Issue: The Global Art Industry

The Global Art Industry

By: Vickie Elmer
Is the market a bubble ready to pop?

Executive Summary

The market for artwork is a paradox: increasingly global and celebrity-driven, yet just as likely to take root in a New Orleans park or an online website as a high-end Manhattan gallery. Its products range from paintings and sculpture to prints, antique tea sets and furniture, even Banksy graffiti. It’s a major employer, accounting for more than 6 million jobs worldwide, and at its highest levels is driven by rich people getting richer: a mixture of supply and demand, greed, desire, and socializing, to the clink of Champagne flutes. The market has repeatedly set record prices, but experts warn it could be a bubble primed to pop. Yet online sales are growing, and investors are hunting for the next big thing, including African art. Among the issues under debate: Is the art market like the financial market? Does the art business reward artistic merit? Is globalization harming artists and the art market?

Overview

After majoring in English literature, Larry Gagosian started his career in the 1960s selling framed posters of ocean vistas in Los Angeles. “Schlock,” Gagosian described them recently. “I could have been selling anything; it could have been belt buckles. It was just something to sell.”

He graduated to promoting prints and higher quality work, and eventually some of the pictures were valued in the millions. His global art venture brings in an estimated $1 billion in annual revenue with a roster of artists that includes Pablo Picasso, Jeff Koons, Damien Hirst and Alberto Giacometti, plus a retail shop that sells Andy Warhol Campbell Soup candles for $60 apiece.

His 15 galleries in Europe and the United States and one in Hong Kong give him broad reach to sell art and promote his coterie of creators. He and other global gallery owners have set up shop in Hong Kong to capitalize on the growing wealth in China and to recruit local talent. And Gagosian’s galleries in Athens and Paris give him outlets to show works by artists who are represented by other galleries in New York.

In many ways, Gagosian’s empire demonstrates important trends in the art market. Artists and gallery owners have become celebrities, brands and big businesses. More people have invested in art in hopes that it will appreciate in value. Galleries, artists and collectors, following the lead of many businesses, have become more diverse and global, creating a host of opportunities and issues. Digital art and online galleries are growing rapidly, while small independent galleries and shops that have not adapted to the changes are dying.
Starting about 30 years ago, Chinese and Japanese artists began selling their work in galleries in Los Angeles, San Francisco and elsewhere. “Chinese contemporary art got very hot,” says John Zarobell, a University of San Francisco assistant professor writing a book on global art trends. “Then Indian and Russian art got hot. All these other artists were coming from all over the world and getting all the attention.” Galleries that once focused on local or regional artisans felt they needed to add international artists to appear cosmopolitan and stay competitive.

Free-trade agreements opened up opportunities to bring in affordable craft items and fine art made in Vietnam, China and elsewhere, but 30 percent of independent galleries and shops have closed because they could not get credit lines in the 2007–09 recession, says Wendy Rosen, who started the American Made Show, a trade exhibition for U.S. products, in Baltimore in 1981.

For all its reach and influence, Gagosian’s empire depends on market forces that mix the economics of supply and demand, greater disposable income among the world’s wealthiest individuals, greed, desire and the lubrication provided by parties serving French Champagne. “I believe in the popularizing of art. But when you get right down to it, it’s a bit of an elitist world,” Gagosian said.

Art flourishes when the rich get richer and when new museums, often funded by wealthy patrons, open in places like China, South America or Africa, Zarobell and other experts say. They seek profit and status as much or more than timely or beautiful pieces, and some seek to leave a legacy as art patrons who rank with famous collectors such as Peggy Guggenheim, whose modern art collection is housed in a Venice museum, or Charles Lang Freer, an industrialist whose huge collection of Asian art is now part of the Smithsonian Institution.

Art prices are particularly sensitive to the fortunes of the rich, researchers have found, although stock market valuations and economic cycles also affect prices.

An estimated $64 billion in art was sold in 2015, down about 7 percent from the previous year. The U.S. market, the world’s largest, continued to grow, but the art world is highly polarized. China ranks second in global art auction sales, and for a couple of years was the top market.

Some experts suggest that the art market valuation would be far larger if data could be gathered from all the independent sales, small artisan markets and tourist spots.

The global art market consists of paintings and sculpture, but also art prints, antique tea sets and furniture, quilts and fiber work, even graffiti by Banksy, the English street artist. This diversity creates several strata: artists selling monthly in a New Orleans park, weekend artisans who sell to DIY friends over local craft beer, major auction houses marketing trophy pieces, and small galleries in places like Buenos Aires, Beijing and Bangalore.

The art market has set record prices repeatedly in recent years, yet it may be a bubble starting to deflate—or burst—as China’s slow growth and global economic slowing quell the huge spike in prices.

Sales in London, which ranks as the world’s second largest art auction market after New York, were weak in December 2015, and buyers were more selective. And terrorism threats may deter buyers from attending European sales and major art events.

“The art market is overheated right now, and it could crash and then everyone could moan,” says Carolyn Edlund, an arts and business educator and founder of Artsy Shark, a blog that promotes artists and business skills and that will add an online art gallery this summer.

The global art market employs an estimated 6.7 million people at businesses ranging from major companies to small galleries, according to the Organisation for Economic Co-operation and Development.

The creative sector, which includes advertising, architecture and television as well as the visual arts, accounts for about 3 percent to 6 percent of total employment in many developed countries. In a few U.S. cities, such as San Francisco, Denver, Ann Arbor, Mich., and Washington, D.C., the creative economy represents one in seven jobs in 2013. (The creative economy includes software, television and film, music, publishing and advertising.) More Americans identify their primary job as artist than as lawyer, doctor, farmworker or police officer.
Arts a Major Supplier of Jobs

Global employment in the creative industry, 2013

Across the globe, the creative industry is a major employer, generating more than 29 million jobs in 2013. Visual arts and music were the two largest, while radio and gaming were the two smallest. The sector, which includes television and film, accounts for about 3 percent of gross domestic product in many developed countries.

Sotheby’s Institute of Art, which was founded by the art brokerage and has campuses in New York, Los Angeles and London, reported record numbers of students in its master’s programs in 2015, with enrollment up 10 percent worldwide over 2014. The institute debuted its first master’s program in Beijing with a Chinese university. These and other courses added at traditional universities may reflect employers’ demand for more business-savvy graduates to work in galleries and art centers.

Yet some experts believe there’s an oversupply of would-be artists in the United States and globally. “There are lots and lots of talented people out there who would like to be some kind of artist,” says Neil Alper, a Northeastern University associate professor of economics in Boston who studies artists’ labor markets. “The market is not big enough for them to become professional,” he says, so they try it for a while and move onto some other work.

