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# C O N T E N T S

	<b>EDITORIAL</b>	5
	<b>ART BUSINESS NEWS</b>	
	Art Sales Strategy: Canadian artist subverts sales tradition by selling new paintings through fine art auction at 280% over retail prices	7
	Sixties Art: promotional value through concurrent events at seven museums starting this fall	9
	<b>NEWS BRIEFS</b>	11
	Largest Canadian Visual Art Prize Awarded Without Fanfare	
	Tax Exemption for Artists - proposed bill draws attention to professional of the visual artist	
	Bricks to Clicks to Bricks - Sotheby's shuts down on-line auction	
	Awards Given by Toronto Friends of the Visual Arts	
	Communications Firm Expands Client Base to Include Ontario Arts Council	
	LORD Cultural Resources Honoured	
	<b>ART WORLD COMMENTARY</b>	18
	Art world mutations include the dealer-curator, the webmaster-curator and the curator sales-rep by Ihor Holubizky, expatriate Canadian curator and writer, Brisbane.	
	<b>UNIVERSAL MUSEUM</b>	21
	The ongoing controversy over the Parthenon marbles highlights the failures of curatorship and legal limitations of museums by William St. Clair, University of Cambridge, England.	
	<b>INFORMATION EXCHANGE</b>	26
	<b>ENDNOTES</b>	32

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# M A Y 2 0 0 3

# GLOBAL ACCESS TO GALLERIES AND ARTISTS

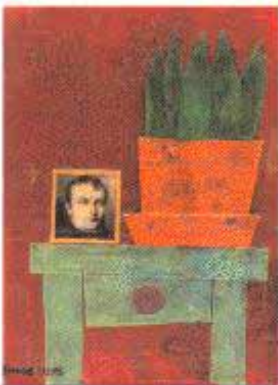


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Sell your Art.net Inc. Is pleased to announce our site is now entirely in Spanish as well as English.

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

# E D I T O R I A L

it must be that time of year again - like the ritual

cycle of the 'death of painting' (if not the 'end of art'), the 'death of jazz' is being aired in the critical columns again, just as it has at some point in every decade of the last century.

A writer in London's Guardian laments that only a few of the 'greats' can now fill our major concert halls, but takes comfort from the fact that jazz is better suited to small clubs anyway - places where intimacy and innovation are still possible. 'Economics being what it is, though,' he continues, 'the concert hall is always going to be with us.' That's a public-supported, NEA- or arts council-oriented institution, still replete with almost all the traditional features which make it youth- and new audience-unfriendly. Sound familiar? Your local museum or gallery perhaps?



Is that where our governments' limited arts funding should go? Tyler Cowen represents those who think not. Making a stand *In Praise of Commercial Culture*, as the title of his book puts it, he criticises the alleged delegation or abandonment of our artistic responsibilities to the state: 'We prefer, irrationally, to leave it to officials to decide who is worthy.' Instead of outsourcing our artistic duties to our public guardians, he argues, we should trust the private market, because when it comes to rating art, 'creative capitalism does it better.'

All the contemporary colours of African jazz through art photography.  
*Le Hogan*, Greg Williams, Mali 2002.

How so? Wealthy society produces niches for creative artists to flourish without state support. Capitalist technologies - mass reproduction and communications - have increased accessibility of art to the public. Ergo, more people 'deciding' make better collective decisions. And the high-low divide is OK, because even if 90% of the art produced is junk, the other 10% more than makes up for it. 'Conservatism stifles beauty and innovation in art.' Laissez-faire lets it run free.


**COVER:** Clayton Anderson (Canadian, b.1964), *Calm Morning - Decourcy Island* acrylic on board signed and dated 2003 and on verso, 29 x 36 inches.

This painting sold for \$9,775 CDN (premium included) at Heffel's fine art auction in Vancouver, May 15, 2003. Estimate was \$4,000 CDN - \$5,000 CDN

Sales of new paintings at auctions normally reserved for much older paintings is a new art marketing strategy.

Or does it? Where was the savvy market to decide Van Gogh was a great artist in the 1890s? Why did Hudson River painters like Bierstadt and Moran amass wealth through commercial exploitation only to find their artistic reputations sink lower than Wall Street long before it crashed? History shows the invisible hand of the market is guided not so much by 'perfect knowledge' but rather guess-timation.

Cowen basically perpetuates all the shop-worn dualisms about art and the market, flips them over, and posits them as radical. But even capitalism qualified as 'creative' is a monologue not a dialogue. Like a dumb toy you wind-up and watch go, it might 'disinterestedly' (mindlessly?) rank cultural productions by a quantitative scale, but it can't 'understand' or 'think' about them. It cannot engage in argument, be persuaded by



aesthetic or intellectual - only brute monetary - force. There are no grey areas in this world, no questions: only black and white answers.

The role of governments in such an environment must then be to facilitate questioning. When answers can be imposed through commercial clout - the solution to your computing problems is Microsoft, the answer to your sporting needs is Nike - silencing dissent and difference, the point of public support is surely to give new questions an airing. As Cowen argues, conservatism does stifle innovation in art, but conservatism is the keystone of capitalism, and while competition is undoubtedly useful in shaking protected economic power, it has no more ability to 'decide who is worthy' than a wind-up toy. It 'knows' the price of everything and the value of nothing.

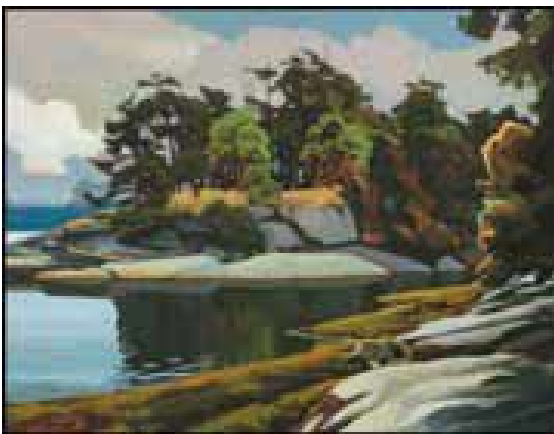
If 'economics, being what it is,' meant things like the need for concert halls were 'always going to be with us,' why were the great names of post-war jazz - those now condemned to aircraft hangars for commercial viability - actually forced to explore the possibilities of smaller ensembles because big bands in big venues were unsustainable in the era they made their reputations with Davis and Dizzy? These now-classic trios, quartets etc. were an artistic stimulus that sprang from financial necessity. Reversing the conventions again, jazz is now finding a new audience with younger generations brought up on electronic dance music in small clubs. Economics, like aesthetics, isn't as black and white as the free marketers might believe, and "always" doesn't exist.

To make blanket claims for commercial culture, or against it; to support widespread public arts funding or its wipeout; to report painting's post mortem or hail its prophecy - all these one-dimensional polemics miss one of the most fundamental lessons that art can teach us about things in general: that nothing's ever as simple as it seems. Unless you actually want to live in monochrome.

# ART SALES STRATEGY

## Canadian artist subverts sales tradition by selling new paintings through fine art auction

VANCOUVER - An emerging Canadian landscape painter has subverted the traditional route of selling work at primary market before seeing it hit the auction years later. Clayton Anderson, 38, has been employing Heffel's live auction to sell new acrylic paintings since 1999. Not only have his prices increased with each sale at auction but also they have outstripped retail prices.



