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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

trafficking

in looted art, artefacts and antiques is a global phenomenon. War and conflict invites the plundering of a country's cultural resources as trophy or to resell for cash. During the Gulf War in 1991, according to the *Art Newspaper*, artworks including two Picasso paintings were stolen from Kuwaiti palaces. In 2001, these pictures were discovered by police in Istanbul. Also in 2001, Iraq accused American soldiers of stealing items from a Sumerian site near Bagdad. Theft of antiquities is punishable by death in Iraq. The UN, however, has another solution to protecting cultural property during war.

COVER: Johannes Felbermeyer, photograph of Central Collecting Point, Munich, 1945.

Reproduced with permission of the Research Library, The Getty Research Institute, Los Angeles (1989, p.4)



This emblem posted outdoors indicates immovable cultural property under special protection by the UNESCO 1954 Protocol.

One of the chief international instruments on the illicit trade is the *UNESCO Protocol to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict 1954* which provides for the return of cultural property illegally exported from occupied territory. 103 States are currently Party to this Protocol. Canada is not one of them. In January 1999, President Clinton submitted the Hague Convention and Protocol to the US Senate for advice and consent. But to date, the US has not joined the Protocol either.

The UNESCO web site explains why we should care about cultural property in the face of unspeakable human tragedy: "Some day the conflict will be over, some day people will return to their homes, somehow shattered lives should be rebuilt." Clearly, impetus for the 1954 Protocol came from the extensive looting by the Nazi ERR during WW II.

The Nazi Einsatzstab Reichsleiter Rosenberg (ERR) a S.S. art-plundering organisation, documented each looted item on 5 by 8 inch index cards. The chillingly meticulous records identified the works by name, dimensions, artist, scholarly significance and where and from whom it was stolen. Over the last decade since the dissolution of the Soviet Union and the reunification of Germany, these cards and other documents have become available helping to track ownership of artworks.

Blue Chip Quotes

As far as is consistent with the interests of security, personnel engaged in the protection of cultural property shall, in the interests of such property, be respected and, if they fall into the hands of the opposing Party, shall be allowed to continue to carry out their duties whenever the cultural property for which they are responsible has also fallen into the hands of the opposing Party.

Each High Contracting Party undertakes to return, at the close of hostilities, to the competent authorities of the territory previously occupied, cultural property which is in its territory, if such property has been exported in contravention of the principle laid down in the first paragraph. Such property shall never be retained as war reparations.

From Chapters IV and X, 1954 *UNESCO Protocol to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict 1954*

www.unesco.org/culture/laws/hague/html_eng/page8.shtml

IN ART WE TRUST

Trust accounts for artists proposed for Australian dealers is not an issue in Canada

the application for liquidation by a Sydney

art dealer has prompted the Australia Council for the Arts to begin investigations into whether trust accounts should be set up to protect artists from losing thousands of dollars.

The dealer in question allegedly owes money to 14 artists. Australian Council Chair David Gonski states, "Lawyers and real estate agents are obliged by law to establish trust accounts for monies received on behalf of their clients. The question is should art dealers be any different?"



ADAC, the Art Dealer's Association of Canada does not require dealers to set up trust accounts for artists.

In August 2002, ADAC dropped the word "Professional" from its title. This change "brings us in line with similar art dealers associations around the world" says ADAC Communications Committee Chair Yves Trepanier.

<http://www.ad-ac.ca>

Toronto art dealer Miriam Shiell asked the same question but in a broader context. "There's risk in any business. Why is the art business different than any other? Bankruptcy happens in any industry but rarely here. When was the last time someone got stiffed? Even the worst gallery pays eventually."

The Art Dealer Association of Canada (ADAC) has established a voluntary code of practice for its 88 member galleries of which Miriam Shiell Fine Arts is one. Trust accounts are not part of ADAC's code of ethics. ADAC board president Jane Corkin commented from her Toronto photographic gallery that the cost of managing trust accounts for artists would be an obstacle for both dealer and artist. "The thing you wouldn't want to do is strangle the dealer with more fees, more lawyers, more accountants when the money the dealer makes goes back to helping the artists careers."

"The role of the contemporary art dealer has become more expensive. Costs for art fairs such as the Art Basel Miami Beach [in December] add up to \$50,000 to \$60,000 USD. If you were to ask an artist which would he rather have, he would likely prefer to spend this money on his career over the management of a trust account."

Hennie Wolf Executive Director of Visual Arts Ontario, an artists' support organisation, concurred with the art dealers. "We don't get many calls regarding artists not getting paid. The calls we get relate to artists who do not have contracts. In fact, the trust account might slow down the payment process. It sounds like a burden for the dealer with the artist getting less."

29 US states have legislation protecting the right of artists' work held on consignment for exhibition and sale, reports an Australia Council press release. Director of the (Australian) National Assoc. for the Visual Arts (NAVA) Tamara Winikoff says that trust accounts could become part of its Code of Practice for the Australian Visual Arts and Craft Sector. "The revision would require commercial galleries to establish trust accounts. Adherence to this professional standard could then be regarded as a requirement of business operation for art dealers."

ART CONSUMERS

future audiences in Canada will be older and more culturally diverse

by Anita Grace, special to ABX in Ottawa

reports

recently released by Statistics Canada, the Canada Council for the Arts and the Department of Canadian Heritage suggest changing demographics could significantly impact arts audiences.

The Statistics Canada report, released in October, examines challenges faced by not-for-profit performing arts companies. It looked at how the pressure to attract audiences has risen in the last decade since public

funds have become increasingly scarce and traditional forms of entertainment must compete with expanding technology and the rising popularity of home-based entertainment.

"The battle for the mind, soul and wallet of today's consumer will require innovation and consultation as performing arts companies strive to maintain a strong culture

presence in an increasingly competitive market place," wrote Marie Lavallée-Farah, Manager of the Survey of Performing Arts in the Culture Statistics Program.

The report concluded that while performing arts certainly require new and increased sources of funding, they also depend on adapting to and building future audiences. The composition of these potential audiences is the subject of a study commissioned by the Canada Council for the Arts, released in May 2002, which analysed the impact of demographic trends on Canadian arts participation.

The Canadian population, and by extension arts audiences, is evolving in two key ways: growing older and becoming more culturally and linguistically diverse. Within 40 years, seniors will account for 25 per cent of the population; at the same time, the increase in immigration is three times the growth-rate of Canadian-born citizens.


"We're hoping that these reports might give Canadian arts organizations a mechanism to start looking at how they can respond to audiences of all cultures," said Margot Gallant, Research Officer at the Canada Council for the Arts and author the report 'Overview of Key Demographic Trends - Possible Impact on Canadian Arts Attendance'.

"The Canadian population has doubled and changed significantly in terms of its demographic composition over the past 50 years; it is now far more



Canada is experiencing an increasing diversity not only in its population, but also in its arts and culture. Over the last decade a number of arts organizations have been founded to represent and address this trend, such as SAVAC, the South Asian Visual Arts Collective, which was founded in 1993 to provide a venue for contemporary South Asian art.