There’s considerable regional variance in what sells at art auctions. Worldwide, about 37 percent of art offered by auction houses did not sell in 2014–15, up substantially in the last year, according to Artprice, which compiles data on pricing and art markets. The rate of unsold work varied by city, with 52 percent left unclaimed in Paris and only 11.7 percent in Hangzhou, one of China’s provincial capitals.

“In boom times only 10 percent didn’t sell,” but that spiked to around 60 percent of art objects and paintings during the recession, says Kathryn Graddy, an economics professor at Brandeis University in Waltham, Mass., who has studied art markets for 20 years. Thirty percent unsold is about average, she says.

What does sell increasingly goes to buyers who bid by phone or by proxy, since demand for high-end art comes from many countries. A Monet for sale by Sotheby’s of New York in 2004 received bids from five countries; by 2014 a different Monet got 19. “There is such intense demand for the very best and the rarest,” said Jay Vincze, head of impressionist art at Christie’s, the London-based auction house.

Pricing is complex and often opaque. “The auctions are still held very much the same way as they’ve always been,” says Graddy. For many years, auction houses have guaranteed sellers a price, and if the art piece fails to sell that high, the house makes up the difference. More recently they’ve brought in third parties to guarantee prices—and reap some of the potential gain if the piece fetches a high price.

Price guarantees always increase when the art market is hot, Graddy says, and she suspects it may moderate in the next few years.

Increasingly, distinct parts of the art world are diversifying and expanding into each other’s turfs. Art dealers hold auctions and galleries...
and curate museum-like exhibits. Auction houses such as Sotheby’s are dipping into private advisory services and sales and even exhibits of emerging talents as the number of online art companies and bidding platforms expands, wrote Ed Beardsley, managing director of Heritage Auctions’ fine and decorative arts section. Dallas-based Heritage, one of the largest online sellers of art, rang up around $357 million in 2014. Like many, it is chasing the stronger growth in online art sales.

“The rules are changing, and the online art market continues to force the new and old art worlds to adapt,” said Robert Read, head of art and private clients for Hiscox, a specialty insurer, in London.

As artists, dealers, museum curators and other participants in the global arts market ponder their next moves, here are the issues under consideration:

Weighing the Issues

Is the art market like the financial market?

Some buyers of fine art treat purchasing a painting like acquiring 1,000 shares of stock: This week they buy a blue chip, the product of a successful artist; next week they may invest in an initial public offering, a work by an emerging talent. Collectors may follow a number of art price indices and even may lease the equivalent of a safety deposit box—a “freeport,” which is basically a duty-free and tax-free secure warehouse for luxury goods—for their creative investments.

Yet some academics and art experts say comparing a van Gogh to Google shares overlooks giant differences in how the art and stock markets run.

Fine art is more like buying a beautiful mansion. “There are a limited number of these works of art, and an increasing number of very rich people who’d like to own them,” said Andrew Shirley, who compiles a luxury markets index for Knight Frank, a London-based property consultancy.

Art, along with New York or London apartments, is replacing gold as repositories for wealth, said Laurence D. Fink, CEO of the investment management firm BlackRock. Art has become “a serious asset class.”

Unlike the housing market, with its comparable properties, and the stock market, with its instant pricing and quarterly financial reports, the art market has fewer benchmarks and is far more difficult to track.

“You can’t just go on a Bloomberg,” says Read of Hiscox, referring to the ubiquitous financial terminal. “It’s much more opaque a market.”

It’s also far more difficult to resell a painting than a company’s shares. “Most contemporary art is highly illiquid: Most artists’ work is very hard to sell,” wrote Canice Prendergast, a University of Chicago economics professor. Art cannot be priced and marketed the same way as cars or homes because “artists make unique objects and their uniqueness may not appeal to everyone,” he wrote.

Yet some finance and art entrepreneurs have developed art mutual funds to pool wealthy individuals’ money and buy art that they expect to appreciate in value. Fine Art Fund Group in London offers a variety of investments with one- to 10-year maturities. Its “moderate success” stems from the dual focus on finances and artistic relevance, founder Philip Hoffman said. As long as such funds have a sufficiently long maturity, said Clare McAndrew, an economist who writes an annual report on the art market, they are “a valuable form of investment, or at the very least, a way to hold wealth with some security for the longer term.”

Some experts suggest shares in Sotheby’s serve as a proxy for investing in the overall art market. The auction house’s shares and profits, however, declined significantly in 2015 and early 2016, with a one-year return of negative 41.58 percent. Those who favor a different approach can consider shares of Etsy, a DIY and craft marketplace, or one of 17 other publicly traded art and auction companies in Skate’s Art Stocks Index.

For those who prefer to invest directly, there’s a robust market in more affordable art. Collectors often buy art because of its intrinsic or social value. Almost two-thirds of the contemporary art sold at auction in 2014–15 fetched $5,000 or less.

More than eight in 10 collectors buy art mostly for the emotional value, compared with 40 percent who are motivated by investment return.

Experts find a wide variety of returns on art, depending on what type or style of art they measure or what years are considered.

Combining all the research on the art market points to an average compound return on investment-grade art—works created by higher-end, better-known artists—held for between five and 10 years, of around 4 percent, or “considerably less than gold, wine and both public and private equity,” said Melanie Gerlis, author of “Art as an Investment.”

Other researchers found fine art sold at auction from 1957 to 2007 returned an average 3.97 percent annually in real U.S. dollars, about the same as corporate bonds. Oil paintings returned 4.63 percent annually, and pop art showed a much larger 10.37 percent annual gain.
Besides the chance that the art market will drop, a painting carries three big risks, Hiscox’s Read says. First, there’s the risk of loss from physical damage sustained while moving the painting or from a leaky roof (which accounts for about 75 percent of the claims Hiscox makes on art), or from theft (25 percent of claims). Second is the risk that a forger created your van Gogh. Third comes title risk: the possibility that the work was stolen or acquired unlawfully.

In 2015 thieves disabled alarms in a Madrid home and stole five paintings by Francis Bacon—the Irish-born artist who died in 1992—worth an estimated 30 million euros.

The art market is full of theft, forgeries and fraud, and sometimes it’s the art experts who are defrauding buyers, experts said. A well-known New York gallery, Knoedler & Co., sold more than 30 paintings over a 14-year period that turned out to be forged. The gallery represented them as a Jackson Pollock or a Mark Rothko; in fact, they were painted by a man living in Queens, N.Y. In February 2016 the gallery owners settled a fraud lawsuit that claimed they made $40 million in profits from the counterfeit pieces. The gallery said a dealer had duped it.