Lot #210 at Heffel's Fine Art Auction, Vancouver

CLAYTON ANDERSON  
(Canadian, b. 1964)

*Ocean of a Thousand Rocks*, acrylic on board  
signed and dated 2003 and  
on verso, 24 x 31 inches

**Sold for:** \$8,625 CDN  
(premium included)

**Estimate:**  
\$3,500 CDN - \$4,500 CDN

"It was Robert Heffel's idea to first try this in '99," explained Anderson from his home on the Sunshine Coast, a 40 minute boat ride from Horseshoe Bay, BC.


"I had been showing at their commercial gallery since 1997 and selling steadily. I was a little unsure at first with the idea of selling at auction. I thought auctions were reserved for artists you read about in books. It never occurred to me as an avenue of sales for a contemporary artist. As well, my art was next to that of the Group of Seven. It was a little intimidating."

But Anderson's experiment was a success. He has sold two paintings in each auction since 1999, spring and summer, to Canadian and American buyers. The hammer prices have increased about 10% a year until now.

At Heffel's last auction in November, 2002, says Anderson, a "medium sized" painting went for \$4750. In the current Heffel's catalogue a 29 x 36 inch acrylic (Lot 207) *Calm Morning ~ Decourcy Island* has an estimate of \$4,000 - \$5,000. According to Anderson, this is higher than the \$3,000 retail price tag of a comparable work -- in fact, it's 33% to 66% higher. On May 15/03 *Calm Morning ~ Decourcy Island* sold for \$8500 (plus premium) -- a jump up from the retail price by about 280%. A second slightly smaller work (Lot 210) *Ocean of a Thousand Rocks* sold for \$7,500 (plus premium), which is 250% higher than retail price.

In spite of this success, Anderson has no set career strategy. After graduating in 1988 with a diploma in graphic design from the Alberta College of Art, he worked in advertising art. In his spare time, he painted. When his work was picked up by a Vancouver gallery, Anderson realised that his landscapes were saleable.

Anderson has moved smoothly into a market of monied professionals seeking conservative landscapes. Since the age of 32 when Anderson was picked up by Heffel, the artist has experienced steady sales and a steady income. Through his experiences with this major west coast gallery and auction house, he has also learned a great deal about Canadian art history. He has a sense of where his work belongs in the tradition of Canadian landscape painting.



"After 10 years, I'm finally getting it. I am immersed in the landscape here on the Sunshine Coast. Although my work is representational, it's not of the photo-real variety. It's more of an interpretation of what I see rather than the way it really is. I can heighten the effect of what we see to elicit emotions from the viewer."

If the art comes naturally to Anderson, the sales experience does not. He has never appeared at an auction where his work is being sold. Although he's never failed to sell, it is still stressful says the artist.

"One of my paintings was re-sold at auction, not a new one," commented the artist. An average 10 percent gain each year is an attractive investment.

"It has happened with other paintings too," explained Anderson. "Small sketches by the Group of Seven reappear at auction. Whether the owners are tired of them or whether they intend to make money, I don't know."

For Anderson, the auction sale is a good deal.

"I make more there than at the galleries since the auction house takes a smaller percentage than the dealer. Even with the cost of online posting of the images, it is still very profitable."



# SIXTIES ART

## promotional value through concurrent events at seven museums starting this fall

OTTAWA - Seven Canadian museums in Ottawa, Vancouver and Montreal will be appealing to millions of 50-something Canadian baby-boomers starting this fall through a sequence of exhibitions and events celebrating the 1960s.

The baby-boom is a post-war 10 million person cohort born between 1947 and 1966, according to demographer David Foote. It was the biggest generation in the history of Canada. And a significant portion of these boomers were in their teens and early 20s during the 1960s, making it one of the most volatile and exciting decades of the century.



Curator Bob McKaskell brought NYC artist Les Levine to Windsor in 1999 for a re-creation of his 1969 performance art piece *Cornflakes*. 30 years after its creation the performance had new meaning and negative PR value for the Art Gallery of Windsor.


Starting this fall through 2006, over three years, these Canadian museums bonded by the promotional value of concurrent events will examine the decade.

The Montreal Museum of Fine Arts will present *Global Village: The 60s* that will explore the massive changes that took place worldwide during this decade. The McCord Museum is holding a symposium entitled *The Sixties: Style and Substance*. An exhibition of the work of Arthur Erickson will be held at the Vancouver Art Gallery. The Canadian Centre for Architecture will present *The sixties: Montréal Thinks Big*. The National Gallery of Canada will take a look at *The Sixties in Canada* and the National Library will examine *The Sixties at the Museum*. *The Sixties: Photography in Question* will be the focus of the presentation at the Canadian Museum of Contemporary

Photography. The Canadian Museum of Civilization will present a detailed look at crafts and design in Canada during this decade. This actually constitutes eight museums, but the media release assures readers that there are only seven.

One can only hope that the flavour of these institutional events will hold something of the punch of *Making It New! (the big sixties show)* curated by Bob McKaskell at the Art Gallery of Windsor in 1999. A re-enactment of New York artist Les Levine's 1969 performance *Cornflakes* in a Windsor waterfront park generated public outrage from which the gallery is still recovering, says Otto Buy, AGW Information coordinator.

More than 250 boxes of Cornflakes scattered on the park lawn by volunteers was intended to comment on the relationship of man and nature. To Levine the work was "like a field of buttercups or a giant abstract painting". According to an editorial in the Windsor Star, it was a "flaky" idea. The work drew sea gulls and a flood of criticism over potential lawn damage and the use of money from "bewildered" taxpayers. Other concerns expressed in the Windsor media included: wasting food; excessive bird droppings; general mess; art medium (Lucky Charms would last longer than Cornflakes); conspiracy theory (it's a



modern art scam); elitism; the curator is wearing the emperor's new clothes; and cornflakes aren't food anyway.

The distance between the 60's spirit of all art or no art and the institutional responsibilities of the art as industry today was driven home by the Windsor case.

Such a public relations disaster is likely to be avoided in the upcoming conservative toned celebration of *The Sixties*. And baby boomers -- having left their teen years far behind -- would expect nothing less.

# A R T B U S I N E S S

## news briefs

### **LARGEST CANADIAN VISUAL ART PRIZE AWARDED WITHOUT FANFARE - quarter of a million to be awarded over 5 years**

QUEBEC CITY - One of the richest prizes available to Canadian visual artists awarded in December 2002 for printmaking received little attention. The \$50,000 Prize Musée du Québec funded by the Fondation Monique et Robert Parizeau and the Musée du Québec was given to Ludmila Armata, a Montreal based artist.



Ceremony for \$50,000 Prize Musée du Québec in printmaking funded by the Fondation Monique et Robert Parizeau and the Musée du Québec. Left of winner Ludmila Armata are the Parizeaus.

Artwork depicted: Ludmila Armata, *Growth*, 2001. Eau-forte et pointe sèche. Collection de l'artiste, en voie d'acquisition par le Musée du Québec

This new printmaking prize is equal in size to other significant Canadian and international art prizes. The new Sobey Art Award, presented the same month as the printmaking prize, was given in Halifax to Vancouver artist Brian Jungen. The Sobey prize of \$50,000 was called "one of the richest award in the Canadian art world" by CBC on-line. The much heralded National Gallery of Canada Millennium Prize won by Janet Cardiff in 2002 is also \$50,000. The NGC press material states that this award "joins the ranks of major international prizes such as the Turner prize given by the Tate Gallery London, England, and the Hugo Boss prize awarded by the Solomon R. Guggenheim Museum in New York City."

Armata who was born in Zabrze, Poland in 1954, came to Canada in 1981. She completed studies at the Academie of Fine Arts in Cracow and has exhibited worldwide. In 2002 she won the Lotto-Quebec printmaking competition and in 2001 the Print and Paper Biennial, Alma.

