

*Challenging the Big Brand galleries :  
Towards an ecosystem of resistance ?*

# **Charles Saatchi: the hideousness of the art world**

Even a show-off like me finds this new, super-rich art-buying crowd vulgar and depressingly shallow

By Charles Saatchi in [guardian.co.uk](http://guardian.co.uk), Friday 2  
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Being an art buyer these days is comprehensively and indisputably vulgar. It is the sport of the Eurotrashy, Hedge-fundy, Hamptonites; of trendy oligarchs and oiligarchs; and of art dealers with masturbatory levels of self-regard. They were found nestling together in their super yachts in Venice for this year's spectacular art biennale. Venice is now firmly on the calendar of this new art world, alongside St Barts at Christmas and St Tropez in August, in a giddy round of glamour-filled socialising, from one swanky party to another.

Artistic credentials are au courant in the important business of being seen as cultured, elegant and, of course, stupendously rich.

Do any of these people actually enjoy looking at art? Or do they simply enjoy having easily recognised, big-brand name pictures, bought ostentatiously in auction rooms at eye-catching prices, to decorate their several homes, floating and otherwise, in an instant demonstration of drop-dead coolth and wealth. Their pleasure is to be found in having their lovely friends measuring the weight of their baubles, and being awestruck.

it is no surprise, then, that the success of the uber art dealers is based upon the mystical power that art now holds over the super-rich. The new collectors, some of whom have become billionaires many times over through their business nous, are reduced to jibbering gratitude by their art dealer or art adviser, who can help them appear refined, tasteful and hip, surrounded by their achingly cool masterpieces.

Not so long ago, I believed that anything that helped broaden interest in current art was to be welcomed; that only an elitist snob would want art to be confined to a worthy group of aficionados. But even a self-serving narcissistic showoff like me finds this new art world too toe-curling for comfort. In the fervour of peacock excess, it's not even considered necessary to waste one's time looking at the works on display. At the world's mega-art blowouts, it's only the pictures that end up as wallflowers.

“People confuse prices with quality, but if you’re knowledgeable and have a feeling for art, even in this crazy market, you can find great art that’s affordable”

By Iwan Wirth in Vogue

# *Towards an ecosystem of resistance ?*

1. Professionalisation

2. Closer cooperation across the « fences » :  
Galleries, artists, collectors, institutions, critics and  
the media

# *Towards an ecosystem of resistance ?*

## 1. Professionalisation :

“Dealing art has become an increasingly stressful profession over the last ten years -no matter how many fairs you attend, you still feel like you are not doing enough. You might have more successful sales, but there’s also much more competition, and collectors have many more options. Many Spanish collectors will now buy at a fair, even if a gallery in Spain has the same artist. 15 years ago, you could wait for people to come into the gallery, you had time to meet with artists and visit studios - now there is no time and it has become all about commerce.

There is a lot more stress in our professional lives.”

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## 1. Professionalisation :

- Gallerists' program @ de appel in the Netherlands
- <http://www.deappel.nl/info/46/>
- Better use of IT and internet : catalogues online, onlines sales (artsy.net;1stdibs;...), blinkvideo.de
- Languages :
- Opening hours :
- Crowdfunding : Italian Pavilion turns to “crowdfunding” to raise cash
- Communication (more targeted): museum acquisition, exhibitions

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## 2. Cooperation across the « fences »

reciprocal commitments are becoming too large and hunt for Very Bankable Artists by Mega-galleries is aggressive

- securization of the essential relationship between **the gallerist and the artist** :  
understanding of the LT nature of relationship (kendell geers), contract with mutual commitments, « transfer » indemnity, Hauser&Wirth internal organization around one artist,...

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### **Regulations on the Status and Transfer of Players by FIFA :**

#### **Article 20 Training compensation**

Training compensation shall be paid to a player's training club(s): (1) when a player signs his first contract as a professional and (2) each time a professional is transferred until the end of the season of his 23rd birthday. The obligation to pay training compensation arises whether the transfer takes place during or at the end of the player's contract. The provisions concerning training compensation are set out in Annexe 4 of these regulations.

#### **Article 21 Solidarity mechanism**

If a professional is transferred before the expiry of his contract, any club that has contributed to his education and training shall receive a proportion of the compensation paid to his former club (solidarity contribution). The provisions concerning solidarity contributions are set out in Annexe 5 of these regulations.