Art investments are relatively unregulated compared to financial securities, so it is hard to guard against fraud, forgery or rightful ownership issues. Also, art is often illiquid—difficult to sell quickly—and generally does not provide any steady income stream comparable to a stock dividend.

Some experts suggest the best approach for buyers is to purchase what they like, and hang it in their home or office. That works better than trying to turn art into an investment, Artsy Shark’s Edlund says: “It’s not like gold; you cannot turn it around tomorrow.”

Does the art business reward artistic merit?

South Korean artist Kim Il-tae spent many years devising a way to paint with gold—the 24-carat stuff, not bits of leaf that have been used as an accent for a long time. The son of an art teacher, he uses a method to preserve gold on canvas by adding 10 natural oils from Korean trees and “paints with a spoon and fork,” said gallery director U Yan Naing Win. His works were displayed in a Myanmar gallery through January 2016, priced at $1.1 million apiece.

Painting simple gold roses or horses that shine brightly, Kim has worked hard to differentiate himself from Western artists, and his work has landed in private collections and art auctions. He’s had shows in many Asian countries, and 45 pieces recently were introduced at the Saatchi Gallery in London—a possible indication of more success ahead.

Whether his gold paintings are an enduring success remains to be seen. Likewise, whether beauty is rewarded in the art market is less than clear—and by whose definition.

Graddy, the Brandeis economics professor, has watched the art market for more than 20 years and published many papers on it. She says “artistic merit is definitely rewarded”: “On average if you are a really talented artist and you persist, there will be a way that you will get noticed.”

Yet Graddy adds that artists and classes of art may fall out of favor. And the price a piece fetches at an auction or in a private sale is only one measure of a creative work’s worth, she says. Others may include how often the piece is mentioned in art history or text books, whether the artist has been collected by top museums—and even the attention an owner receives when others find out he has just paid $75 million for the piece.

As the art market grows more crowded and competitive, artists and galleries need a way to stand out. A beautifully done series of paintings could be overlooked or left hanging on a gallery’s walls if the artist doesn’t have a story, a strong brand or an important backer. An oversized reputation or memorable character also helps.

“Absolutely, I think it’s driven by personality … this personality cult,” says Edlund. Personality pushes both high art and items on Etsy, she says. As more art marketplaces set up online and new makers flood the market, personality becomes a huge competitive advantage.

Her view is confirmed by two finance professors, Luc Renneboog of the Netherland’s Tilburg University and Christopher Spaenjers of HEC Paris, who studied 1.1 million auction sales over 40 years. “Artist reputation, attribution, signs of authenticity … and the timing and location
of the sale are significantly correlated with price levels," they wrote.  

**Biggest-Selling Artists Do Princely**

**Top 10 Contemporary Artists by Auction Revenue, July 2014–June 2015**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Revenue (USD)</th>
</tr>
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<tbody>
<tr>
<td>Jean-Michel Basquiat</td>
<td>125,821,223</td>
</tr>
<tr>
<td>Christopher Wool</td>
<td>112,993,962</td>
</tr>
<tr>
<td>Jeff Koons</td>
<td>81,875,747</td>
</tr>
<tr>
<td>Peter Doig</td>
<td>66,291,922</td>
</tr>
<tr>
<td>Martin Kippenberger</td>
<td>65,203,894</td>
</tr>
<tr>
<td>Fanzi Zeng</td>
<td>35,264,485</td>
</tr>
<tr>
<td>Richard Prince</td>
<td>32,890,995</td>
</tr>
<tr>
<td>Xinjian Zhu</td>
<td>24,957,828</td>
</tr>
<tr>
<td>Keith Haring</td>
<td>24,561,428</td>
</tr>
<tr>
<td>Damien Hirst</td>
<td>22,752,223</td>
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</tbody>
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Note: "Contemporary" is defined as those artists born after 1945.


In 2015, 49,000 contemporary artists sold their work at auction, according to Artprice.com, but 10 artists dominated the market, accounting for 35 percent of revenue. The two leading artists were Jean-Michel Basquiat, an American neo-expressionist painter who died in 1988, and Christopher Wool, a painter and photographer. They have placed first and second for three consecutive years.

Their research found that pieces sold at Sotheby's and Christie's main offices fetch higher prices and that high-value works—the "masterpieces"—rise more in value than lesser-known work, but also are more likely to decline more when the economy cools.

"The art market increasingly resembles a winner-take-all market, where a large fraction of expenditures are concentrated on a small number of artists (and indeed galleries)," wrote Prendergast, the University of Chicago professor. "As a result, bad art by good artists likely sells for more than good art by unknown artists."

Celebrities who made their names as actors or musicians, from Johnny Depp to Lucy Liu to Pierce Brosnan, use their fame to sell their paintings. An art professor from San Francisco critiqued several—and largely panned their work.

The backing of a major gallery like Gagosian or Pace can boost art valuations through marketing, branding and in some cases calls to patrons who often purchase art without asking its price or knowing what the piece looks like.

Demand and star power matter as much for artists as actors, with success leading to more opportunities for success. Historic prices of an artist's work at auction are "significantly more influential in determining the artist's success than the quality of her work," two German professors, Ted Azarmi and Philipp Menny, wrote. Star artists, who represent 10 percent of a certain group tracked by ArtFacts.net, a data subscription service, account for 80 to 90 percent of art auction sales, they say.

Buying a trendy artist such as Andy Warhol gives "a relatively higher payoff," one that is external to the creative work. "In the early phase of an artist's popularity process, every buyer of art from that artist has an increasing marginal impact on that artist's popularity," Azarmi and Menny wrote. At some point, this tapers off.

Seeking the next big thing in art may take critics, collectors and curators to many places, some far off the beaten path. A curator and a museum president spent nine months visiting studios across the United States seeking inventive artists and undiscovered art. They visited 1,000 studios in 44 states, goat farms and more for Crystal Bridges Museum of American Art in Bentonville, Ark.
They ended up with work from 100 artists—perhaps the next Georgia O’Keeffe, they said. Crystal Bridges Museum, founded by a Walmart heir, said it will not comment on how the artists’ prices changed as a result of being selected for its 2015 exhibit.

Kim actually turned to gold as a medium in a desperate effort to stand out from other artists. “The future looked dire, and I had to come up with a really creative and original way to be able to make it in the tough art world,” he said. He even sold a building to buy more of the metal to place on a canvas, something critics initially branded as insane.

Is globalization harming artists and the art market?

A generation ago, artists in midsize U.S. cities sent their work to department stores and locally owned art galleries, many of them clustered in cities such as Chicago, Santa Fe, N.M., and San Francisco.