Armata was "suprised and happy" but perplexed by the dirth of attention the large prize received. Over five years, one quarter of a million dollars will be spent on winning prints and their makers.

"I don't know why no one bothered to talk about this celebration of print-making. The prize was partly funded by the famous Quebec Parizeaus."

Robert is the brother of Jacques Parizeau, the former separatist party leader and former Quebec premier.

### **TAX EXEMPTION FOR ARTISTS - proposed bill draws attention to profession of the visual artist**

DARTMOUTH - A private members motion to exempt artists from paying income tax has been put forward in the Canadian House of Commons.

NDP MP for Dartmouth, NS, Wendy Lill proposed M-293 in the House March 31, 2003:

*That, in the opinion of this House, the government should celebrate and encourage Canada's magnificent and diverse culture by changing the Income Tax Act to exempt creative and interpretive artists from paying income tax on a percentage of income derived from copyright, neighbouring rights, and/or other income derived from the sale of any creative work.*

This motion is similar to that put forth by former MP Nelson Riis about three years ago.

According to the Canadian Conference of the Arts bulletin a new parliamentary system governing private members' motions allows the following: under the new provisional Standing Orders, the member moving the item is given up to 15 minutes to make his/her speech, which is then subject to a five minute question and comment period. This is followed by any other members who wish to comment, with their comments being limited to 10 minutes. A second and final hour of debate occurs after a cycle of 30 more private members' business days, following which the person presenting the motion is given a few minutes to wrap up, and a vote is taken.

This final hour of debate and vote will take place at the end of May or early June.

Ms. Lill has commented that "Our tax system is currently a maze of special benefits designed to reward Canadians such as those who invest in their retirement RRSP, or in Canadian businesses. But there is nothing in our current tax system to encourage Canadians to invest with their creative soul through art. I want to change that.

"The idea is not revolutionary. Ireland has an absolute exemption for income tax for creators. The total cost to the treasury in Ireland is less than 10% of our expenditure on the Canada Council, a total of less than \$14 million or less than 50¢ per Canadian. Quebec has also allowed for a deduction of up to \$15,000 on copyright income and that seems to be working very well in that province and has allowed art to flourish in Quebec.

During the discussions on March 31, only NDP and Bloc Quebecois MPS spoke in favour of the motion.

Ruth Abernethy, a Toronto artist supports Ms. Lill's efforts. She believes that comparing the work of artists to that of tradespeople is "convenient but misguided". The job of the artist is to "broaden boundaries" commented Abernethy.

"...the inevitable and unavoidable time lapse between inspiration, fabrication and the exchange of currency for value is unparalleled in any other industry. Beginning with limited incomes, this time lag spells defeat and suffocation of artistic livelihood."

Given these circumstances, it is difficult for artists to plan long term financial security states Abernethy.

But it is this vaguely defined job of the artist which will likely kill the nascent M-293. In making new legislation to benefit the artist, it is necessary to either define "art" or "artist". One obvious concern brought forth by an Alliance MP on March 31 was that such tax reform may open the door to people who make pornography. The artist is defined in federal The Status of the Artist Act but art is not. This point was driven home in the House by a PC MP. According to the CCA Bulletin, this member felt the motion was "ambiguous as regards who could be considered an artist" suggesting that "mechanics, plumbers and sign painters were also professional artists", according to the CCA Bulletin.

### LORD CULTURAL RESOURCES HONOURED

TORONTO - LORD Cultural Resources Planning & Management is the world largest and busiest museum planning firm. And they are based in Canada. After 22 years in business, the firm's founders Gail and Barry Lord were presented with an Award of Merit in Lifetime Achievement in the museum field.



Barry and Gail Lord of LORD Cultural Resources Planning & Management  
[www.lord.ca](http://www.lord.ca)

Barry Lord was "surprised" by the award given by the Ontario Museums Association (OMA). "We began teaching at the OMA. The central course we taught was on museum planning. This led to a manual of museum planning. We are rooted in the OMA, although we work internationally. Like all Canadians we didn't know we were noticed here at home."

In 1981, from a home office in Rockton, Ontario, Gail and Barry Lord founded LORD Cultural Resources. From here, they developed and communicated the new concept and process of museum planning that has been used and developed ever since and around the world today. In 1983 they published the world's first book on museum planning, *Planning Our Museums*.

Cultural resource planning includes not only physical infrastructure but also sustainable development of collections, audiences, exhibitions and sites -- all the varied and complex aspects of operating a successful institution. According to a study conducted by Barry and Gail Lord and John Nicks called *Cost of Collecting* (1989) collection-related costs for an institution amount to about 70% of the running costs of museums.

Across Canada LORD is currently working on: a design of the Provincial Museum of Newfoundland and Labrador in St. John; a railway museum in Moncton; waterfront plans for Toronto including the Toronto Museum; the Canadian Museum of Human Rights in Winnipeg; an exhibition in Victoria for the Hudson Bay Company Store; master plan for the new museum in Nunavut; "Mail, Rail and Retail" a travelling exhibit for the government of Canada and more.

LORD has completed 1,100 projects in 18 countries. They have six offices worldwide -- San Francisco, Washington, Berlin, London, Hong Kong and Toronto -- with 43 staff members about half of whom are in Toronto. The company's gross revenue this past year was \$6.8 million CAN.

"The profit margin is small," says Barry Lord. "There is a lot of competition and because we are in the cultural field cash flow is always a concern. Careful management is crucial."

**BRICKS TO CLICKS TO BRICKS - Sotheby's shuts down on-line auction**  
TORONTO - Sothebys.com has shut down its unprofitable online auction service. For its high end sales of fine art and jewelry, it seemed that potential buyers prefer the excitement and tangibility of the live auction.

"It was not a money maker for Sotheby's," commented David Silcox, director of Sotheby's Canada in Toronto. "We received complaints about Sotheby's posting service. Companies who used the service claimed they were affiliated with us when they were not."



Harold Town  
(Canadian, 1924-1990)  
*Departure of the  
Tyranny of the Corner*,  
1963. Oil on lucite on  
canvas, 82" x 75".

Sothebys.com online auction was launched in 1999. Anticipating brisk sales through a 24 hour international auction, Sotheby's and other online auction competitors such as iCollector.com, eHammer.com, Antiquet.com spent hundreds of thousands on developing their services.

In 2000, however, the Internet venture bubble burst and technology markets went into a steep decline. The online auction for Sotheby's attracted lower priced goods, says Silcox. Perhaps in an effort to recoup its investment of time and money, Sotheby's allied itself with eBay for about six months.

"I think what happened is that people who buy high end art want to know who they are dealing with. And women are not going to buy jewellery online. They want to try it on," observed Silcox. "Sotheby's is getting back to its real business of the live auction. Its what we do best."

However, Silcox does not see the end to the Internet as a means of selling art. In his capacity as trustee of the Harold Town Estate (1924-1990), he has engaged a dealer who only sells online.

"I was surprised and pleased at how well she is doing. The works she sells are between \$500. and \$2500. It is not a huge volume but about \$20,000 in gross sales is very respectable."

#### **AWARDS GIVEN BY TORONTO FRIENDS OF THE VISUAL ARTS**

TORONTO - Three visual arts honoraria have been awarded by the Toronto Friends of the Visual Arts. Canadian Art Magazine editor Rick Rhodes, artist Gwen MacGregor and the Toronto Photography Festival have each been given \$5,000.

Founded in 1998, the TFVA has 190 members with a substantial waiting list. Their purpose is to provide education programs to its membership as well as to advocate for the visual arts. President Missy Crosbie commented on their financial encouragements from her home in Toronto.