Image courtesy SAVAC,
<http://www.savac.net>



culturally diverse," Gallant explained. "For example, in Toronto, Canada's largest centre of artistic activity, immigrants accounted for 42% of the city's population in 1996. Our changing population will result in changing arts audiences, and the Canada Council conducts research on attendance trends to heighten awareness of this shift."

While an increased number of immigrants coming from a non-European background has broadened the scope of artistic practice in Canada, traditional arts performances are seeing a steady decline in their audience numbers. Cultural and heritage performing arts are one of the few categories of live entertainment that has actually seen an increase in audience participation over the last decade, while performing bodies such as classical music, opera and theatre often struggle to fill the seats.

The Heritage report, 'Key Trends in Arts and Heritage Attendance and Participation Among Canadians of Ethnic Minority Backgrounds', showed that Canadians of ethnic minority have, on average, a higher participation in arts than the general Canadian population. However, alternative venues, such as community centres, churches and cafés were more popular than traditional venues like performing arts centres or museums.

Together, these reports suggest that traditional arts institutions in Canada are failing to reach the fastest growing sector of population. What affect this will have on their survival remains to be seen in the coming years.

CULTURAL TREATY

network of arts workers stand up for 'domestic choices' in the face of international trade agreements

by Anita Grace, special to ABX in Ottawa

artists and cultural workers from around the world continue to push for an international treaty which would keep culture out of trade negotiations. They claim that what's at stake is not only the right of governments to subsidize artists and maintain measures protecting cultural institutions, but also the survival of domestic art and cultural diversity.



INCD Conference participants in Cape Town, South Africa, October 14, 2002. From Left: Megan Williams, National Director of the Canadian Conference of the Arts; Hon. Sheila Copps, Minister of Canadian Heritage; Lucie Edwards, Canadian High Commissioner to South Africa; Carole-Marie Allard, Liberal MP for Laval East (PQ); Marlene Jennings, Liberal MP for Notre-Dame-de-Grâce—Lachine (PQ).

Photo courtesy INCD, Ottawa.

"If you want to support domestic arts, have domestic choices, you have to have government policies and programs," explained Garry Neil, Toronto based coordinator of the International Network for Cultural Diversity (INCD), a global non-governmental network of artists and cultural workers. But public policies such as direct financial subsidies, content requirements and tax incentives, are threatened by trade agreements which perceive them as barriers.


"Cultural polices and programs at risk," said Neil.

But the third annual conference of the INCD, held last month in Cape Town, South Africa, produced significant advancements towards a treaty which would provide a permanent legal foundation for measures that support cultural diversity and counter the "destructive effects of globalization and trade liberalization."

The Convention on Cultural Diversity, drafted for the INCD by Ottawa trade lawyer, Steven Shrybman, sets out rules for trade in cultural goods and provisions for cultural services. At the Cape Town conference, 186 delegates from 37 countries adapted the text so it would be suitable to cultural communities in the South, as well as in the North, and were finally able to find consensus on language of the text. Neil pointed out that more than half of the delegates at Cape Town were from Africa, Asia or Latin America, which he believes will greatly expand the scope and support of the Convention.

As the INCD has no legal powers, it hopes use the Convention to influence the International Instrument on Cultural Diversity which will come out of the parallel governmental organization, the International Network for Cultural Policy (INCP). When the 3-day conference wrapped up on October 13, a delegation of INCD members presented a report to their ministerial counterparts. The Ministers subsequently annexed this report to their own official release, marking a precedent in co-operative relations between the two organizations.

"We achieved a really strong acknowledgment by the ministers that the NGO process is integral to the development of the treaty," said Megan



Williams, National Director of the Canadian Conference of the Arts, the Ottawa based arts advocacy organization which houses the INCD secretariat. "We can offer the perspective of a very broad group of artists and cultural workers."

In the coming year the INCD will work with Ministers and international governing bodies to address the next round of issues facing the implementation of the treaty, such as where it will be housed, how it will relate to the WTO and how governance will be addressed.

The INCD also received another mandate from its members during the conference, which is to work not only to protect existing cultural policies and programs, but to develop these in countries where they do not already exist.

"It's fine for the convention to guarantee that there will be shelf space for cultural products," said Garry Neil, "but it's not enough if it doesn't guarantee that every country can occupy that shelf space." Following discussions with delegates at Cape Town, Neil said that the re-draft of the Convention will include positive commitments to develop cultural policies and programs at a national level that governments must agree to when ratifying the treaty.

Nina Obuljen, Research Assistant at the Institute for International Relations in Zagreb, Croatia, and steering committee member of the INCD, echoed Neil when she wrote in an email from Croatia that she has a deeper understanding of the complexity of the issue of 'cultural diversity'. Having a majority of conference participants coming from developing countries "confronted us with the fact that we do not necessarily share the same views and perception of cultural diversity. But... regardless of all our differences, we came to the conclusion that we all have to work together because at the end of the way, we all share the same concerns for the protection and promotion of our cultures."

A re-drafted, and more 'pro-active' version of the Convention will be finalized and released by the end of the year. It will advocate for appropriate tools, policies and programs that will ensure the development of cultural capacity in all ratifying countries.

"I think that the INCD can serve as a source of information about minimal standards and principles that should be respected," wrote Obuljen, who will be hosting the 2004 conference. "We will lobby both in our countries and internationally for the respect of these principles. The INCD will work on building regional networks, so I hope that the Croatian conference will also be a possibility to assess the results of these efforts."

The text of the INCD Convention on Cultural Diversity, as well as reports on the Cape Town conference, are available on the Network's web site: www.incd.net.

A R T B U S I N E S S

news briefs

CRAFT MARKETING CONFERENCE TO ADDRESS LIMITED PRODUCT RUNS

KOOTENAY, BC - The Kootenay School of the Arts (KSA) will host "*Beyond Borders: A Craft Marketing Conference*" to be held March 28-30, 2003 in Nelson, British Columbia. This premier event will enhance the marketing knowledge of the Canadian fine-craft community by offering

presentations from established Canadian and US artists, gallery owners, collectors, art/craft consultants, curators, publishers, retail and wholesale show organizers and government specialists - all of whom are familiar with the contemporary craft market.



The Kootenay School of the Arts will host *Beyond Borders: A Craft Marketing Conference* March 28-30, 2003 in Nelson, British Columbia.

According to KSA's Professional Practices instructor Lou Lynn, "the idea for the conference was spawned while I was in the process of researching and writing the *Marketing Guide for Fine Contemporary Craft in the United States*, which was commissioned by the Department of Foreign Affairs &

International Trade. The conference seemed like the next logical step to take."

Helen Sebelius, who is co-coordinating the conference with Lynn, and was recently honoured by the Alberta College of Art & Design for her significant contribution to building and sustaining Canada's visual culture and creative industries, states that "there is a tremendous need for 'industry specific' business information to circulate within the art & craft community and this conference will address that."