Today, department stores are in decline and the art market comes to every village and town, via online art sites and small artisan shops that sell imported gifts and art pieces from Asia, Africa and South America.

The United States is both the largest exporter of fine arts and the biggest importer, accounting for around 38 percent of all imports worldwide. That equals about $6 billion in imported fine art in 2010, the most recent year for which data are available. All around the world, countries import art, with a record $22.2 billion set in 2007 and $16.6 billion in imports in 2010, or almost four times the 1995 level.

Rosen, who started the American Made Show, has seen the effect of imports on her vendors, who are mainly artisans and artists. Her shows provide them with a venue for wholesale sales to gallery and shop owners.

“In the ’90s, everyone who did my show and only my show made a good living for the entire year,” Rosen says. “That’s not true anymore. Everyone’s scrambling.”

Artists’ studios that used to employ three or five workers to create jewelry or handmade leather items have shrunk after the recession and are back to the founders creating everything, she says.

One of Rosen’s friends, a jeweler, used to sell her pieces to a high-end department store and in trunk shows and at top art galleries, Rosen says. “Now she’s doing farmers markets…. The crash of 2008 did it,” she says. Small galleries lost their credit lines and could not carry the higher-priced inventories of locally produced jewelry or glass bowls.

Others thrive in a global art economy. For a small but growing number of artists and artist-entrepreneurs, a worldwide reach is a reality,
and is important to their brand. One is Takashi Murakami, whose company, KaiKai Kiki, employs more than 60 workers in New York and Tokyo. Murakami works in fine-art and commercial projects, partnering with Louis Vuitton and Kanye West, and brings together art and pop culture and business. His artwork is “distinctly Japanese” yet mixes international cultural themes and context so that consumers in many countries will buy it.

Globalization may benefit some artists and crowd out other locally based ones, and also steals business from local and regional art auction houses. For many years, Christie’s was the only art auction house with a continuous role in Dubai and elsewhere in the Middle East. That started changing in 2015, when Sotheby’s and Bonhams began to work with collectors and some contemporary Middle Eastern artists.

More galleries and museums are opening outposts in new countries, such as those of the Louvre and the Guggenheim in the United Arab Emirates. Based partly on the success of Art Basel, more art fairs are launching around the world, bringing in galleries and artists for a week or weekend of parties and sales. (See Short Article, “Art Basel’s Movable Feast Descends on Miami.”)

“There is an increase in the competition in the market,” said Lorenzo Rudolf, founder and director of Art Stage Singapore, an art fair established in 2011. He believes the growth in art fairs creates opportunities for emerging artists to connect with international art buyers.

Globalization and the growth of art fairs may create more opportunities for artists to sell their work, says Zarobell, the University of San Francisco professor. Yet “globalization can have very uneven effects,” depending on the region, the artists’ style and other factors, he says.

Rick Beerhorst and his wife, Brenda, have been working as artists in Grand Rapids, Mich., since the late 1980s. They live “as frugally as possible so we can be as active as possible in our studios,” says Rick Beerhorst, who paints women, his children and books and cityscapes. (His wife creates abstract paintings and hooked rugs.)

Because of online sites such as Etsy and Instagram, they have found buyers for their paintings and prints in the Netherlands, Australia and elsewhere. “It makes it easier to connect with people in other countries,” he says. Economic slowdowns are scary, but globalization does not feel threatening to the Beerhorsts or the artists they know, he adds.

Others see harsher effects. Globalization may make it harder for artists and patrons to find work that is authentic and rooted in cultural traditions and people.
promote colonialism and ageism, focusing on new and younger artists and excluding or marginalizing older artists and Egyptian gallery owners, a Fordham University anthropology professor wrote. In the Southwestern United States, Native American crafts sometimes are confused with—or must compete against—similar items imported from China or Vietnam. Shops do not always clearly mark the origin of the beaded pieces and pottery. In a few cases, FBI and other law enforcement officials have stepped in, charging two men from New Mexico in 2015 with importing jewelry made in the Philippines and passing it off as Native American, a violation of the Indian Arts and Crafts Act of 1990. One of them owned two jewelry and gift shops in Old Town Albuquerque.

A 2011 report by the Government Accountability Office (GAO), while unable to quantify the size or extent of such misrepresentation of Native American items, said that imitations may “significantly undercut” prices of authentic jewelry and artisan items.

From fiscal 2006 to 2010, some 649 complaints were brought against retailers and online sellers for allegedly selling imported flutes, jewelry and textiles and attempting to pass them off as Native American. About one-fourth of the complaints were found to have merit, according to the GAO report.

Some galleries or retailers remove the country-of-origin sticker on merchandise and “commit fraud,” Rosen says. Yet Americans value handmade, made-in-America items and also are “more suspicious than ever before,” she says.

In Canada, the art market runs “almost exclusively local,” and collectors “invest in their national identity when buying art,” according to a study by economists Douglas J. Hodgson and Aylin Seçkin. This means global gains do not drive its prices up much, they found.

This may be true in other countries as well. In fact, Olav Velthuis, a sociologist at the University of Amsterdam, and Stefano Baia Curioni, an associate professor of policy analysis at Bocconi University in Milan, questioned whether there really is such a thing as a global art market, aside from a sliver at the top. Working against globalization are barriers to entry, such as tariffs and taxes, and “taste is far from globalized,” they wrote in an article in The Art Newspaper based on their book “Cosmopolitan Canvases: The Globalization of Markets for Contemporary Art.”

They cited the work of Edward Hopper as an example. His paintings are known around the world, they wrote, but “the people who like his work enough to pay millions for it are almost exclusively American.” Likewise, much European art is difficult to sell in India.

Still, the “myth” of globalization continues, in part, because there is so much change going on in the art world, Velthuis and Baia wrote. “Global has a range of positive connotations, including glamour, success, adventure, recognition and open-mindedness,” while art dealers or collectors who focus on local artists may be seen as parochial, they said.

Background

An American Medici

Isabella Stewart Gardner was known as a provocateur who livened up parties and conversations, befriended many artists and creative people and bought their work.

Her rich collection of Italian and European art started with more conventional purchases of French landscapes, stained glass and tapestries for her home on Beacon Street in Boston around 1870.

When she inherited $2.75 million— the equivalent of about $73 million today—from her father’s estate in 1891, she began buying Old Masters and Italian artists—Rembrandt to Vermeer and Giotto—including a few that later were revealed to be forgeries.

Gardner was a 19th-century patron of artists, filling a role perfected about four centuries earlier in Florence, an Italian city that boasted 44 master gold- and silversmiths and 30 master painters. The city’s financiers and merchants became patrons, installing religious art in churches and chapels and then in public places and their homes. Members of the influential Medici family were great patrons of writers and artists, including Sandro Botticelli, whose lyrical paintings depicted both religious and mythological subjects.