"For the last three years we have given annual awards to an individual who has made a sustained contribution to the visual arts and to an artist with exceptional talent. This is the first year we have included a project based award."

Previous recipients are Loretta Yarwood, AA Bronson, Jay Wilson and John Dickson.

Contact, the annual month-long photography festival now in its 7th year, takes place throughout the greater Toronto area during May. It presents a broad range of photography, exhibitions and events from local, national and international communities. Participants are drawn from more than 130 venues.

Gwen MacGregor is an artist who is preoccupied with seeking alternative ways to chart and experience events. Gwen explores the dimensions of time, space, and memory. She feels that her work has a 'push me/pull you' relationship with time. Her work takes us to the place where real time and virtual time, art and life, fiction and reality, past and present intersect.

Editor of Canadian Art, Rhodes has written about art for more than 20 years. In 1983 he founded C magazine together with Dyan Marie and in the late 1980's was a regular contributor to Artforum in New York. In 1995 he was invited to participate in the international curator's forum at the Carnegie International in Pittsburgh. He has been a curator at the Power Plant and Oakville Galleries as well as other independent projects, including a recent exhibition in Toronto of emerging artists from the Netherlands. As a photographer, he has illustrated the *City Sites* and *Material World* columns for the Globe and Mail and worked on various book projects. As a teacher, he has taught at both the Ontario College of Art and Ryerson University. He lectures frequently on contemporary art.

#### **COMMUNICATIONS FIRM EXPANDS CLIENT BASE TO INCLUDE ONTARIO ARTS COUNCIL**

TORONTO - Hawkestone Communications and Public Affairs is expanding its communications role with the Canadian Recording Industry Association (CRIA) and launching the Ontario Art Council's (OAC) 40th Anniversary.

"It is always rewarding to have new clients extend their relationship with us," remarks Hawkestone President Catherine Allman. "We take it as a vote of confidence in our ideas and ability to deliver on our promises."

In addition to work on the Value of Music campaign ([www.keepmusiccoming.com](http://www.keepmusiccoming.com)), the Canadian Recording Industry Association has retained Hawkestone to handle its ongoing external communications.

"Hawkestone has helped us launch our Value of Music educational and public awareness program in an extremely volatile news environment," remarks CRIA President Brian Robertson. "As a result, we are looking forward to working with them over the longer term."



In addition, Hawkestone has recently launched a 40th anniversary public relations campaign for the Ontario Arts Council. The campaign is designed to highlight success stories in the arts. An *Ambassador Program* will involve artists and representatives of arts organizations who have at some point received OAC support.

The Canadian Recording Industry Association, founded in 1964, is a non-profit organization that represents the interests of Canadian companies that create, manufacture and market sound recordings.

The Ontario Arts Council, an independent agency of the Ontario Ministry of Culture, was founded on 26 April 1963. The OAC provides support for artists and arts organizations in Ontario through grants, awards and services. Home to 40 per cent of the nation's artists, Ontario is both a locale for innovative artistic expression and a training ground for emerging talent.

Hawkestone Communications & Public Affairs provides public relations to the arts and entertainment business. For more information see [www.hawkestone.com](http://www.hawkestone.com)



# ART WORLD COMMENTARY

art world mutations include the dealer-curator,  
webmaster-curator and curator sales-rep

by Ihor Holubizky, expatriate Canadian curator and writer, Brisbane

Two seemingly unrelated art news items appeared recently -- at first glance representing opposite poles, but in actuality, signs of the on-going mutations in the art world. Sotheby's online auction, launched in 1999, was shut down; and the British businessman-entrepreneur Charles Saatchi opened a new gallery for his collection.

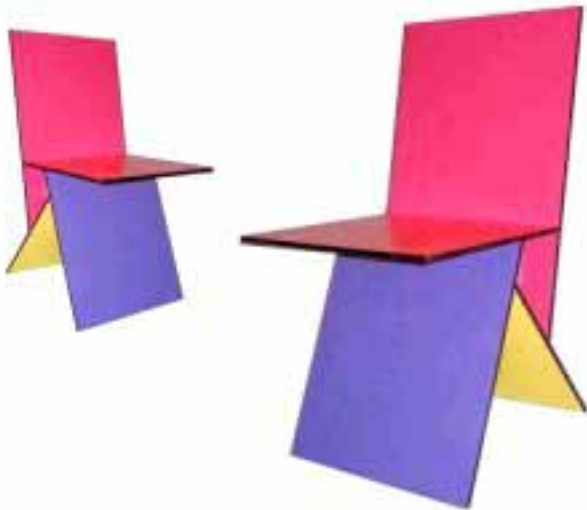
Wall Street Journal reporter Ann E. Berman (30 April 2003) described the Sotheby's online enterprise as an "ill-fated foray," one of several recently terminated Internet art auction sites, "hailed as the future of the ... business ... now part of its past." She suggested that potential collectors still 'grasp tight the old ways,' that there is no substitute for

the presence of an object and the allure of the auction room at fever pitch, and that "everything that makes art compelling is blunted by the virtual, one-click world of the Net [and as if] elitism .... would be deleted with the click of a mouse." The question is not why online auctions don't work -- they do -- but why it doesn't work well enough to turn a profit. Berman indicated that it was "a losing battle." Owners of quality works would not offer them for e-auction, and the sites were flooded with unsold, or unsalable dealer inventory. True enough -- quality is difficult to find on line.

A test example -- my Ebay search for a chair by Danish designer Verner Panton (b.1926-1998) on 8 May 2002 (I own a 1958 Panton chair, this was not out-of-the-hat, <http://www.vernerpanton.com>).

Three came up, one described as a "Vilbert" chair from a U.K. seller. The starting bid was approx. US\$72, and current bid at approx. US\$100. The chair was designed by Panton in 1994 for Ikea, and to quote the seller's pitch, "The design did not sell well at the time [!] and the seat was prone to break easily [!], they can now be found in Millers Price guides -- a pair of the two colours are valued at £600-800 in 2002 ... a bargain for the future."

A bargain, indeed: the market-failure chair that should not be sat upon and kept in a box. Perversely, this is also the future of "collectables," as anything and everything is offered up as collectible. Granted, this is also an unfair comparison to a virtual version of art auctions -- more like a garage sale item -- but auction houses are also prone to mis-describing works, or simply not being bothered doing their homework when the



Verner Paton's *Vilbert* chair (1994) commissioned by Ikea.

"...the market-failure chair that should not be sat upon and kept in a box" is available on eBay. Starting bid about US\$100. Works can be inaccurately described when the potential for profit margin is low.

potential profit margin is not great enough. The delicious irony: while the Internet search can show results in the blink of an eye, an the e-auction sale is prolonged. It's like playing Atari video ping pong when you're used to the "advanced Tekken" of the auction sales room.

One may ask the very same numbers question -- who's using the e-auction -- about gallery attendance. Why more people don't visit lies unanswered at the end of every gallery audience and marketing strategy session. The most typical solution is something-for-everyone programming. The U.K. critics of Saatchi's new endeavour suggest that the layering of new art in old model terms, undermines the assertiveness of what this work -- the "shock art" of Damien Hirst, Tracey Emin et. al. - has come to represent. Therein lies the commonality with the Internet auction problem, "presence" is one of the key communions with the art



This commercial gallery - museum takes on the role of taste-maker.

The Saatchi Gallery has taken 40,000 sq.ft. at County Hall transforming the former GLC headquarters into a museum for new art. It is located on the South Bank, a centre for London culture and entertainment.