A range of topics will provide conference participants with marketing skills and information that will enable them to target the contemporary fine-craft market, and will address the diverse marketing needs of both one-of-a-kind and limited-production objects. Slide lectures, panel discussions, marketing critiques, and seminars will leave attendees with a wealth of information they can apply to their businesses. Watch for details of the conference on KSA's web-site: www.ksac.bc.ca

For more information or to add your name to the conference mailing list, e-mail conference@ksac.bc.ca, or call 250-352-2914 Extension 49 and leave a message.



US REJOINS UNESCO AFTER AN 18 YEAR ABSENCE

PARIS -- At the General Assembly of the UN, President Bush announced on September 12, 2002, that the US would return to UNESCO, the Educational Scientific and Cultural Organisation of the United Nations.

The US has been absent from UNESCO for 18 years reports Michel Barton on the organisation's home page <http://www.unesco.org/courier>. The US was a founding member of UNESCO in 1945 whose mission is " the promotion of human rights, of the free flow of ideas and of information, of scientific and cultural cooperation, and of educational opportunities for all."

188 member states of UNESCO adopted a "Universal Declaration on Cultural Diversity" just a few weeks after the tragedy on 9/11. The unanimous declaration according to the UNESCO home page counts cultural diversity as "one of the roots of development". It is "necessary for humankind as biodiversity is for nature that respect for the diversity of cultures, tolerance, dialogue and cooperation, in a climate of mutual trust and understanding are among the best guarantees of international peace and security."

In latest issue of the UNESCO *New Courier* is an interview with staunch advocate of anti-globalisation and 2001 Nobel Prize winner, economist Joseph Stiglitz. Stiglitz says pushing globalisation on existing cultures can threaten their stability. However, technology in this situation is a double edged sword. "New technologies can support cultural diversity by making it easier for communities to express themselves."

Stiglitz has just written a book *Globalization and Its Discontents*. In it he states "Globalization today is not working for many of the world's poor. It is not working for much of the environment. It is not working for the stability of the global economy."

<http://www.unesco.org/courier>

GETTY HELPS COMPLETE CANADIAN RESTORATION PROJECT



Bartolomeo Montagna
St. Jerome in Penitence
c. 1495-1500. After
cleaning, Sept. 2002
Photo courtesy of the
National Gallery of Canada,
Ottawa

OTTAWA - One of the jewels of the National Gallery of Canada's (NGC) Renaissance collection, Bartolomeo Montagna's *St. Jerome in Penitence*, has been restored to vibrant life after months of work. It will be on view in a special exhibition from **8 November 2002 to 2 February 2003**, before returning to its place in the European galleries.

Painted around 1500 by one of the masters of the Venetian Renaissance, this spectacular canvas was acquired by the NGC in 1929 but has not been shown for many years because of the discoloration of its varnish. Due to the magnitude of restoration required, the work was postponed from year to year, until the J. Paul Getty Museum in Los Angeles got in touch with one of the NGC's conservators, Anne Ruggles.

Thanks to the cooperation of the Getty Museum and their conservator, Elisabeth Mention, and a grant from the NGC Foundation, the Gallery was able to give Anne Ruggles the assignment of breathing new life into this painting, on which time had taken such a toll.

The painting will be on exhibit with five other works from the National Gallery and public collections: *St. Jerome Penitent*, by Domenico di Michelino; *St. Jerome in a Landscape*, by Bartolomeo Montagna; *Plan of*

Vicenza, by an anonymous cartographer; St. Jerome in Penitence, with Two Ships in a Harbour, by an anonymous Florentine artist; St. Jerome in the Wilderness, after Titian.

2002-2003 RESEARCH FELLOWSHIPS AWARDED BY THE NATIONAL GALLERY OF CANADA

OTTAWA - The Research Fellowship Program of the National Gallery of Canada has announced the recipients of awards for the 2002-2003 academic year. The Program encourages and supports advanced research, with particular emphasis on investigation of the National Gallery's collections.

Roald Nasgaard, Chair and Professor, Department of Art, Florida State University, Tallahassee, and Adjunct Professor, University of Toronto, has been awarded a Fellowship in Canadian Art. After receiving his doctorate from the Institute of Fine Arts, New York, Mr. Nasgaard had a distinguished curatorial career at the Art Gallery of Ontario from 1975 to 1993. He has written and lectured extensively on 20th century Canadian and international art. His research at the National Gallery will be in preparation for the publication of *Abstract Painting in Canada: A History*, to be issued in 2003.

Lynda Jessup, Associate Professor, Department of Art, Queen's University, received her doctorate from the University of Toronto in 1992. She is the recipient of a Fellowship in Canadian Art for an investigation of the recent exhibition history of the Group of Seven and the relationship of these events to official cultural history, identity, values and authority. Lynda Jessup recently has edited *Antimodernism and Artistic Experience: Policing the Boundaries of Modernity* (2001) and *On Aboriginal Representation in the Gallery* (2002).

A Fellowship in Canadian Art was awarded to Martha Langford, Montreal, for research toward an intellectual biography of Toronto artist Michael Snow. Martha Langford was the founding Director and Chief Curator of the Canadian Museum of Contemporary Photography, an affiliate of the National Gallery of Canada. She completed her doctorate at McGill University in 1997 and was a 1999/2000 postdoctoral fellow at the Institute for the Humanities, Simon Fraser University. Her study of photography and orality, *Suspended Conversations: The Afterlife of Memory in Photographic Albums*, was published in 2001.

Anne Thackray, Ottawa, an independent art historian, received her doctorate from the Courtauld Institute of Art, London, in 2002. During her years of residency and study in Great Britain, she was associated with curatorial, research and educational programs of the National Gallery, National Portrait Gallery, Tate Gallery, Royal Academy, Courtauld Institute Galleries and Sotheby's Institute of Art, London, the Open University and Edinburgh University. She has been awarded a Fellowship in European Art for investigation of aspects of the British school of drawings, watercolours and Prints to 1800 in the collection of the National Gallery.

David Harris, Montreal, is the 2002-2003 Lisette Model/ Joseph G. Blum Fellow in the History of Photography. From 1986 through 1996 he held

curatorial positions with the Photographs Collection, Canadian Centre for Architecture, Montreal. David Harris is currently an independent curator and historian, and lectures in the history of photography at the School of Image Arts, Ryerson University, Toronto. His fellowship will study the approach, methods and strategies of Eugène Atget for photographing architectural, urban and garden spaces from 1898 to 1927; this research continues and expands upon the exhibition and publication *Eugène Atget: Itinéraires parisiens* that Mr. Harris prepared for the Musée Carnavalet, Paris, in 1999.

For information concerning the Research Fellowship Program of the National Gallery of Canada, please consult the National Gallery website, <http://www.national.gallery.ca>, or contact Murray Waddington, Chief, Library, Archives and Research Fellowship Program, National Gallery of Canada, 380 Sussex Drive, P.O. Box 427, Station A, Ottawa, Ontario, Canada K1N 9N4, mwadding@gallery.ca.

The deadline for the submission of applications for the 2003-2004 fellowships will be 30 April 2003.