Gardner considered buying a Botticelli when she was 54; a slim, elegant woman likely to wear clothing imported from Paris. She already championed a coterie of writers and artists, and frequently summered in Venice. In December 1894, she went to Paris, met the owner of Botticelli’s “The Death of Lucretia” and paid 3,000 pounds, or $15,000, for it—more than twice what she had paid for a Vermeer earlier. It was the first Botticelli to leave Europe for the United States, and greatly enhanced her collection of Old Masters.

As Gardner sought out higher quality art, she relied on the advice of a young Harvard graduate, Bernard Berenson. He would become an influential connoisseur of Italian Renaissance paintings, a famous art historian and a consultant to many major collectors. He published scholarly articles and volumes.
Isabella Steward Gardner in Venice in 1894. She assembled a collection of Old Masters that formed the basis of a Boston museum that bears her name. (Fine Art Images/Heritage Images/Getty Images)

“Now please be reasonable. You cannot buy all the masterpieces that come onto the market,” Berenson once wrote to Gardner. Many of her purchases were made years before others collected the artists, so prices were more modest. Gardner eventually built a museum on what was then the outskirts of Boston in Venetian style, using Old World materials and her distinct tastes. It was called Fenway Court, was open occasionally as a museum during her lifetime and now operates as the Isabella Stewart Gardner Museum.

Thus the system of patrons and artists stretched from Italy and France to New York and Boston, and extended on and off for generations.

In Renaissance Italy during the 15th century, as shipping and publishing took root, art transitioned from an adornment of the church and an aspect of worshipping God to something placed in private homes and businesses. It also evolved into a tradable commodity, and artists became free to move from city to city.

Artisans also made and sold silk and wool hangings, pottery pieces and silver candlesticks, serving trays and bowls. Often these were purchased by successful businessmen and rich noblemen in many nations, and used to adorn castles, estates and even palaces.

In the early- to mid-1900s, old Italian families hated to part with their paintings, so they often had a copy made “to serve as a permanent ‘stand in,’” Aline B. Saarinen, who served as associate art critic for The New York Times, wrote in her book “The Proud Possessors.” Some unwary buyers found that the originals never left the sellers’ homes, and the “switch and double-switch maneuvers” left the purchasers with a replica.

Charles Lang Freer owned a company that built railroad cars in Detroit in the late 1800s and early 1900s. He was a dainty man and an avid art collector—some from Europe and much Chinese and Japanese art, often pottery. He collected Asian art for two decades and also became enchanted with the art of James McNeill Whistler and Dwight Tryon, a New York painter and art professor at Smith College in Massachusetts. Tryon spent two years painting tranquil landscapes and seascapes in Freer’s home. Freer became his principal patron, and amassed 70 of his pieces as well as hundreds from Whistler.

Tryon spent 37 years teaching female artists at Smith, which persuaded Freer to leave a small portion of his collection to that college. Most of Freer’s collection was donated to the Smithsonian Institution to create the Freer Gallery of Art, which opened in 1923 with 9,000 pieces of Asian art.

Freer stood out as a collector of Asian art when most other wealthy individuals sought European art or American artists.

One of the best known was Peggy Guggenheim, who launched abstract expressionist Jackson Pollock’s career and spent much of her life supporting artists or in love with one.

Her uncle Solomon Guggenheim developed the New York City museum bearing his name that was designed by Frank Lloyd Wright. Her father died in the Titanic sinking, and her family earned their wealth from mining. She was portrayed in a documentary titled “Peggy Guggenheim: Art Addict.” And Derek Blasberg, writing in Vanity Fair, described her as both a “scandalous art world vixen and a forward thinker.” She married artist Max Ernst, lived in many cities and changed the course of art history.

After growing up in New York’s high society, Guggenheim moved to Paris in the 1920s and set about creating her own identity, which included championing artists, whom she saw as the world’s underdogs. She organized “31 Women,” a revolutionary all-female artists’ show, in 1943, including work by Mexican artist Frida Kahlo, American entertainer Gypsy Rose Lee and Guggenheim’s daughter. “She simply had a very modern approach to life,” said documentary director Lisa Immordino Vreeland.

She developed a unique personal style, wearing distinctive butterfly-shaped sunglasses and fur coats, many purchased second hand. Guggenheim lived along the Grand Canal in Venice, and her art collection still is housed near there.

“Herb & Dorothy”

By the 1950s, Americans were growing wealthier and buying art to hang over their sofas. Some of the art came from furniture stores and some from galleries. Two of the lesser-known, but highly prescient, collectors of the 1960s were Dorothy and Herb Vogel. She worked as
a research librarian in Brooklyn, N.Y. He was employed by the Postal Service; his salary was devoted to buying art. They bought what they liked and what they could carry home on the subway, including pieces by then-obscure Roy Lichtenstein and Richard Tuttle.

The Vogels were often early buyers of unknown artists, attending as many as 25 art events in a week. Over several decades they amassed almost 5,000 pieces. Art hung from the ceiling, and replaced almost all of their furniture except the kitchen table. "They were artists and the collection was their work of art," said artist Lucio Pozzi, who had 400 works in the Vogels’ collection.

By 1992, they had accumulated a huge collection valued at millions of dollars —and donated parts and sold others to the National Gallery of Art. They were vividly portrayed in a memorable 2008 documentary by director Megumi Sasaki, "Herb & Dorothy."

While the Vogels bought art on a modest budget, British advertising giant Charles Saatchi sought the very best work. He began collecting in 1969, a few years after the Vogels, and continued for decades, buying American and European contemporary artists such as Cindy Sherman. His former gallery assistant Ben Lewis described Saatchi as “impatient, controlling but also thoughtful towards his serfs. Like an emperor.” Lewis also called him visionary and bold, as he described the 1992 show Saatchi organized called Young British Artists. It fused “pop and conceptualism” and became a successful art movement.

In the 1990s, Saatchi could enhance an artist’s reputation merely by visiting their studio or show “in his preferred garb of dark suit and crumpled white shirt,” wrote journalist Elizabeth Day. “He was obsessed with seeking out the new, the exciting, the bold.” Norman Rosenthal, then the Royal Academy’s head of exhibitions, called Saatchi “a decisive figure in the history of British art of his time.”

The year 1989 is often viewed as the symbolic starting date of the global art market, as the Berlin Wall fell and the Paris biennial exhibition “Magiciens de la terre” opened. It brought together 50 artists from Asia, Africa and other “marginal” regions with 50 artists from the “center” to show a more inclusive world.