From their web site [www.saatchi-gallery.co.uk](http://www.saatchi-gallery.co.uk):  
"...Charles Saatchi will continue to curate and install many of the exhibitions, but outside curators will be invited to curate shows and to host touring programs from other museums."

object. We should know that , and that the virtual museum (as "mutation-solution") is a shadow of that experience, albeit useful for historians, scholars, students and people browsing, rather than paying magazine stand prices.

A Saatchi commentary by Adrian Searle from The Guardian, 14 April 2003: "I wanted to visit the place with something like an open mind, but it is impossible. Most of the work here, recent though it is, has too much history to be seen afresh, and the publicity, gossip and regurgitated profiles of the collector keep getting in the way. Now the Saatchi Gallery joins the ludicrous Salvador Dali Universe, an aquarium, a temporary exhibition dedicated to Madonna and a US chain hotel in [this] former seat of London's local government.

This is no longer the way - if ever it was - to display or contextualise either the art in Saatchi's collection or the artists whom his collection represents. ...It is not a gallery, but a trophy room." Perhaps Saatchi and cohorts wanted a trophy room, and inadvertently created the worst aspect of the museum by reinventing a flat tire. Searle concludes, "misinformative nonsense is matched by Saatchi's own skewed version of the world ... This is worse than patronising. It is embarrassing."  
Embarrassment and patronizing attitudes are no strangers to the gallery world, so the question is, will people come in large enough numbers to make the Saatchi Gallery a viable operation? The admission prices range from £5.00 to £8.50 per person. The accessibility of objects for sale on the Internet -- or notoriety in Saatchi's case -- is no guarantee of success.

Money will talk -- be loose in easy times -- and talk tough in hard times. In a recent Heffel Gallery online auction, a painting by Stanhope Alexander Forbes (British 1857 - 1947) sold for CAN \$8500 with spirited bidding, against a high estimate of CAN\$5000. This is not huge money,

but it went to a safe genre painting, like buying gold when the stock market wobbles. But each of the Heffel online auction pages has a footnote reminding us of record prices paid for objects online. This is a skewed promotion, aimed at enticing owners to part with their jewels, not to buyers who are always looking for a bargain.

Bargain hunting is a low risk game that can be played on and off-line. A perfect example is the same-named BBC television series Bargain Hunt. Two competing couples each get £200 and one hour to find bargains in a general antique-flea market. The purchase items go to an auction room in a week's time. The game objective is to make a profit. As auctioned objects fall below or exceed expectations, host David Dickinson's oft-repeated line is a variation on "it's a funny ol' business/game." More often than not, the experts are wrong. Anything can happen in the salesroom -- that's the entertainment value.

The gallery world is a few steps behind in entertainment value. Being "sensational" as Saatchi would or might wish to perpetuate -- will lose its flavour. And unless there is commitment to an on-going freak show of art, the Saatchi gallery may quickly lose its (perhaps already fading) relevance. Like the Heffel footnotes, galleries now place their visitor comfort amenities first and foremost: "don't be intimidated, this is just like a trip to Ikea."

Demise is easy to declare, even the thing to write. The San Francisco Chronicle recently informed us of the demise of the traditional recording studio because of portable digital technologies, the reversal of what happened in the Sotheby's case. The online art auction is not dead, nor is the gallery-exhibition enterprise. They just have to be smarter enterprises. But don't be surprised when the Saatchi collection comes on the market. (In December 1998, he culled 130 "lesser" works from his collection. The proceeds from the auction were to be used to create scholarship bursaries at four London art schools.) But it won't be sold online.

Where do artists fit into this scheme of things and these art world mutations? Perhaps they are the tasty bug morsels in a simian grooming process.

# UNIVERSAL MUSEUM

A version of this paper, *The Universal Museum*, was given at conference on *The Parthenon Marbles in view of the 2004 Olympiad*, sponsored by *The Economist* magazine Athens 12 March 2003

by William St Clair, University of Cambridge, England.

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William St Clair, Senior Research Fellow of Trinity College, University of Cambridge, England, is the author of *Lord Elgin and the Marbles* (Oxford University Press, 3rd revised edition, 1998). Until 1992 he was a senior official in the British Treasury with responsibility for management and standards in the British public service sector.

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The Acropolis,  
Athens, Greece.

Until 1998, those who favoured maintaining the present status of the parts of the ancient Parthenon that are at present in London took their political stance on two main points. First, that the Marbles were legally acquired by Lord Elgin; and second, that they had been well looked after while in London. Both these claims, of rescue and of stewardship, are essentially backward looking, historical claims open to be investigated, and against historical criteria, neither claim can be now sustained.

Elgin based his authority to remove the Marbles on 'firmans', or permissions, which

are of questionable legality under any system of law, since they were improperly induced by the payment of massive bribes - in one year alone the Ottoman military governor of the Acropolis received presents equivalent to thirty five times his annual salary. And in 1937 and 1938 the then trustees of the British Museum ceded control of the sculptures to outsiders who did irreparable damage to many of the sculptured surfaces by inducing the workmen to scrape them with metal tools and harsh abrasives in an attempt to make them appear more white. ('The Elgin Marbles: Questions of Stewardship and Accountability' in *International Journal of Cultural Property*, 1999. 2)

That episode was not only the worst failure of curatorship in the history of the British Museum. It was also a breach of trust, and one which continued for sixty years. During the whole of that period, the British Museum, both the employed directors and the appointed trustees, refused to tell the public, that is the true owners of the Marbles on whose behalf they are held in trust in the museum, the facts about what had happened. The directors, with the consent of the trustees, also

repeatedly broke their statutory obligations with regard to public records and freedom of information. More recently, they have broken public and private promises given to those who attended the 1999 conference.

As all archaeologists, historians, and art historians know, progress in understanding the ancient Hellenic past can proceed only as a result of careful attention to minute detail. Some of us have been privileged to hear the initial results of the researches of Professor Sarantis Symeonoglou in which he believes he has identified a number of the artists of the Parthenon frieze, whom he calls Master A, Master B, and Master C. He goes on to reconstruct how the artist in charge, that is Pheidias, is likely to have designed and allocated the composition and the carving, making use of the relative strengths of the artists, one in drapery, another in horses, another in faces and so on. Professor Symeonoglou's conclusions derive from many months of minute study of the surfaces of the slabs of the Parthenon frieze that are in Athens.



The Parthenon as it might have been.

I do not know whether his results would be confirmed if he were to make a similar study of the slabs that are at present in London. But two points are highly relevant. First, genuine research of the kind Professor Symeonoglou does can only be fully effective if all the surviving slabs can be seen together so that close comparisons can be made. Secondly, all research on the surfaces of the slabs at present in London has been compromised. Sheila Adam, the author of what is still, in other respects, the standard work, *The Technique of Greek Sculpture* (1966), was not told about the pre-war history

of the Marbles when she did her work in London. To her own surprise, she concluded that the artists of the Parthenon sculptures had smoothed off the marks of their chisels and other tools, something that other ancient artists had not done. In their desperation to keep their shameful secret, the British Museum authorities stood by and allowed a scholar to be misled and caused false information about ancient art to pass into circulation among archaeologists, art historians, and the public. For an institution one of whose primary roles is to facilitate research into the past, this is as serious a breach of trusteeship as you are likely to find in the history of the nationally owned museums of the United Kingdom.

In recent years, we have heard no more of careful stewardship. Instead the British Museum authorities have sought to find new political ground on which to take their stand. They now seek to revive the notion of a 'universal museum', in which all the arts of all the civilizations of the world can be seen together. In the British Museum, they say, you can see Greek art in context, alongside Egyptian, Assyrian, and Chinese art. To send back the Marbles to Greece, they say, would destroy this heritage.