CANADIAN ARTIST WITH US OPPORTUNITY



Shannon Griffiths (Canadian), *Gag Order #8* from *Gag Order* series, 2001. Archival Colour Giclee print, ed. of 6, 25 x 29 x 1 1/4 in. Photo courtesy White Columns Gallery, NYC.

The *Regarding Gloria* will continue until December 1, 2002 at White Columns Gallery in New York.

www.whitecolumns.org

NYC - Multimedia Toronto-based artist Shannon Griffiths is one of ten artists chosen from a pool of over one thousand submissions received from all over the globe in response to an open call for the *Regarding Gloria* exhibition at White Columns Gallery in New York City.

White Columns, NYC's oldest alternative space was founded in 1969 by artists Gordon Matta-clark and Jeffrey Lew. This not-for-profit gallery is known for selecting and supporting young artists who go on to successful careers. Some US artists who received their first major exposure through a White Columns include Gordon Matta-Clark, Alice Aycock, William Wegman, and more recently, Lorna Simpson, Andres Serrano, Ashley Bickerton, Cady Noland, Richard Phillips, Sean Landers, and John Currin. The gallery is funded by the NY State Council, the NY Dept. of Cultural Affairs, donors and an annual benefit.

An important feature of White columns is its slide file containing images from over 2,000 emerging artists without commercial gallery representation in New York. The gallery's director review the slides of over 1,000 artists annually in consideration for the slide file. Current director, 31 year old Lauren Ross, meets with slide file artists personally, then follows up with studio visits. The file is available to curators, art writers and dealers free of charge. It is the vision of the director which shapes the file. Over 100 people a year consult the file by appointment. These are mainly NYC curators and art dealers.

Shannon Griffiths will show *Gag Order* a series of colour giclee prints images of television and movie stills of gagged women in a wry commentary on the prevalence of this image in popular culture.

Regarding Gloria follows *Gloria*, a major exhibition revisiting feminist work of the 1970s. The first show included the work of Laurie Anderson,

Lynda Benglis, Jenny Holzer, Mary Kelly, Barbara Kruger, Ana Mendieta, Yoko Ono, Martha Rosler, Cindy Sherman, Mimi Smith, Hannah Wilke among others.

These back-to-back exhibitions explore the feminist legacy on a younger generation, and also the similarities and differences in the expression of feminist concerns between today and thirty years ago (Gloria Steinem, Gloria from All in the Family and the song Gloria by Patti Smith).

The artists in the *Regarding Gloria* show include Jackie Gendel (NYC), Shannon Griffiths, MK Guth (NYC), Tsehai Johnson (Denver, CO), Kathleen Kranack (Chicago, IL), Sarah Martin (NYC), Melissa Potter (Jersey City, NJ), Analia Segal (NYC), Edythe Wright (Roslindale, MA), Cheryl Yun (NYC).

CANADA COUNCIL ART BANK TO MAKE MAJOR PURCHASES FROM ARTISTS - read below for deadlines for Aboriginal and Other art

OTTAWA (CC Press Release) - The Canada Council Art Bank is planning to purchase \$100,000 worth of Aboriginal art to enhance its collection and celebrate its 30th anniversary and the 45th anniversary of the Canada Council for the Arts.

The Art Bank, which has the largest collection of contemporary Canadian art in the world, was created in 1972 to support the efforts of Canadian visual artists and to provide public sector institutions with the opportunity to rent Canadian art for their offices and public spaces. The Art Bank includes some 18,000 artworks, and currently has over 6,000 works rented to more than 200 government and corporate clients.

Director Victoria Henry said the Art Bank will be looking for both contemporary and traditional Aboriginal art, including paintings, sculptures, prints, drawings and fine crafts. She said the Art Bank's collection currently includes works by a number of Aboriginal artists, but that she would like to see a lot more.

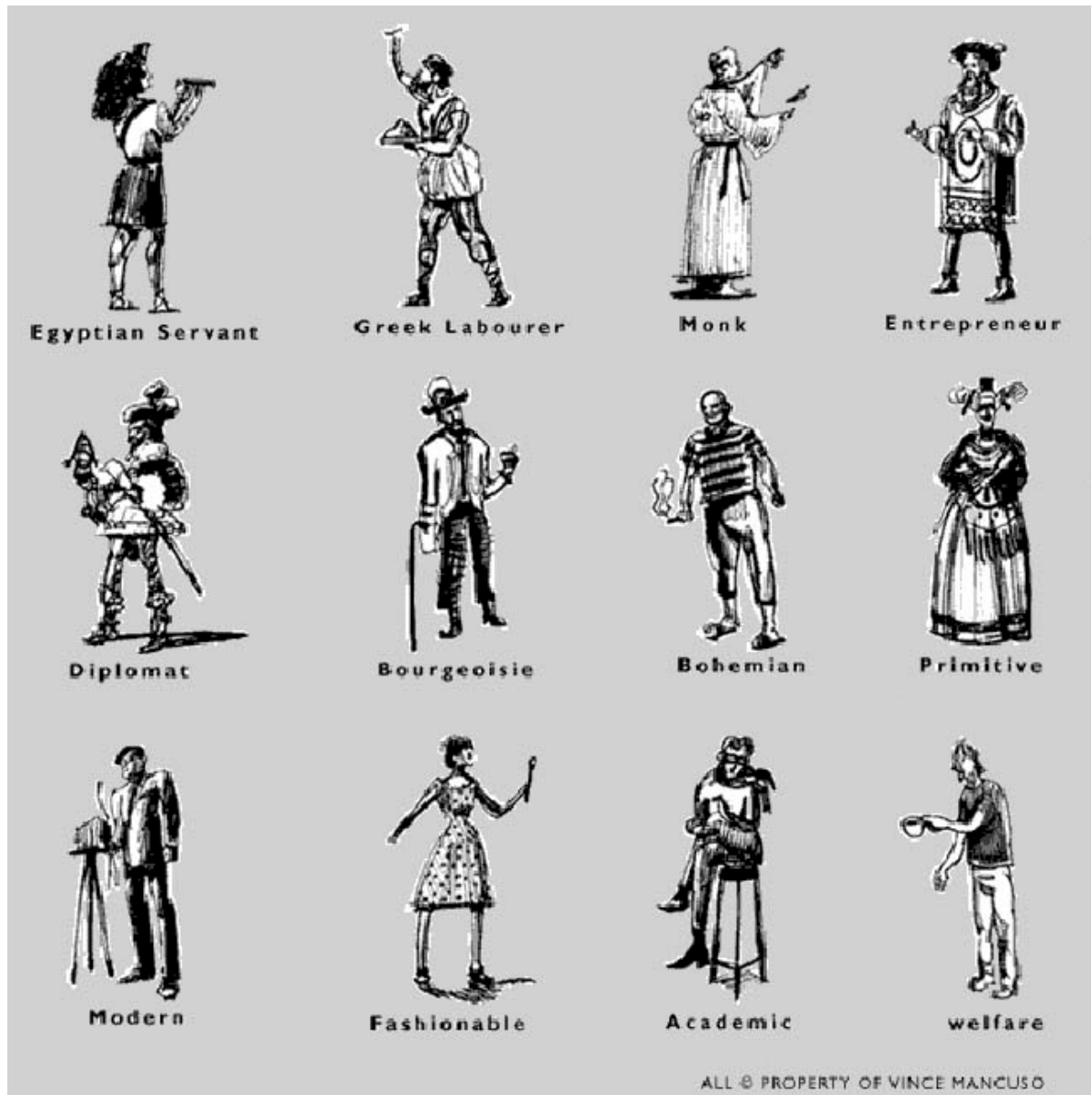
"We want our collection to better reflect the outstanding work done by First Nations, Métis and Inuit artists across the country," she said. "We receive numerous requests for Aboriginal art from our rental clients, and it has been a challenge to meet the demand. A special purchase of Aboriginal art is a wonderful way to both celebrate this anniversary year and increase the number of works by Aboriginal artists in our collection."