Yet inclusivity was far from the norm. Starting around 1995, African artists and critics began demanding greater representation at major European biennial festivals and fairs. “They lobbied Venice to make space available for African artists to exhibit…. They did this for a number of years,” says Cheryl Finley, an associate art professor at Cornell University. They made gradual inroads in gaining visibility where major collectors gathered to buy.

“Deceitful Criminal Scheme”

Behind the scenes, two art auction houses sought to dominate the art world. Christie’s and Sotheby’s secretly joined forces in the 1990s to set buyers’ premiums and stop offering incentives to sellers, among other tactics. Regulators began to investigate price fixing. Eventually, former Sotheby’s CEO Diana Brooks pleaded guilty and agreed to testify against her former boss, A. Alfred Taubman.

By 2001 Sotheby’s was ready to settle a class-action lawsuit charging that 130,000 buyers and sellers had suffered damages of $286 million because of the collusion. Taubman, an art collector who made his money developing shopping malls, had served as Sotheby’s chairman. He was sentenced to a year and a day in prison for his central role. “This was a deceitful criminal scheme whose object and purpose was illegal profit,” U.S. District Judge George Daniels said in sentencing Taubman. “Those who participated swindled an unsuspecting public.”

The billionaire continued to maintain his innocence, but he spent nine months in a Minnesota prison. “I had lost a chunk of my life, my good name and around 27 pounds,” Taubman said.

Years later, after he died, his family had Sotheby’s auction off much of his Impressionist and modern art—Pollock, Lichtenstein and Jasper Johns—in the fall of 2015.

Current Situation
Amid Change, Three Trends

The art market is growing in many directions and ways. Yet its growth could threaten some longtime players. Creative people are discovering they can paint on their iPad and make copies for a fraction of the price and time it used to take. Graffiti artists are discovering new ways to sell their work through online art galleries.

And the number of art fairs and biennials, the every-other-year art celebrations, seems to grow every year.

"Now it’s getting almost comic; new biennials announced all the time," says Zarobell, the University of San Francisco professor and a former museum curator.

With so much change and churn, a few things remain constant: Art forgeries and frauds continue apace. And artists continue to feel overlooked, underappreciated and undervalued.

Three major trends are shaping the global art market today:

Online Sales, Apps Growing Rapidly

At a silent auction in Detroit, donors registered online, and started bidding long before the fundraiser for the Belle Isle Aquarium welcomed its first guest in the fall of 2015. They received text-like notifications when they were outbid on an item, a digital nudge by the smartphone app to bid again.

They were in good company. A growing number of online sites and apps sell art or help organizations raise money by auctioning off art and tickets and weekends away.

Artsy, an online art gallery and auction site, joined forces with several galleries and held one auction with Sotheby’s in October 2015, and it also may threaten smaller auction houses and galleries. Paddle8, funded partly with investments by artist Damien Hirst and gallery owner David Zwirner, sells to new collectors by recruiting well-known fashion, entertainment and other taste makers to curate auctions. Fashion entrepreneur Andy Spade and entertainer Ellen DeGeneres both offered art, some of it from their collections, on Paddle8. The company’s sales doubled from 2014 to 2015.

Buying a Picasso without ever laying eyes on it sounds risky, yet a small but growing segment of art collectors prefer purchasing art online. Mirroring the earlier growth of online purchases of clothing, online art sales increased 24 percent in 2015, much faster than the overall art market.

Online Sales of Art Are Soaring

Global Online Art Sales, 2013–20

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Notes: Figures are based on publicly available sales data and do not include China or first-time online art buyers. Years after 2015 are projections.


The online art market in 2015 increased 24 percent from 2014, according to the London insurer Hiscox. It projects that growth rate will continue through 2020, bringing online sales to $9.59 billion. Rapidly growing online
Some 71 percent of collectors say they buy or sell art regularly on the basis of a digital image. And almost all buyers say they will buy the same amount of art or more online in the next year. About four in 10 buyers discover online platforms on social media, with Instagram and Facebook the leaders, according to Hiscox’s online art report. 71

“They can source them and compare pricing” on a tablet or smartphone app, says Joyce Creiger, a Boston-area art consultant for almost 40 years. Five years ago, Creiger started an online connection site for artists, patrons and designers and others called ArtSpecifier. “Mobile apps make it easier for people to find art more quickly,” she says.

That may be why Stockholms Auktionsverk, which some say is the world’s oldest auction house, sold itself in September 2014 to Lauritz.com, an online-only auctioneer with more than 1.2 million registered users. Since then, Lauritz has continued to add new auction sites by acquiring or starting them. Its earnings are projected to increase 20 percent to 40 percent in 2016. 72

A month later, eBay began auctions for high-end art and collectibles; its first one was hosted by New York’s Swann Auction Galleries, offering African-American art. 73

“We’re approaching a tipping point,” says Hiscox’s Read, who says that the art market will end up a mix of online and in-person buying.

**Diversity’s Increasingly Important to Museums, Collectors**

When Cornell professor Finley flew back from Dakar, Senegal, in May 2016 after a week at its biennial African art festival, she says she felt pleased to see curators from the Metropolitan Museum of Art and the Museum of Modern Art on the same plane. She thinks it may have been the first time officials from such major New York museums had attended.

At the biennial, she heard plenty of discussion about the effects of globalization on African artists and culture—and lots of collectors and dealers buying up and speculating on artists “who may be the next great thing.” Finley has researched African art for almost 20 years, and she says change truly is coming.

Decades after activists and others started pressuring for more diversity in museums and galleries, it may finally be happening. “People are trying to look at what they’re collecting and diversify their workforce,” Finley says.

Collectors and curators may look to East Africa to discover new talent. Prices have increased significantly, but they remain very affordable. 74

Overall global exports of art and antiques grew by more than 500 percent over the past 25 years, and the United States and the United Kingdom are the largest exporters (in part because of the major art auctions held in New York and London). 75

Chinese buyers have revved up art purchases, going from about 6 percent of all art purchased in 2009 to 19 percent by 2011. 76 The Chinese are importing more art from other countries, and imported almost twice as much art as it exported in 2010, the European Fine Art Foundation reported.

Increasingly, though, it’s difficult to identify the country of origin for artists and galleries. “Artists have two countries listed as their domicile, ‘a South African artist living in Belgium,’ ‘an American artist living in South Africa,’ ” says Zarobell.