The ideal of a universal museum was part of the aspiration of the European Enlightenment, carried into effect in many Western countries during the nineteenth century. The world's art, so the argument ran, should no longer be the private preserve of aristocracies. The general public too should be given some experience of the greatest artistic

achievements of the ancient and modern worlds, the originals of which were mostly in private palaces or in galleries in faraway countries. This was done, in the case of sculptures, by plaster casts, in the case of paintings by having professional artists make excellent copies. One of the first actions of the British government when the Parthenon marbles were bought by the British Parliament from Lord Elgin in 1816 was to send sets of casts to many of the cities of Europe, and other sets were later sent to North America and Australia.

The recent attempt by eighteen museums to claim to be 'universal museums' has nothing to do with the humanist ideals of the past. For a start, most of these museums are only interested in showing original pieces. Only a handful have even some antiquities from even some of the



The Parthenon today.

many civilizations that once existed. Even if you were to put all the collections of the eighteen together, they would still only represent a small and unrepresentative sample. And, as for this new idea of what constitutes context, it is hardly likely to appeal either to the mobile public who live in the developed west, or to the citizens of those countries who cannot afford to travel abroad. But, in any case, the idea that a museum in a northern country is the best context in which to appreciate an ancient monument such as the Parthenon is absurd. As a friend of mine from Eastern Europe said

when she heard this new line being offered on television by the previous director. Is he saying I cannot appreciate the Alhambra by going to Spain to look at it because there are no Greek temples nearby? Is he suggesting that parts of the Alhambra should be broken off and sent to museums round the world which have strong collections of Chinese art?

The published '[Declaration on the importance and value of universal museums](#)' deserves to be looked at closely. At first sight it seems to be saying little more than museums have a legitimate role, and so, of course, they have. We are all in favour of motherhood and apple pie. But, even before you read the additional remarks that some of the signatories made by way of commentary, the Declaration has some strange features.

The Declaration talks about 'the universal admiration for ancient civilizations [which is] so deeply rooted today.' Note the ritual repetition of the word 'universal' But can the authors of the Declaration really believe that those who visit museums all admire all the civilizations whose artefacts they see there? Do they really think we ought to admire the Assyrians or the Romans, and both the Athenians and the Spartans? Those of us who are interested in ancient civilisations do not leave our critical faculties at the museum doors. We do not go to gawp. The inclusion of this sentence, which has evidently survived unnoticed through various drafts, is an inadvertent giveaway of the real attitudes of the authors of the Declaration to the publics they profess to serve.

There are other oddities. Although claiming to be about universality, the only example mentioned in the Declaration is the art of ancient Greece. The declaration talks about 'the threat to the integrity of universal collections posed by demands for the restitution of objects to their

countries of origin.’ And sure enough, not long after we had press reports that the newly appointed director of the British Museum has declared that the Declaration applies to the Parthenon sculptures and that they ‘will never be returned to Greece.’ (*Sunday Telegraph*, London, 23 February 2003 page 7). So what we have here, under the rubric of ‘universal museum’, is an attempt by a number of museums to form an alliance, aimed at hanging together to preserve the *status quo*, with maybe the odd exception. Like most syndicates, the group of institutions who have put their name to the Declaration reveal themselves as representing the producer interest, in this case that of the museums as institutions with their own institutional interests, not the public interest.

I do not know the constitutional status of the eighteen museums and galleries that have signed the document. I believe the Getty is a private charitable foundation. The British Museum, however, is a public body, created by a statute of the British Parliament, under the care of appointed trustees, whose task is to look after the objects entrusted to their care by the British state in accordance with the statutes. Like all British public bodies, the British Museum is accountable to Parliament and to the British people. It may be that some of the seventeen other institutions have the right to enter into commitments to other bodies which bind the future status of the objects which they hold. But the British Museum does not have that right, neither the director nor the trustees. They are the creatures of their statute and cannot therefore bind the British Parliament never to amend their statute or alter the *status quo* in any way Parliament wants. In purporting to speak of behalf of the United Kingdom, the director is attempting to bind the sovereignty of the British Parliament.

In another published interview, the director again improperly implied that it was for the trustees to decide whether there should be any change in the status of objects entrusted to their care. ‘The BM’s trustees have made it perfectly clear that the Parthenon sculptures are an essential part of what the museum presents to the public.’ (*Art Newspaper*, (No 136 May 2003, page 18). This is an extraordinary presumption coming from a public body which is subject to the controls of British democratic institutions. It is both illegal and a new breach of trusteeship. And I would say to the representatives of the other museums that, if the British Museum purports to enter into agreements with you to preserve the *status quo*, you should pay no attention. The British Museum has no competence to enter into such agreements, and they would be entirely void.

The arguments from Greece for the return of those parts of the Parthenon that are at present abroad have also changed. The claim used to be couched in overtly national terms. ‘We are the Greeks, the Marbles are ours, give them back.’ But the present proposal by the Greek Government is not like that. It makes no claim for ownership. It avoids all questions about legality and past rights and wrongs, and is not concerned with such counterfactuals as to what might have happened to the Marbles if Elgin had not taken them. Instead, it is forward looking, considering what is best from the perspective of our generation. And, seen that way, the proposal rightly puts the needs of the monument and of visitors and scholars first, enabling the scattered fragments to be brought together and viewed and studied in the changing natural light for which they were designed.

Personally, I should like to build other features on to the Greek government proposal. There is no need, for example, for the return to be simply a transfer from one museum management to another. The two governments and parliaments have the opportunity to devise new forms of trusteeship which are tailor-made to the needs of the monument in the 21st century. A new trusteeship could, for example, lay specific duties on the trustees with regard to conservation, display, access, meeting the needs of scholars, consultation and accountability. Such a new form of trusteeship could, if it were thought appropriate, draw on expertise and resources from other countries besides Greece who share in the Hellenic heritage, including international organisations. That would be real universalism.

There would also be an opportunity for a wonderful piece of political theatre in which the only losers would be narrow nationalism and the narrow institutional self interest of one museum. Most European countries have a history of artistic plunder, both as plunderers and as plundered, including plunder by their own governments and citizens, and maybe even by curators. The return of the Marbles, if carefully conceived, would be a powerful symbol of all that is best in the classical and humanist tradition.

Meanwhile, as evidence about the wishes of citizens continues to mount, we can recall Pericles's words in which he contrasted his city with others where power was in the hands of the unelected few. 'We Athenians decide public questions for ourselves.' (Thucydides ii, xl, 1-4). It is not only the marble monument of the Parthenon which needs our care and protection today but our constitutional democracy.

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#### **Declaration on the importance and value of universal museums**

[www.british-museum.ac.uk/newsroom/current/universalmuseums.html](http://www.british-museum.ac.uk/newsroom/current/universalmuseums.html)

The international museum community shares the conviction that illegal traffic in archaeological, artistic, and ethnic objects must be firmly discouraged. We should, however, recognize that objects acquired in earlier times must be viewed in the light of different sensitivities and values, reflective of that earlier era. The objects and monumental works that were installed decades and even centuries ago in museums throughout Europe and America were acquired under conditions that are not comparable with current ones.

Over time, objects so acquired - whether by purchase, gift, or partage - have become part of the museums that have cared for them, and by extension part of the heritage of the nations which house them. Today we are especially sensitive to the subject of a work's original context, but we should not lose sight of the fact that museums too provide a valid and valuable context for objects that were long ago displaced from their original source.