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## 2. Cooperation across the « fences »

### Between gallerists :

- creation of clusters to meet the « entertainment » need of the public and replicate the « art fair experience » :

Examples : Dr Fourquet, NY Lower East Side, Paris Belleville, Bruxelles Rue Dansaert,...etc

- open and active cooperation in the promotion of key artists :

Example : gallery exchange between Jocelyn Wolff in Paris and Labor in Mexico city, Bruxelles Cologne Contemporary,...

<http://www.bcccontemporaries.com/>

<http://www.labor.org.mx/>

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### Between public authorities and galleries :

- Latitude: Platform for Brazilian Galleries Abroad @ ARCOmadrid
- Kunstkoop in the Netherlands: credit buying for works of art under the price of 7000 euros
- BAM international visitors' program:

<http://www.bamart.be/en/news/detail/7242/0/0/1>

## Kunst kopen is geen kunst met de KunstKoop

Het kopen van beeldende kunst kan een hele stap zijn. Een schilderij, een sculptuur of een foto mag nog zo'n aantrekkingskracht uitoefenen, uiteindelijk is er altijd een laatste drempel: de prijs. De KunstKoop van het Mondriaan Fonds helpt u daarbij. Ziet u in een galerie een mooi schilderij, beeld of ander object, dan kunnen we helpen het tot uw eigendom te maken. Als u een renteloze lening afsluit via de KunstKoop betaalt u namelijk niet het totaalbedrag ineens, maar lost u af in maandelijkse termijnen gedurende drie jaar tijd.

- De regeling geldt voor kunstwerken (minimumprijs € 450, voor CJP'ers € 150) die gemaakt zijn ná 1945 door nog levende kunstenaars.
- De lening bedraagt maximaal € 7.000 per kunstwerk. Kost het kunstwerk meer, dan voldoet u het resterende bedrag zelf.
- De aanbetaling bedraagt minimaal 10% van de prijs, met een maximum van € 450. Voor werken met een kostprijs boven € 7.450 gelden hogere aanbetalingen.
- De looptijd van de lening is maximaal drie jaar. U kunt altijd zonder extra kosten vervroegd aflossen.
- U betaalt minimaal € 22,50 per maand aan aflossing.
- ABN AMRO bepaalt of de lening wordt toegekend. Toetsing en registratie van de lening bij het Bureau Kredietregistratie (BKR) in Tiel maken deel uit van de procedure.
- Kunst in oplage zoals zeefdrukken en litho's moet aan bij de galeriehouder bekende eisen voldoen.
- Twee grenzen kunt u niet overschrijden: de regeling is van toepassing voor particulieren in de leeftijd van 18-75 jaar.

Aan de KunstKoop doen zo'n 123 galeries mee, verspreid over het hele land. Er is dus altijd wel een galerie in de buurt waar u terecht kunt.

De galeries zijn door het Mondriaan Fonds geselecteerd op onder meer professionaliteit en de kwaliteit van hun tentoonstellingsprogramma.

## Hoe werkt de KunstKoop?

U besluit een kunstwerk te kopen in een galerie die deelneemt aan de KunstKoop. U sluit met de galeriehouder een koopovereenkomst en doet een aanbetaling. Daarna verzendt u het aanvraagformulier voor de lening naar ABN AMRO. Die bericht u of de lening wordt verstrekt. Als dit het geval is, ondertekent u het leencontract. ABN AMRO betaalt het totaalbedrag van de lening dan rechtstreeks aan de galerie. De rente van de lening wordt voor u door het Mondriaan Fonds aan ABN AMRO betaald.

### Maandelijkse lasten

In de onderstaande tabel vindt u een aantal voorbeelden van maandelijkse aflossingen. Wanneer u voor een andere looptijd kiest, kunt u het totaalbedrag van de lening delen door het aantal maanden dat uw lening loopt. De maandelijkse aflossing bedraagt minimaal € 22,50.