Rajni Perera was born in Sri Lanka and raised in Toronto’s multicultural suburbs; she now lives in Toronto. Most of her paintings are sold outside Canada. “I’m making all my money in euros, dinar and U.S. dollars,” she said. “It’s so funny.” 77

Zarobell sees globalization as well established. “If a gallery is only showing artists from their own country, they’re looked at in a negative light,” he says.

Still, the art world remains male-dominated. Only around one in nine of the 100 most popular artists online are female. 78

Perhaps that explains the proliferation in 2016 of all-women art shows. Galleries are playing catch-up and sense opportunity “to cultivate a new market,” artist Barbara Kruger said. 79

**Artists’ Brands, Sales Keep Growing**

Artists today are expected to embrace business concepts and sell themselves and their work. They are a brand, the same as a drink, and may have to extend it.

“One of the most conspicuous things about today’s young creators is their tendency to construct a multiplicity of artistic identities,” essayist
and professor William Deresiewicz wrote. “You’re a musician and a photographer and a poet; a storyteller and a dancer and a designer—a multiplatform artist, in the term one sometimes sees. Which means that you haven’t got time for your 10,000 hours in any of your chosen media…. The point is versatility. Like any good business, you try to diversify.”

So Beerhorst, the Grand Rapids artist, has created book covers, commissioned portraits and large-scale paintings and installations for a local competition called ArtPrize, and the family tends a large organic garden and chickens.

Instead of relying on critics or experts, gatekeepers or curators, Deresiewicz wrote, artists or creators are in an age of customers, “the democratization of taste,” which has as its corollary “the democratization of creativity.” Everyone produces art, writing, music, photographs.

And everyone includes a lot of copycats and forgers, whether they work in China creating knockoff art on purses, or in Germany creating fake paintings that sell for millions. Art historian Susanna Partsch said the market for forged paintings has grown proportionally to the interest in art. The growth of art fairs and events has fed forgers worldwide, like the Queens copyist who supplied fake Rothkos and Pollocks to the Knoedler gallery.

Dating and attributing a painting is complex and may involve an array of tests, ranging from pigment analysis to X-rays and other information. “It’s the data in context that allows you to see the larger picture” of whether a painting is a fraud or authentic, said Jilleen Nadolny, a trained conservator in England.

Two-thirds of online art buyers said they were afraid of buying a fake or a work that is not as represented, the 2015 Hiscox report showed, and that number has increased in recent years.

So have the number of billionaires, some of whom invest in art, real or forged.

## Looking Ahead

### Digital Diversity

Vintage photos show the early days of hip-hop, at clubs and in black neighborhoods of New York City in the 1980s. Instead of collecting dust in a basement drawer, they are being digitized by the Smithsonian and soon will be available for anyone to see.

Even Old Masters may be digitized in coming years by museums and collectors. Renoirs and Monets will still be fine oil paintings, and yet they will be bought and sold based on their digital representations, says Read, the head of fine art for insurer Hiscox.

“People will grow much smarter on how they manage collections,” he says, with collection management software getting more powerful and easier to use. Social media and social sharing, for years a way to choose vacation lodging or restaurants, also become a taste maker for art, Read and others say.

About one fourth of online art bids were made on mobile devices in 2015, according to a Hiscox survey. Mobile represents 35 percent to 50 percent of the traffic to leading online art sites. This indicates more growth in mobile purchases in the future, Hiscox and others say.

“Mobile apps make it easier for people to find art more quickly,” says Creiger, the Boston-area consultant and former gallery owner.

In coming years, they also may find it quicker and easier to determine the value of the painting or art piece they are contemplating buying. A growing number of art database websites have opened up, and in coming years they may grow more sophisticated and easy to use.

China will continue to be an important art market, yet its share of the global market by 2030 will not change much from current levels, the investment bank Citi predicted in a report. This will lead to slower annual growth in the world art market in coming years.

Despite many international trends, Creiger and others expect businesses to buy local art to show pride in their city and its creativity. Sometimes it becomes hyper-local. Recently, Creiger helped a new hotel in the Back Bay section of Boston source decorative touches from “all artists within 10 blocks of the hotel.”

Rosen, who runs the American Made Show, sees boundaries disappearing in the art world, as what used to be considered craft now is labeled fine art, or not labeled at all. Creative cultures that used to be separated by age or generation now are more mixed up. “The judgmentalism is going,” she says. “People are more confident about their own judgment and what we should like.”

And artists and gallery owners in Africa, Asia and elsewhere will adopt their own ways of selling and promoting art that are not based on European traditions and norms, a movement that already is taking root. “How are we going to reinvent the biennial for Bangladesh?” asks Zarobell, the author and art professor.

“In the future, we believe the line between offline and online art markets will become increasingly blurred, as consumers come to expect the flexibility and convenience they get from a multi-channel art-buying experience,” Read wrote.

## About the Author

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Vickie Elmer works as a journalist and creativity and careers coach. Her articles have appeared in The Washington Post, Fortune and Crain’s Detroit Business. Her previous SAGE Business Researcher reports covered failure and women in leadership roles. She directs the Detroit-based nonprofit group Mint Artists Guild, which helps high school artists with business and entrepreneurial concepts and opportunities to sell their work. Elmer collects art mostly from art fairs, studio visits and the occasional charity auction, but has never bid on anything at Sotheby’s or Christie’s.

Chronology

1700s

*An international market forms.*

1730–1789 The global art market first stirs with the Dutch buying and selling Chinese artifacts in Europe and Southeast Asia. The Dutch would ship close to 42.5 million pieces of porcelain from China during this period.

1779 James Christie, founder of Christie’s in London, brokers the Houghton Hall art sale to Russian Empress Catherine the Great for a little above 40,500 pounds. Catherine bought artwork from other bankrupt European states and aristocrats as well.

1788 English art historian Michael Bryan handles the substantial Duke of Orleans sale that flooded the London art market with Old Master paintings. Bryan sold the French aristocrats’ collection to a duke, a marquess and an earl for 43,000 pounds.

1800s–1950s

*The United States becomes a player.*

1840–1900 Christie’s dominates as the premiere auction house in London, performing 92 percent of art transactions in England.

1886 The American Art Association (AAA) hosts the first exhibition of French Impressionist art in the United States; in 1887 Ernest Meissonier’s “Friedland, 1807” (a painting of a Napoleonic war battle) would fetch $66,000 at an AAA auction—the highest price paid at an American auction at that time.

1914 Art critic and dealer André Level organizes the sale of the La Peau de L’Ours art collection, dubbed the “first mutual fund in modern art,” generating sales of approximately 100,000 francs. Picasso’s “Saltimbanques” sells for 12,500 francs against an original purchase price of 1,000 francs.