The universal admiration for ancient civilizations would not be so deeply established today were it not for the influence exercised by the artifacts of these cultures, widely available to an international public in major museums. Indeed, the sculpture of classical Greece, to take but one example, is an excellent illustration of this point and of the importance of public collecting. The centuries-long history of appreciation of Greek art began in antiquity, was renewed in Renaissance Italy, and subsequently spread through the rest of Europe and to the Americas. Its accession into the collections of public



museums throughout the world marked the significance of Greek sculpture for mankind as a whole and its enduring value for the contemporary world. Moreover, the distinctly Greek aesthetic of these works appears all the more strongly as the result of their being seen and studied in direct proximity to products of other great civilizations.

Calls to repatriate objects that have belonged to museum collections for many years have become an important issue for museums. Although each case has to be judged individually, we should acknowledge that museums serve not just the citizens of one nation but the people of every nation. Museums are agents in the development of culture, whose mission is to foster knowledge by a continuous process of reinterpretation. Each object contributes to that process. To narrow the focus of museums whose collections are diverse and multifaceted would therefore be a disservice to all visitors.

Signed by the Directors of:

The Art Institute of Chicago  
Bavarian State Museum, Munich (Alte Pinakothek, Neue Pinakothek)  
State Museums, Berlin  
Cleveland Museum of Art  
J. Paul Getty Museum, Los Angeles  
Solomon R. Guggenheim Museum, New York  
Los Angeles County Museum of Art  
Louvre Museum, Paris  
The Metropolitan Museum of Art, New York  
The Museum of Fine Arts, Boston  
The Museum of Modern Art, New York  
Opificio delle Pietre Dure, Florence  
Philadelphia Museum of Art  
Prado Museum, Madrid  
Rijksmuseum, Amsterdam  
State Hermitage Museum, St. Petersburg  
Thyssen-Bornemisza Museum, Madrid  
Whitney Museum of American Art, New York  
The British Museum, London

# I N F O R M A T I O N

Exchange with the Arts Business Community  
Send your announcements to [editor@artsbusiness.com](mailto:editor@artsbusiness.com)

## THANK YOU - Information supplied

Where can one get bolts of heavy, quality, unprimed canvas at wholesale?  
Artist, Saanichton, B.C.

In response to your December, 2002 enquiry about bolts of canvas at wholesale prices, try contacting Vancouver Textiles Ltd. at  
Tel: (604) 278-7776 Email: [vantex@sprint.ca](mailto:vantex@sprint.ca)

## MAY 30/03 - CALL FOR ENTRIES, PUBLIC ART COMPETITION

The Regional Municipality of Waterloo is holding its second Public Art Competition. The location for art will be an outdoor installation at the new Child Care Centre in Cambridge. Artists who are residents of Ontario and Canadian Citizens or landed immigrants are invited to enter a two-stage competition.

The installed artwork is to be valued at \$50,000 including commission. Artists selected for the second stage of the competition will be provided detailed submission requirements, drawings and tours. These artists will be selected by a jury from among those submitting responses to this call for entry (first stage).

**To respond to this call** for entry and participate in this competition please submit your curriculum vitae/resume, 10 slides of your work printed with your name and slide number plus a list describing these slides, and a return, self addressed, stamped envelope to:

Ms. Kris Fletcher  
Director, Council & Administrative Services/Regional Clerk  
Regional Municipality of Waterloo  
2nd Floor, 150 Frederick Street  
Kitchener, ON N2G 4J3

Submissions for this first stage of the Competition are required by **May 30, 2003**. **Questions** should be directed to the coordinator - Doug Gilmore at (519) 575-4713 or [gdoug@region.waterloo.on.ca](mailto:gdoug@region.waterloo.on.ca)

## MAY 29, 2003 - WORLD TRADE CENTER SITE MEMORIAL COMPETITION

This is an open, international competition to select a design for the memorial at the World Trade Center site. Registration is required to participate in the competition. To learn about registration contact: Lower Manhattan Development Corporation, 1 Liberty Plaza 20th Floor, New York NY 10006 OR 212-962-2300 or [www.renewnyc.org](http://www.renewnyc.org)

### **MAY - JUNE/03 - Career Development Workshops 2003 Series**

[www.craft.on.ca](http://www.craft.on.ca)

The Career Development Workshops presented by the Ontario Crafts Council are designed to address the marketing needs of the emerging, mid-career and established artists, as well as students who want access to specific marketing tools, which will enable them to target both the Canadian and U.S contemporary fine craft market.

In May, The Ontario Crafts Council in partnership with FUSION: The Ontario Clay and Glass Association will present Photographing Your Work, a hand-on workshop that will take place at the FUSION Conference Ottawa 2003 held at the Carlton University, Ottawa on Friday, May 23 from 1:00-4:00 pm.

In today's highly competitive market, investing in good-quality images of your work is one of the best investments you can make in your career. Good-quality images are a vital part of any portfolio. Often, slides images are the determining factor of whether you get accepted to shows, receive grants and awards, or gain admission into educational programs.

Photographing Your Work offers a low cost and practical approach to obtaining great professionally shot images of your work by easily transforming your home or studio into a photography studio. The workshop is lead by Peter Hogan, former Sheridan College Photography Instructor, who will cover the challenges encountered while shooting ceramics and glass. We invite participants to bring in a sample of your work to discuss set-up and aspects to be considered when documenting your work.

Fee: \$40 OCC members, \$45 non-members

To register and/or for more information, please contact Esther Ahn at 416/925-4222 ext. 228 or at [eahn@craft.on.ca](mailto:eahn@craft.on.ca). Space is limited

### **MAY 30/03 - CURATOR OF CONTEMPORARY ART, ART GALLERY OF ONTARIO**

Contemporary art must challenge convention, and encourage us to think in new ways about the world in which we live. The Art Gallery of Ontario (AGO), one of North America's leading art museums, is seeking a knowledgeable, energetic, and entrepreneurial leader for its ambitious contemporary exhibition and acquisition programs, to be an advocate for artists, and a keen analyst of audience needs. In collaboration with a broad range of staff and stakeholders, you will encourage new thinking about collection building, exhibitions, research and publishing.

You bring a successful track record in galvanizing community interest in a museum setting, and achieving broadened contexts through which AGO's collections and exhibitions can be presented. In addition to an advanced degree in Art History or a related field, you have at least 5 years of relevant curatorial experience, and an outstanding record of scholarship and achievement in exhibition programming. Naturally, you possess a strategic understanding of the international contemporary art scene. An excellent management ability rounds out your profile.

Please reply in confidence, by May 30, 2003, to: Human Resources, Art Gallery of Ontario, 317 Dundas Street West, Toronto, Ontario, M5T 1G4. Fax: 416-979-6689. Email: Human\_Resources@ago.net

*The Art Gallery of Ontario is an Equal Opportunity Employer. We thank all applicants, but must advise that only those selected for interviews will be contacted.*

**MAY 24/03 - NOTICE OF ANTICIPATED LIMITED-DUTIES APPOINTMENTS, The University of Western Ontario, London, Ontario**

It is expected that the Department of Visual Arts will have Limited-Duties (Part-Time) vacancies in the following areas for the period September 1, 2003 - April 30, 2004:

VAS 020	- Foundations Studio
VAS 210	- Drawing/Painting
VAS 220	- Sculpture/Installation/Performance
VAS 236a/b	- Introduction to Printmaking
VAS 244a	- Introduction to Photography
VAS 250	- Introduction to Contemporary Media
VAH 258E	- Italian Renaissance
VAH 270E	- 19th Century
VAS 275b	- Art Now!
VAS 293	- Introduction to Gallery Practices
VAS 310	- Advanced Painting
VAH 393G	- Special Topics - Renaissance
VAG 456F	- Seminar in Renaissance

THESE COURSE OFFERINGS ARE TENTATIVE AND SUBJECT TO CHANGE DEPENDING ON BUDGET AND/OR ENROLMENT. INTERESTED APPLICANTS SHOULD IDENTIFY SKILLS IN AREAS OTHER THAN THESE OFFERINGS.