Aboriginal artists are being asked to submit a slide or photograph of the work they would like to sell to the Art Bank, as well as a resumé (if available) and a description of the work. The deadline for submissions is January 31, 2003. The jury will meet in February to select the works to be purchased. Submissions should be sent to Suzanne Wolfe, Inventory Administrator, Canada Council Art Bank, 921 St. Laurent Boulevard, P.O. Box 1047, Ottawa, Ontario K1P 5V8.

In addition to the special purchase of Aboriginal art, the Art Bank is planning a general call for submissions for the spring of 2003, with a deadline of June 30. <http://www.artbank.ca>.

FOR ART'S SAKE

By Vince Mancuso



WORLD WAR II LOOTED ART

Italy and Provenance Research

By Dr David Brancaleone

Director of Research and Deputy Director of the London-based NGO, *The Central Registry of Information on Looted Cultural Property (1933-1945)*.



Johannes Felbermeyer, photograph of Central Collecting Point, Munich, 1945.

Reproduced with permission of the Research Library, The Getty Research Institute, Los Angeles (1989, p.4)

A painting of the Pieta is loaded onto a truck at the Central Collecting Point in Munich, 1945. Art historians at the CCP worked to repatriate artworks looted by the Nazis during WW II.

Introduction

Dr. David Brancaleone, Deputy Director of the London based Central Registry of Information on Looted Cultural Property 1933-1945 has given the first of several talks on the subject of Italian art acquired by the Nazis during WW II.

Given at Morley College in London September 27 2002 his first talk drew a crowd that included: Caroline Perret of the Victoria and Albert Museum; Massimo Cabib of the Art Loss Register; Judy Holland of Aframet (volunteer

organisation involved in the restitution of Ethiopian national treasures); Katharina Mayer Haunton of Artemis Boerner art gallery; and Dorothee Schneider of Christie's accompanied by Anthony Streatfield, Deputy Chairman, Christie's Europe.

The *Central Registry* is a not-for-profit organization, international in scope, independent of government agencies, working to allow public access to information through its website (which will be launched by the end of this year) and its two searchable databases.

Lack of accessible information is the main obstacle to the work which is being carried out at an international level by museum curators, art historians, and researchers of government commissions. The role of *The Central Registry of Information* is to address this problem by assisting in the research and identification of looted cultural property through their website (www.lootedart.com) which will eventually function as a fully searchable virtual encyclopaedia of spoliated cultural property.

World War II Looted Art - Italy and Provenance Research

The concentrated restitution efforts which took place immediately after the war returned to pillaged Europe much of what was systematically plundered by German looting agencies between 1933 and 1945, including public and private art collections and over two and a half million books.¹

¹ See chart 'Book distribution from OAD' indicating the quantities of books identified by Offenbach Archival Depot, reproduced in Patricia Grimsted, *Trophies of War and Empire. The Archival Heritage of Ukraine, World War II and the International Politics of Restitution*, Harvard University Press, Cambridge Massachusetts 2001, p. 578. By August

But what the Allies found in Nazi repositories was only part of the loot: vast quantities of cultural objects, mostly belonging to Jewish families, were never recovered, having been absorbed by public museums in Europe or sold on during the war and then exported via Switzerland, Spain and Portugal to the US, South America, and elsewhere.

Consequently, the task of the museum curator or auction house researching provenance is not easy. Paperwork accompanying the objects may include names of dealers implicated in wartime sales of loot, or of shippers and middlemen. If not, where to begin? The systematic approach advocated by the *AAM Guide to Provenance Research* is essential. This guide tackles the difficult questions provenance research raises. Researchers are always encouraged to resort to archival research, as few documents have been published. Archives, often inaccessible and unpublished, constitute the true *Book of Memory*, a vital source to unlock the secrets of the past. In this short article, I shall consider the task of a researcher seeking information about Italy, a country on which little attention has been focussed.

The typical routes of Italian art, illegally sold or confiscated from a common source, were:

1. Art² shipped to Germany for Nazi collections³ or Confiscated by Adria (a German looting agency based in northern Italy)⁴ or by Italian Fascists in post 1943 Italy or by Kunstschutz (German art protection agency, involved in looting as of 1944, when SS Standartenführer Alexander Langsdorff became its chief in Florence) or the ERR (Einsatzstab des Reichsleiters Rosenberg). Then two alternatives:
 - a. → Found by Allies in enemy repositories. → Sent to (Allied) Munich Collecting Point → Returned to Italian Government, or → Mistakenly returned to another government (for example, Yugoslavia) → Restored to original public collection or Kept in foreign public collection → Held in deposit by authorities, because owner not identified or able to prove ownership. → Not found. Or:
 - b. Dorotheum auction house or other such places → Sold to unidentified buyer → Bought and never seen again, or → Reappeared on postwar art market and → Listed at auction → Purchased by museum, or → Withdrawn from sale, disappearing into black market.

The chart above is enough to suggest that without a grasp of the background history, any evidence might not be appreciated for what it is. To help form a picture of World War II art theft in Italy, we can distinguish:

The Central Registry's web site www.lootedart.com joins a growing number of initiatives for the repatriation of art: The American Association of Museums has a forthcoming Nazi-Era Provenance Internet Portal (www.aam-us.org/initiatives/nazi-era/procedures_nazi.cfm#portal) to help families locate art that has found its way into US museums; the German government operates the Lost Art Internet Database (www.lostart.de) where museums can register questionable objects for claimants to search; the Getty Research Institute's Provenance Index contains digitised art-ownership documents www.getty.edu/research/institute/provenance/index.html

1947 the OAD had restituted to Italy 225,000 books. This is what was looted by Nazis in Italy between 1943 and 1945, presumably by the ERR.

See Colonel Seymour J. Pomrenze, 'Personal Reminiscences of the Offenbach Archival Depot, 1946-49. Fulfilling International and Moral Obligations. November 30, 1998, a paper given at the Washington Conference on Holocaust-Era Assets, November 30-December 3, <http://www.ushmm.org/oad/hist2.htm>, accessed 6 November 2002.

² Exclusively Jewish ones in north of Italy, after 8 September 1943.

³ Hitler's proposed Linz museum or Goering's Karinhall, or to dealers or auction houses.