1930–31 In the midst of the Great Depression, U.S. Treasury Secretary Andrew Mellon purchases Raphael’s “Alba Madonna” from the Hermitage museum in Russia for $1,166,400—the highest price paid for a painting at the time. The sale was a part of official Soviet Union export policy to raise cash.

1935 Works Progress Administration (WPA) is founded. More than 225,000 pieces of art were created under the program, and well-known artists such as Jackson Pollock and Mark Rothko got their start with the WPA.

1946–47 American auction house Parke-Bernet outperforms Sotheby’s in sales.

1980s–Present

*Asia emerges, scandals engulf market.*

1980s–90s Fueled by a strong yen and aggressive Japanese buyers, the art market reaches record prices, with Van Gogh’s “Sunflowers” fetching $39.9 million at auction from Yasuda Fire and Marine Insurance Co. in 1987. The bubble later pops when Japan’s economy tanks.

1995 Due to a slump in the art market, auction houses Christie’s and Sotheby’s announce a fixed, non-negotiable commission on sales prices. The arrangement later triggered allegations of collusion that were settled for $512 million in damages.

2000 Sotheby’s pleads guilty in price-fixing scandal. Sotheby’s and Christie’s agreed to pay a combined $512 million in civil settlement claims to art buyers and sellers who felt cheated.

2007 Global art market revenue reaches a record 48 billion euros, the European Fine Art Foundation reports.

2009 Hotel Drouot, France’s oldest and most profitable auction house, comes under investigation for criminal association and art trafficking. The auction house denied wrongdoing but made changes to the way it does business.

2010 China emerges as the global leader in fine art sales, representing 33 percent of the marketplace; seven Chinese companies are ranked in the top 10 list of auctioneers and four Chinese artists are in the list of top 10 for auction revenue.
2014 United States posts best auction total in history with fine-art revenue of $4.88 billion.

2015 After 11½ minutes of tense bidding, Picasso’s “Les femmes d’Alger” sells for a record $179 million—including commission and taxes—at a Christie’s auction in New York. It was one of three pieces that fetched more than $100 million before the market slowed in the fall.

By Rivan Stinson

Resources

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Jones, Susan, “Artists’ low income and status are international issues,” The Guardian, Jan. 12, 2015, http://tinyurl.com/vfdxvm. Even in countries with strong subsidies and grants for artists, creatives’ earnings are low—and in Canada, only 43 percent of artists made money from their studio practice.


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The Next Step

Art Marketing and Branding


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Artists and Collectors

Furness, Hannah, “Art world is ‘hotbed’ of corruption, collector claims,” The Telegraph (U.K.), June 2, 2016, http://tinyurl.com/z6zlj4d. British curator and commentator Kenny Schachter says the art world is immersed in secretive dealings and greed that has led to money laundering.

Grant, Daniel, “Artists Find Reason to Buy Back Their Own Work,” The Huffington Post, May 16, 2016, http://tinyurl.com/gomruv. Some well-known and wealthy artists are bidding against collectors at auctions for their own works, often to deal them elsewhere or to protect their markets by buying pieces that otherwise might not sell.

Hube, Karen, “How Art Can Blow Apart Your Estate,” Barron’s, June 18, 2016, http://tinyurl.com/z4rwxz. The IRS is scrutinizing appraisals of artworks above $50,000 and often demanding adjustments in value that lead to unexpectedly large tax bills for collectors.

Digital Art/Online Galleries


Smith, Russell C., and Michael Foster, “Talking With a Top Curator at Amazon Art, on the Fine Art of Reinventing Art Buying,” The Huffington Post, March 31, 2016, http://tinyurl.com/z7jo9mx. The senior manager of business development for Amazon’s art-sales venture discusses how she is trying to reach a wider audience.


Forgeries and Fraud

Neuendorf, Henri, “Can DNA Verification End Art Forgery Forever?” Artnet News, Oct. 12, 2015, http://tinyurl.com/qvaseo8. In a study that several prominent artists have supported, researchers at the University of Albany and fine-art insurer ARIS have developed technology that could provide artworks with a unique synthetic DNA tag to verify their authenticity.
Successful forgers not only have been able to create convincing fake works but also to understand how to corrupt the methods that the art world uses to determine authenticity.

Organizations

Art Dealers Association of America
205 Lexington Ave., Suite #901, New York, NY 10016
212-488-5550
http://www.artdealers.org/
Membership organization for fine-art galleries to promote scholarship and ethical practices; also seeks to help law enforcement track forged artworks.

Arts Management Network
Bauhausstr. 7c, 99423, Weimar, Germany
+49 (0) 3643 7402612
http://www.artsmanagement.net/
International organization that shares information, education and book directories on arts and business topics.

The Association for Cultural Economics International
c/o Juan Prieto-Rodríguez, executive secretary-treasurer, Department of Economics, Facultad de Economía, Universidad de Oviedo
Avenida del Cristo s/n, 33006 Oviedo, Spain
+34- 985103768
http://www.culturaleconomics.org/index.html
Scientific organization with members from academia, foundations and arts organizations who study economic aspects of the arts and culture. Also sponsors the Journal of Cultural Economics, which publishes research and academic papers and studies.

General Services Administration Fine Arts Home
Art in Architecture and Fine Arts; U.S. General Services Administration, Public Buildings Service; Design and Development, Office of the
Chief Architect
1800 F St., N.W., Suite 5400, Washington, DC 20405
http://www.gsa.gov/fa/#/about-the-collection
Searchable index of paintings, sculpture and other creative work owned by the federal government. Items date from 1850s to the present and are on loan to museums, courthouses or in government buildings.

International Art Alliance
2840 West Bay Drive, # 250, Belleair Bluffs, FL 33770
514-935-1228
http://www.thegreenhousesite.com/website_links.html
Publisher of directory of corporate art collections and related information on businesses buying art, photography and other creative work.

International Foundation for Art Research
500 Fifth Ave., Suite 935, New York, NY 10110
212-391-6234
https://www.ifar.org/collectors_corner.php
A nonprofit, member-based research organization on art law, authentication, collectors’ rights and more, with a journal and programs for collectors, including roundtables.

National Endowment for the Arts
400 7th St., S.W., Washington DC 20506
202-682-5400
https://www.arts.gov/about-nea
Federal agency that supports arts education and programming with data, grants, achievement awards; also publishes a variety of reports.

Working Artists and the Greater Economy (W.A.G.E.)
Brooklyn, NY
http://www.wageforwork.com/
Activist group pressing nonprofit art museums and organizations to pay artists for their work, and for agreeing to exhibit or speak.

Notes

[31] Renneboog and Spaenjers, op. cit.
[37] Ibid.
[57] Ibid.


[76] Ibid.