The calendar description of courses offered in our Department is available at [www.registrar.uwo.ca/ACCALS/2003/calendar.htm](http://www.registrar.uwo.ca/ACCALS/2003/calendar.htm)  
More information on the Department is available at [www.uwo.ca/visarts](http://www.uwo.ca/visarts)

Candidates with a PhD in hand for Art History vacancies will be strongly preferred; an MFA for studio vacancies is required; publications and university teaching will be strongly preferred. Rank and salary will be commensurate with previous performance, qualifications and experience in accordance with the Collective Agreement.

Candidates must apply using the application form available at either [www.uwo.ca/pvp/acad/parttime/app](http://www.uwo.ca/pvp/acad/parttime/app) or from the Department of Visual Arts, Phone: (519) 661-3440.

In addition, candidates should submit a curriculum vitae and evidence of successful teaching, together with the names of persons who could be contacted about their teaching experience and ability, to:

Professor Patrick Mahon, Chair, Department of Visual Arts  
The University of Western Ontario, London, Ontario N6A 5B7  
Phone: (519) 661-2111, ext. 86181; Fax (519) 661-2020 pmahon@uwo.ca

**Closing date for applications: May 24, 2003.**

Positions are subject to budgetary approval. In accordance with Canadian immigration requirements, this advertisement is directed to Canadian citizens and Permanent Residents. The University of Western Ontario is committed to employment equity, welcomes applications from all qualified women and men, including visible minorities, aboriginal people and persons with disabilities.

### **JUNE 6/03 - CALL FOR ARTISTS AND ART RETAILERS, YUKON BUYERS SHOW**

New trends in tourism have increased the demand for authentic traditional and contemporary art and crafts. The goal of the Yukon Buyer's Show (YBS) is to help build a prosperous and vibrant arts and crafts industry in the North. The show provides an opportunity for artists and retailers to network and establish business relationships.

Open only to retailers, the YBS gives them the chance to meet the home-based producers and artists in person. Retailers can source high quality northern-made products for their stores. For the artist, it's an opportunity to meet retailers in a professional and relaxed environment, while they establish new markets for their work. The 2003 Yukon Buyer's Show will feature a wonderful selection of art, crafts and giftware including: prints & reproductions, photography, art cards, hand-made paper, jewelry, soaps & scents, stained glass, traditional First Nations Arts & Crafts, wood work, pottery, clothing & fashion accessories, leather, knives, Northern books, specialty foods, Northern music and much more.

A professional trade show featuring exhibitors from all areas of the North. Retailers from Canada's Northern and Western provinces as well as those from Alaska and the Northwest US will be invited to attend. **Non-Yukon Applicants \$200 Yukon Applicants \$150\*** \* Artists can receive up to \$100.00 refund by participating in seminars.

Retailers interested in attending the YBS must register in advance. Registration forms are available from the Show Coordinator or at the Arts Section, Government of Yukon. Retailer Registration Deadline - **August 29th, 2003**

**Applications and further information:** [www.artsyukon.com](http://www.artsyukon.com)

Ruth McCullough, *Curator Arts Section, Cultural Services*, Tourism and Culture - Government of Yukon

**Phone:** (867) 667-5858 **Fax:** (867) 393-6456

**Email:** [ruth.mccullough@gov.yk.ca](mailto:ruth.mccullough@gov.yk.ca)

**SEPT. 30/03 - 2003 PUBLIC ART PROJECTS** The Florida Art In State Buildings Program administers the Florida Statute 255.043 (Chapter 95-235, Laws of Florida) that requires .5% of the total appropriation for construction of new state buildings, not to exceed \$100,000, be set aside for acquiring artwork for permanent display as part of the State of Florida's permanent art collection. The program at UCF is administered specifically by the Art Department and The College of Arts and Sciences, which oversee this State program by coordinating committees for each

art purchase for each new building. These small committees choose artwork by viewing slides from a selection of artists, according to the considerations of size, site, and media. Please take the time to submit the following materials as part of your submission to our database, which is used as a small pool from which to choose artists for these commissions - 1) A maximum of 20 slides (minimum 10), labeled chronologically with a dot in the lower left corner, 2) A corresponding slide identification sheet with title, size, medium, and date; 3) A brief statement of interest; 4) A current curriculum vitae; 5) An optional SASE for the eventual return of your slides. Mail Submissions to: Art In State Buildings Program, UCF Bldg. 51, VAB 117, 4000 Central Florida Blvd, Orlando FL 32816 or [www.cas.ucf.edu/art/state\\_buildings](http://www.cas.ucf.edu/art/state_buildings)

**May 31, 2003 - CALL FOR ENTRIES, OUTDOOR SCULPTURE SHOW**

Jul 2003-Jul 2004. Open to all professional artists and students. Work must be suitable for weather and interaction with public. Cash awards. Entry by slides. For more information contact: Creative Arts Guild, [www.creativeartsguild.org](http://www.creativeartsguild.org) or [director@creativeartsguild.org](mailto:director@creativeartsguild.org)

**SEPT. 22, 2003 - CALL FOR FIBER ART ENTRIES Art Museum in Prescott**

Arizona is inviting non-traditional fiber artists living or inspired by the American West to participate in the juried exhibition, Western Threads - Fiber Arts in the American West. No entry fee. Accepted artists may commission work. For more information, please contact: Deborah Reeder, Phippen Art Museum, 4701 Highway 89 North, Prescott AZ 86301 OR 928-778-1385 OR 928-778-4524(FAX) OR <http://www.phippenartmuseum.org/fiberarts.html> or [jjohnson@hippenartmuseum.org](mailto:jjohnson@hippenartmuseum.org)

**SEPT. 15/03 - TORONTO SCULPTURE GARDEN, CALL FOR SUBMISSIONS**

The Toronto Sculpture Garden, 115 King Street East, Toronto has been a leader in Canada in the commissioning of contemporary sculpture for outdoor sites since it opened in 1981. Located in an urban park in the downtown core, it serves as a testing ground for artists to experiment with public space and to address issues of urban context, materials and scale. There are two exhibitions per year, from May through September and from October through April. In the last decade, works have been commissioned from Micah Lexier, Tom Dean, Peter Bowyer, Millie Chen and Warren Quigley, James Carl, Liz Magor, Panya Clark Espinal, Kim Adams and Fastwurms. The current exhibition is by Ilan Sandler.

The TSG is a non-collecting institution that is unique in its partnership between the City of Toronto, which owns and operates the site as a city park, and the Louis L. Odette Family, benefactors who created the non-profit L.L.O. Sculpture Garden Foundation which funds and administers the exhibitions. Newly commissioned work becomes property of the artist and may be offered for sale after the conclusion of the exhibition.

The TSG's Art Advisory Board meets three times a year to review specific proposals. Preference is given to new work that responds to the site; only in exceptional cases will existing work be considered. The next

**deadline for proposals is September 15, 2003** for the next available exhibition period in Winter 2004. Subsequent proposal deadlines will be January 15, May 15 and September 15, 2004.

Submissions require:

**Drawing** showing the dimensions and materials proposed for the work and the location of the work on the site.

Brief statement of the **Theme**

**Budget** showing materials, installation/removal, transportation, and other critical costs

10-20 **slides or photographs** of relevant work

To request complete submission information, including fee structure and site map, contact: Rina Greer, Director, Toronto Sculpture Garden at [rcg@sympatico.ca](mailto:rcg@sympatico.ca)

# E N D N O T E S

## **The Magazine**

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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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