⁴ *Commissione Anselmi Report*, pp. 230-231. (Full title in Bibliography). ADRIA was set up as a business towards the end of 1943. The all-German personnel worked on an area going from Friuli, Venezia Giulia, Slovenia, Istria (Pola and Fiume). The spoliations later spread to Venice, the entire Veneto region and Milan. There were close commercial links between ADRIA and Carinthia and especially Klagenfurt. Salzburg, Vienna, Innsbruck, Linz, Graz, Hamburg, Lubeck, Berlin and Munich. Freight travelled on the Villaco-Pontebba route. The last documents sent by ADRIA were despatched from Trieste between 21 and 23 April 1945.

- Art sold to the Nazis before 8 September 1943.⁵
- Art given to the Nazis before 8 September 1943.⁶
- Art looted by Allied troops in Italy between 1943 and 1945.
- Art looted during the German Occupation in Italy and retreat between 1943 and 1945.
- Art looted systematically from the north of Italy during German annexation between 1943 and 1945.⁷

The first place to look is *Treasures Untraced*, the catalogue of missing cultural objects (first published in Italian in 1995).⁸ However, the findings of the Italian *Anselmi Commission* expose the fact that the art and cultural objects listed by Rodolfo Siviero in his posthumously published catalogue are only part of what was stolen from Italy's cultural heritage during the war. The *Anselmi Commission Report* also includes the history of the little-known EGELI (the Fascist-run agency set up in 1939 to carry out confiscation orders of the property of Italian Jews) and names some of the victims whose art collections were looted.⁹ For the untold and unresearched story of Italian looting the *Centro di Documentazione Ebraica* (Milan Centre for Jewish Documentation), which cooperated with the *Anselmi Commission*, might be a good place to seek further advice.¹⁰

⁵ Some restituted.

⁶ Some restituted.

⁷ None of this art has been restituted.

⁸ *Treasures untraced, an inventory of the Italian treasures lost during the Second World War*, Rome 1996. It is also available on the Italian Foreign Ministry internet site, on which only 150 objects and incomplete descriptions are to be found. The publication is really the work carried out by Rodolfo Siviero and his team in the 1970s. A member of the Italian Resistance, in the last phases of the war Siviero liaised with the network of the Resistance and the Italian and British secret services to safeguard Italian art from the plundering during the German occupation of Italy. In 1946 Siviero headed the Italian Restitution office under the auspices of the Ministry of Foreign Affairs. As director of the *Delegazione per le Restituzioni* (Delegation for the Restitution), Siviero worked closely with the Allied government and officials at the Munich Collecting Point to secure restitution of Italy's national treasures. Following the Adenauer-De Gasperi agreement of 1953 (concerning the mutual return of cultural property between the Federal Republic of Germany and Italy), hundreds of works of art were returned by Germany to Italy under the supervision of Siviero, on the Italian side. In the 1970s a full list of still missing works of art was planned for publication by Siviero's *Delegazione per le Restituzioni*. But it was delayed until after his death in 1983. At last in October 1995, Siviero's 1970s catalogue (with no additions or explanations by the new editors) was published in Italian in an edition which is not available in bookshops, but may be requested from the Ministry for Cultural Affairs. An English edition followed: *Treasures Untraced. An Inventory of the Italian Art Treasures Lost During the Second World War*. In 1995 the Ministry of Cultural Heritage and the Ministry of Foreign Affairs jointly set up the *Interministerial Commission for works of art lost during World War II*.

⁹ In Italy after 1943 EGELI processed over 8,000 confiscation orders at the expense of Jewish property (including works of art). *Commissione Anselmi*, p. 6. (See bibliography below for full title). The report provides a good initial basis for further research. In the section about the confiscation by Germans and Fascists after 1943 it mentions among others: 3 paintings by Previati, belonging to Rita Cavalieri Carpi (p. 149); 50 paintings from the collection of Modiano including works by Tintoretto, Tiepolo, Luca Giordano, and Segantini (p. 149); 13 paintings by Pietro Longhi and 4 landscapes attributed to Salvator Rosa from the Salom Collection in Padua (p. 149); the works of art belonging to Enrico Greco of Alassio (p. 150); the art collection of Mario Morpurgo of Trieste (the archives are in the Ufficio Centrale per i Settori Archivistici, Rome) (p. 154). The *Pinacoteca di Brera* has three Gentili Collection paintings from a Paris auction sale of 1941 (p. 158). The *Museo Provinciale d'Arte di Trento* (formerly *Museo Nazionale di Trento*) has 62 porcelains and 7 porcelain statues confiscated by the Italian state in 1939 when Julius Kannheimer emigrated to San Francisco. (p. 147). What this suggests is that Italian museums and art galleries might profit ethically from systematic provenance research of their collections for art and cultural objects acquired between 1933 and 1945 (and later).

¹⁰ Fondazione Centro di Documentazione Ebraica, Via Eupili 8, 20145 Milan. An overview of archival holdings in Liliana Picciotto Fargion, 'Les Archives de l'Historie de la Shoah en Italie' in *Les Archives de la Shoah*, L'Harmattan, Paris 1998, pp. 131-156.

Because in Italy too the Allies (MFA&A and OSS) carried out investigations in the immediate postwar, it is worth reading their field reports.¹¹

In the absence of paperwork accompanying museum paintings under a researcher's scrutiny, sometimes the backs of these carry information: shipping labels, exhibition labels, restorers' names or rubber stamps. Some numbers, for example, may be accession numbers assigned by the looting agency. The German wartime codes or numbers are included in the reports which also give the context for understanding the relevance of names.

Typical questions: from whom did the museum purchase the painting? Do gallery or auction house records exist? Are there archives which can be consulted to trace the sale back to the previous owner or dealer? Were the people named in accompanying files known to have dealt in loot during or after the war? As for auction houses and art dealers, wartime catalogues of auction houses notorious for dealing in looted art should be consulted.¹² Check all museum sites listing dubious provenance objects. Who knows? Your museum may include some of the 9 million liras worth of silver and art objects sold by Rome jeweller, Bulgari to Goering through the intermediary Benno Geiger, according to wartime investigations.¹³

And what about ERR activities in Italy? As several documents in the CJDC¹⁴ prove, there was an office of the ERR in Italy in Verona (*ERR Sonderkommado Italien*). Its head was Hauptinsatzführer Dr. Maier, who in one document reports on his discussions with Ebner von Ebenthal, political expert of Police and SD in Verona in charge of anti Jewish activities, anti-Masons and enemies of the Reich in Italy. On 6 October 1944 Reichsleiter Rosenberg wrote to the High Commissioner in the north of Italy (Alpenvorland) requesting that the ERR be allowed to continue its mission in that region.¹⁵

Almost certainly a member of the ERR was in Rome on 30 September 1943 to supervise the looting of the synagogue and the library of the Jewish Community of Rome (still missing today): one of two German SS officers who confiscated the library said he was an expert professor of Hebrew from a University Institute of Berlin.¹⁶ To date, there has been no other mention of this organization in relation to Italy. Yet post-war investigations revealed that some Italian loot (15 crates of Italian laws and ordinances) was destined for Rosenberg's Hohe Schule.¹⁷

¹¹Two are accessible on the net: *The Art Looting Investigation Unit Final Report*, (1947) <<http://docproj.loyola.edu>> and S. Lane Faison, Linz: Hitler's Museum and library, Consolidated Interrogation Report No. 4, 15 December 1945 <http://hist.claremontmckenna.edu/jpetropoulos/linz/linztable.html>, the rest in Washington and London Imperial War Museum, and Public Records Office, Kew. Getty Museum also. It would make it much easier if these resources which are needed in different countries were available in electronic form. Such a project could be carried out by the *Central Registry of Information* if funding were made available. The greatest beneficiaries would be the museums.

