline, and articulation of how the work operates in the particular context of the gallery, will allow the selection committee to feel confident in making their decision.

While I have concentrated in very general terms on two types of galleries, the mindset described translates when approaching other art business opportunities, including collectors, funding bodies and academic institutions. As I mentioned earlier, you must do the legwork - research who you want to be dealing with, their objectives and requirements, and be prepared.

What does being prepared mean?

Make sure you regularly update your presentation portfolio with slides (images), statement and curriculum vitae that accurately reflect your most recent work and achievements. Make sure that you can confidently invite a curator to your studio without having to spend a day cleaning it up and without having to whip off a pile of new work. Make sure you are able to follow up and see opportunities through in a timely fashion; Or, are able to recognize when something is not for you, pass it up, and concentrate on opportunities that complement your target goals.

You can jump through all the hoops and not be successful; such is life. But be equipped with vital tools to pursue the next goal. You have this talent, this ability that makes you the envy of so many, and by making more people aware of it you are in the equally enviable position of being in charge of a viable business - yours.



Ben Darrah
Afternoon, 1999
Acrylic & oil on
canvas
23 x 17 inches



I N F O R M A T I O N

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International Network for Cultural Diversity - Annual Conference
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For further information visit: www.incd.net

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or scindlen@bellsouth.net

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Trenton NJ 08625
or 609-292-6130
or www.njartscouncil.org

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For a prospectus, send an SASE to:
Janet Teunis, Race Street Prospectus, Urban Institute of Contemporary Arts, 41 Sheldon SE, Grand Rapids MI 49503
or 616-454-7000x25 or www.uica.org

E N D N O T E S

E-mail

I love having the newsletter PDF! Great idea!

Daphne T. Street
Street & Street Studios, Art and Antique Appraiser
Largo, FL

Just got the ABX Newsletter. The content is very informative, this type of communication is greatly needed.

Dennis Evans, Association Manager
Canadian Craft and Hobby Association

I just read your May newsletter and I was very impressed. Thanks and keep them coming.

Elizabeth Griffiths
<http://www.egFineArt.com>

The Magazine

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