Aankoop bedrag	Bedrag lening	Maximale looptijd	Maandbedrag
450	405	18 mnd.	€ 22,50
500	450	20 mnd.	€ 22,50
750	675	30 mnd.	€ 22,50
1.000	900	36 mnd.	€ 25,00
3.000	2.700	36 mnd.	€ 75,00
4.000	3.600	36 mnd.	€ 100,00
4.500	4.050	36 mnd.	€ 112,50
5.500	5.050	36 mnd.	€ 140,28
7.250	6.800	36 mnd.	€ 188,89
9.000	7.000	36 mnd.	€ 194,44

## Mondriaan Fonds

De KunstKoop is een product van het Mondriaan Fonds, het landelijke stimuleringsfonds voor beeldende kunst en cultureel erfgoed. Het bevordert bijzondere en vernieuwende projecten en activiteiten van beeldend kunstenaars, bemiddelaars en instellingen die van belang zijn voor de beeldende kunst en cultureel erfgoed in Nederland. Het Mondriaan Fonds wil met de KunstKoop de particuliere kunstmarkt versterken en de verkoop van hoogwaardige hedendaagse beeldende kunst bevorderen.

### Meer weten?

Meer informatie kunt u verkrijgen bij de in deze folder vermelde galeries of op [www.dekunstkoop.nl](http://www.dekunstkoop.nl)

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## 2. Cooperation across the « fences »

### Between public authorities and galleries :

Since 2005, BAM organises an [international visitors programme](#) for the visual, audiovisual and media arts in Belgium. The programme includes invitations to about ten to fifteen curators per year. The aim of this programme is to (further) introduce international professionals to contemporary visual art in Belgium. Through these visits we also hope to strengthen the position of Belgian art and artists abroad.

Participants to the visitors programme in 2011:

[Victoria Noorthoorn, Biennale de Lyon 2011 \(Buenos Aires\)](#)

[Michelle Kasprzak, V2 Institute for the Unstable Media \(Rotterdam\)](#)[Alexandra Laudo, Fundació](#)

[Antoni Tàpies \(Barcelona\)](#)[Marina Kozul, 25 FPS International Experimental Film & Video](#)

[Festival \(Zagreb\)](#)[Adam Pugh, Aurora Festival \(Norwich\)](#)

[Solvita Krese, Latvian Centre for Contemporary Art \(Riga\)](#)

[Cuauhtémoc Medina & Katerina Gregos, Manifesta 9 \(Mexico, Brussels\)](#)

[Silke Opitz, freelance curator \(Weimar\)](#)

[An Paenhuysen, freelance curator \(Berlin\)](#)

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### Between gallerist and collectors:

-financing of art works' production: it is a key difference between the mega-galleries and the others and a key attraction element for artists

It must be done with a common interest and mutual advantages

Ex: art production co created by Perrotin

-support of public auction prices for gallery's artists:

Ex: Andrea Rosen gallery

-collectors should make the effort to support “resistance” galleries and institutions

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Dear Alain,

I hope you are well.

Remembering your interest in Elliott Hundley, and in case you were not already aware, there is a special free-standing bulletin board and collaged screen that is coming up tomorrow morning at Christie's.

The estimated is 50,000 to 70,000 GBP (\$79,300 - \$110,200). Generally speaking, we would estimate the price should be more in line with the low end of this estimate. We were happy to learn that the reserve has been lowered to be more in line with current retail prices for Elliott's sculptures, and therefore an opportunity to acquire an early significant sculpture. It clearly stands out as a fantastic heavily-worked sculpture, with all of the meticulous layering, and detail that is so signature of his practice.

We're always happy to let you know about this kind of opportunity, and certainly want you to have our opinion and advice about the price.

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Between media, critics, collectors, institutions and artists

Artinfo vs E-flux Journals

1. <http://www.e-flux.com/journals/>

2. The 50 Most Powerful Women in the New York Art World

10 Former Art Sensations That the Market Has Left Behind

8 Booths to Remember From Art Los Angeles Contemporary

Terrifying Taste: 21 Despots, Dictators, and Drug Lords, and the Art They Loved

YEAR IN REVIEW: A Look at 10 Controversies That Divided the Art World in 2012

20 Must-Watch Artist Documentaries, From Basquiat to Bas Jan Ader

24 Artists to Watch in 2013

From "Wall Street" to "Girls," 10 Examples of Pop Culture's Mixed-Up Take on Art

Oh Canada! 30 Promising Young Art World Stars From the Great White North

10 Top NYC Gallery Shows That Open This Week

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### Resistance institutions :

ICA in London, Witte de With in Rotterdam, de Appel in Amsterdam, Wiels in Bruxelles, New Museum in New York, Palais de Tokyo in Paris, Serpentine and Whitechapel in London, KW in Berlin, Maison Rouge in Paris, etc, etc...