¹² Especially those of the Dorotheum for Italy. This auction house sold much loot from north Italian confiscations as of 1943.

¹³ London, Public Record Office, T 209/6, p. 17.

¹⁴ *Centre de Documentation Juive Contemporaine*, 37, rue de Turenne, 75003 Paris.

¹⁵ Letter of 21.2.1944, CJDC, CXL-73. Rosenberg's letter is CJDC, CXLVI-49.

¹⁶ Dario Tedeschi, *Report on the Library of the Jewish Community of Rome*, Vilnius Forum 2000.

¹⁷ The loot went to the Tanzenberg ERR repository of books, as confirmed by Dr Gottlieb Ney, specialist on Slavonica, and staff member at the library of the Zentral Bibliothek der Hohe Schule of the Nazi Party (NSDAP) in Tanzenberg. *Preliminary report on Zentral*

All this suggests that the provenance researcher should bear in mind the activities of the ERR (not mentioned in Siviero's catalogue or the *Anselmi Report*) and of ADRIA.

One last reflection: dubious provenance remains dubious, until proven otherwise. Listing it as such is surely not sufficient. If paintings do not appear in the incomplete Siviero catalogue, can a researcher claim to have exerted due diligence by only checking this source?

About the Author

After Classical studies at the former Jesuit *Collegium Romanum* in Rome, David Brancaleone obtained his BA degree in History of Art at La Sapienza University, in the same city. Twelve years of publishing were punctuated in 1995 by an MA in Italian at University College, London. More recently, from 2000 until 2002 Brancaleone carried out archival research for Christies. He can be said to have, in some respects, completed his academic studies in March 2002 with a PhD in Combined Historical Studies at the Warburg Institute, University of London. In April 2002 he was appointed Director of Research and Deputy Director of the London-based NGO, *The Central Registry of Information on Looted Cultural Property (1933-1945)*.

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ARTIST ON THE MOVE

Helen Papagiannis aka multimedia designer-artist
Alice Glass

By Heather Fraser

In her resume, 24 year old Helen Papagiannis lists the languages in which she is fluent -- Lingo, Action Script, JavaScript, HTML, DHTML, CSS, Active Server Pages (ASP), VBScript, MS SQL Server and XML. Papagiannis aka Alice Glass has the ability to author art in various media, multi-task, drive the latest computer applications and self motivate in the world of business. Out of the traditional mold of the visual artist, Glass has shaped an art role for which there is no ready label.



Alice Glass aka Helen Papagiannis, *Alice's House* from *Her Hysteria* collage series. 2001.

Glass is grounded in object based art history and traditional western art making techniques and materials from the University of Toronto. Her diploma from Sheridan in Interactive Multimedia Post-Graduate Program adds more technical skill to this liberal education. Her first artworks in paint and collage have made way for web design using raw code.


"My art has become more about abstract thinking and about seeing patterns in the greater sense. Surrealists studied schizophrenics who see patterns in seemingly random relationships. Artists embraced these ideas as models for creativity. All my art and work is about pattern and a sensitivity to identifying unlikely connections."

Her pseudonym Alice Glass is taken from the Lewis Carroll (aka Charles Dodgson) novels of the surreal logical illogical world of children. Dodgson was a mathematics professor at Oxford who specialized in logic as it related to the universe of numbers. His

books on mathematics contain syllogisms and other logic puzzles very similar to the absurdity found in the Alice books. Marshall McLuhan wrote of Carroll in *Understanding Media* (1964):

"He gave the confident Victorians a playful foretaste of Einsteinian time-and-space in *Alice in Wonderland*. Bosch had provided his era a foretaste of the new continuous time-and-space of uniform perspective. Bosch looked ahead to the modern world with horror, as Shakespeare did in *King Lear*, and as Pope did in *The Dunciad*. But Lewis Carroll greeted the electronic age of space-time with a cheer."

As she embraces the virtual world, Glass also has a "real world" understanding of the communications business, marketing and PR. "I've always done freelance work," says Glass.



As a 22 year old student at the University of Toronto, she created departmental web sites and faculty home pages. As a student at Sheridan earlier this year she pitched the Bruce Mau Design studio on her concept team as part of her school requirements. In her pitch, she used company's "4 P's" philosophy: plate (is your plate too full) process, profit, and people. BMD took on Glass's team Rhizome3 to help develop the multimedia project *STRESS* that was later launched at the Power Plant in Toronto. Rhizome3 worked on the web site, CD-ROM, database, and streaming video. Glass documented the process <http://www.aliceglass.com/process.html>. In the fall 2002, she began full time work at BMD.

In 2000, she created her independent multimedia company, AliceGlass.com. Clean, sophisticated web works include her latest design at <http://www.murakamidesign.com>

Glass is a perfect fit for the Bruce Mau Design studio. Currently, she is responsible for Mau's *Massive Change* a "public discursive project" on the future of design. Between now and 2006, *Massive Change* will take the form of a book, an exhibition, public events, an on-line forum and a 13 part television series. This multimedia approach resembles a marketing launch of a new product.

Profit is not the direct measure of the success for this particular Mau project although through it BMD will attract new clients. *Massive Change* straddles the line between commerce and art . The project will be launched at the Vancouver Art Gallery in June 2004.

But does Glass call what she makes or helps to make art? Does she call herself an artist?

"It doesn't come up to call it art. It's work. It's about blurring the boundaries. I guess that's what art is now. It's about crossing boundaries."

I N F O R M A T I O N

Exchange with the Arts Business Community

Send your announcements to editor@artsbusiness.com

DIGITAL LICENSING COURSE

Online Digital Licensing course will be offered in early 2003 by Copyright and New Media Lawyer Lesley Ellen Harris. For further information, email seminars@copyrightlaws.com.

CALL FOR ARTISTS PROPOSALS - Contemporary Art Forum | Kitchener.03 Deadline: January 31, 2003

[probingintothedistance]1

In 1849 the Baldwin Act defined the shape of local and regional government in Upper Canada and, as a consequence, many counties throughout Ontario have recently or will soon be celebrating their 150th anniversaries.

Waterloo County has designated 2003 as the year to celebrate regional identity as defined 150 years ago by the official drawing of borders and the marking of a territory. Through the drawing of lines on maps and surveyors' charts the land was invested with content that is as significant as that written on the landscape itself by roads, fences, fields and furrows.

Artists may wish to create work with civic or vernacular landscape as subject, engage the geographic themes of borders, mapping and land surveying, refer to the specific history mentioned above, or deal with broader themes: notions of local identity; land ownership, transfer and conservation; modes of looking at the land.

1. Northrop Frye, *The Bush Garden*, (House of Anansi Press, 1971) p.222: "The sense of probing into the distance, of fixing the eyes on the skyline, is something that Canadian sensibility has inherited from the voyageurs."

CONTEMPORARY ART FORUM (cafka) is an annual international exhibition/symposium that aims to take works of contemporary art out of galleries, studios and artist-run centres, and bring them into the civic space. Centred in and around Kitchener City Hall, this nine day event invites and encourages people of all ages and cultural backgrounds, particularly those who do not normally visit galleries, to encounter, react to, and engage with contemporary art and with the artists who create it.

Artists may propose new, existing, or collaborative works in all media including sculpture, installation, performance, painting, drawing, photography, video, digital, etc. Preference will be given to works of high artistic quality, that have relevance to the theme, and that have a presence out-of-doors.

CARFAC Fees Paid. Please submit 10 slides, equivalent cd-rom or video, SASE, CV, proposal and budget with completed application form to be received by January 31, 2003 to:

Cafka.03 Proposal: 141 Whitney Place, P.O. Box 1122, Kitchener, ON, Canada, N2G 4G1

Application forms are available from our web site
www.contemporaryartforum.ca OR e-mail:
cafka@contemporaryartforum.ca

20 projects will be selected by March 15, 2003. Cafka.03 takes place September 20-28, 2003.

Pre-submission tours of the sites in and around Kitchener City Hall will take place Saturday, December 7, and Saturday, January 11, 2003. Please meet at the Security Desk, Main Lobby, Kitchener City Hall, 200 King Street West at 12 noon. Lunch will be provided. Please phone or e-mail to register. (Attendance at the pre-submission tours is optional and in no way affects the final selection of artists' projects).

TENDER - Art Conference Proposals, Australia

Deadline: Dec. 1, 2002

The Australia Council is the Federal Government's principal arts funding and advisory body. It serves the Australian community by stimulating and enriching the cultural life of Australia.

We are currently inviting tenders for the following:

Cultural Diversity Project Conference #2

The Australia Council is seeking proposals to develop a subsequent conference which builds on the Globalisation + Art + Cultural Difference conference held in Sydney in 2001.

The conference will provide an international, multicultural and interdisciplinary forum to enable new frameworks to explore cultural diversity. A multilayered conference, it will be open to practitioners, theorists, writers, and academics. The aim is to open up discussion around diasporic networks and civic cultures with particular reference to the arts and cultural production.

Building on the strategic, critical and participatory successes of the 2001 conference, it is anticipated that this subsequent conference will include a roundtable of presenters and programmed spaces for participant workshops. This is an initiative of the Arts in a Multicultural Australia (AMA) policy which was launched in Melbourne on November 2000.

The successful proposal will be from a partnership made up of key critical thinkers in the area of arts and multiculturalism and at least one organising body.

Please send any enquiries to ama@ozco.gov.au . Expressions of interest should be postmarked 1 December 2002 and addressed to:

TENDER: Cultural Diversity Project Conference #2
Finance Officer
Australia Council
PO Box 788, Strawberry Hills NSW 2012

EXHIBITION - The Sanders Portrait, Possibly of Shakespeare

University of Toronto Art Centre
14 to 16 November, 2002 Hours 12-5 Thursday to Saturday
15 King's College Circle, Toronto, ON M5S 3H7
Tel: 416-978-1838 <http://www.utoronto.ca/artcentre/>



The Sanders Portrait, possibly of Shakespeare, will be exhibited at the University of Toronto Art Centre in conjunction with **Picturing Shakespeare** www.chass.utoronto.ca/~reed/picturingshakespeare/, the multi-disciplinary **symposium** sponsored by Records in Early English Drama, the Art Gallery of Ontario and the University of Toronto Art Centre, November 15 and 16. The scholars brought together for this symposium will address the question, "Does the Sanders Portrait depict William Shakespeare?"

Lloyd Sullivan, the owner of the Sanders Portrait, in an attempt to prove the painting was a creation of Shakespearean England brought the portrait to the Canadian Conservation Institute for scientific examination. The results of the tests carried out there on the 42 cm x 33 cm painted wood panel proved conclusively that the painting was created in England in the early 17th century and was not a modern fake. Whether the Sullivan family legend that John Sanders, an ancestor of the Sanders family, painted the only known likeness of William Shakespeare created during his lifetime will be vigorously examined by the scholars brought together at *Picturing Shakespeare*.

MUSEUM & TECHNOLOGY INTERNSHIPS

Beginning in the fall of 2002 AMICO Art Museum Image Consortium <http://www.amico.org/> will offer internships to graduate and undergraduate students.

Here's your chance to get great experience with digital library construction, art documentation and technology! Your job could include: Applying editorial standards to The AMICO Library, including ULAN, AAT, and the Dublin-Core. Enhancing The AMICO Library through projects such as artists' biographical research, indexing styles and periods, and keying works to textbooks. The skills: Candidates should have a strong background in Information Science, Computer Science or Art History, be familiar with computer databases, and comfortable with the Web and on-line environments.

The hours: 12-20 hours per week during term. Full time available during summers and breaks.

Location: University of Toronto, Toronto, Ontario, Canada. Applicants must be eligible to work in Canada.

The pay: A maximum of \$10 an hour, based on education and experience. Application Procedure: Email a letter of inquiry – outlining your education, experience, interests, expertise, and the type of project you would like to work on – and your resumé to info@amico.org. We'll contact you if your background looks compatible with our needs.

F E E D B A C K

Email

I just want you to know how much I continue appreciate your efforts. The articles are as informative as ever and the new look makes the entire experience visual as well. I feel that even from here I can keep my finger in the Canadian art pie.

Jane Evans
Expatriate Canadian artist, Mexico

Thanks so much for sending this along. It is a very informative newsletter and I really enjoy receiving it. I particularly enjoyed the piece on the Green Artists' health Centre as the whole area of health care is of specific interest to me.

Vicki Griffiths
Toronto

Thanks for the newsletter. I have just skimmed but it made me want to go back and read more. Lots of variety(I didn't know Nelson Mandela was an artist) and also relevant information to Canadian artists. Will pass it along.

Danuszia Mordasiewicz
Ottawa

Another interesting mixed newsletter. Thank you again for exposing us to the many sides of the art world. I feel quite strongly about important people using their 'status' to create so called 'art' and although I realise Nelson Mandela's name will raise a lot of money with his pieces, I also feel that he could have put his name to support many artists and craftspeople in his homeland. It is insulting to artists, and this is purely cashing in on his name, albeit for a very good cause. Your information section grows by the month and I have sent off for more information on some of the subjects.

Corrie Scott, artist
Barbados

E N D N O T E S

The Magazine

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

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

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