



# A DAY IN THE ARTS

## Making art accessible to all

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## HOW TO BECOME A COLLECTOR OF CONTEMPORARY ART

### TIPS FOR BUILDING AN EMERGING ART COLLECTION AS A SAVVY ART BUYER

By Petra Royale

You don't need to be in a major metropolitan area to have heard of the trend of artist-run galleries and new collectors popping up in the most unexpected places. Whether you feel the process of buying art is heady and mysterious, or you just don't know how to go about buying emerging art, this overview will clear up any misconceptions and provide you with art-buying etiquette.

First, the reasons behind collecting "emerging" art, (that is, new, not yet well known and sometimes local art). There are many reasons that drive people to collect or invest in emerging art. Of them, affordability, instantaneous attraction, and savvy investments (i.e. buying before the artist can demand higher prices) top the list.

For the purpose of this primer, the focus is on buying for the first two reasons, assuming you are a new buyer. Keep in mind that these reasons are very different from major art investments on a larger scale that take place in auc-

tion houses like Sotheby's or Christie's, and actually are inclusive to a larger, more diverse audience base with a large buying range and are less complex.

#### New Art, New Audience, New Economy

The audience that typically collects new or emerging artists is of all age ranges and economic makeup. This is because one can pick up a painting for \$50-\$2,500, a drawing from \$20-\$2,000, or even a sculpture in the same dollar range, which covers a rather wide margin of economic power. This level of flexibility makes the possibility of becoming an art buyer more feasible and approachable for almost anyone, as well as a lot more spontaneous.

As a first-time art buyer or collector in the emerging art world, if you are buying for attraction, pleasure, décor, (or any reason that does not suppose or bet on the growth pattern of a certain artist), it's a good idea to scope out

Always wanted to be an art collector but never been quite sure how to go about it? New, contemporary, and local can be the best bet for the new collector.

### WORD OF THE DAY

#### TRIPTYCH

A painting or carving that has three side-by-side parts, panels, or canvases.



1886 self-portrait

"I waited for the idea to consolidate, for the grouping and composition of themes to settle themselves in my brain. When I felt I held enough cards I determined to pass to action, and did so."

-Claude Monet

## ART AEROBICS

Practice you drawing skills

Make a clay or Play-Doh model of your favorite coffee cup. Five minutes. 🎨

local galleries which host a large range of esthetics. Most cities host art walks or a once a month event where all galleries stay open late which provides a good time to become familiar with what type of galleries and work are available. Since most galleries have websites with images and an exhibition archive, a small amount of research can help you see what galleries exhibit art you would be interested in.

**Best Etiquette: You, the Gallerist, and the Artist**

If you attend an opening and find a piece you are interested in purchasing, rather than blatantly asking the gallerist for the price, which could lead to an awkward situation, look (or ask) for the price list which should be highly visible at the front desk or very obviously attached to a wall.

If you are certain that you want to purchase a particular piece, find the gallerist and close the deal with them verbally. Though it's not the end of the world, its in bad taste to ask the exhibiting artist about pricing and buying unless you know them personally. Keep in mind that the gallery puts forth a great deal of work and expense to exhibit the work of artists and it's the gallery that handles the buying process, not the artist.

### **Forget Bargaining, Creative Buying is the Solution**

Finally, a smaller gallery that works with emerging or new artists is a situation where it's truly in bad taste to try and "bargain" for a lower price, and you most definitely will receive a bad reception for such tactics. However, most galleries absolutely welcome payment plans if the piece you desire is just outside a one-time purchase for you economically.

Ask to put a deposit down on the piece anywhere from a quarter to one-half of the selling price with the understanding that you will pay the remainder within thirty days (or the negotiated timeframe) at which time you can pick up the piece. Remember, if you buy a piece out right, that in most usual cases you will take the piece home at the conclusion of the exhibition, not on the spot. Welcome to the exciting world of collecting emerging art! 🐼

## **BLOG WATCH DIFFERENT STROKES FOR DIFFERENT FOLKS**

**A**rtist Karin Jurick hosts a delightful blog called **Different Strokes for Different Folks**. Each month she posts a photo and then invites artists from all over and of all skill levels to create art based on that photo. The artists then post the work to the site and you can see how everyone interprets the photo in their own way. This month's photo is below. If you would like to participate, create your work, using all or



part of the photo for inspiration, and then visit Different Strokes for instructions. You won't win millions of dollars but you will have fun and learn a lot along the way! Entries are due by April 1, 2009.

<http://differentstrokesfromdifferentfolks.blogspot.com/>

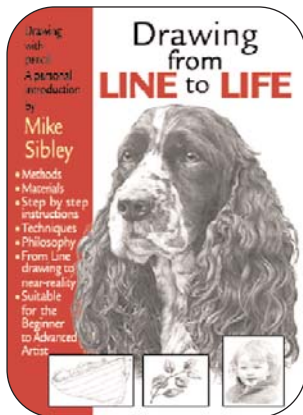


## ART NEWS

### DRAWING FROM LINE TO LIFE

Artist **Mike Sibley**, author of **Drawing from Line to Life**, will be conducting an on-line drawing class at [www.drawspace.com](http://www.drawspace.com).

According to the information provided, You will be taken step-by-step through the fundamental drawing techniques - each technique leading naturally to the next. Using a series of drawing exercises, you'll learn not only the 'How' but also the more important 'Why', which Mike will explain in depth. This course can even be under-



taken by absolute beginners, although some prior knowledge of the basics might be helpful. You need to devote a minimum of four to six hours per week, and possibly more in the final two weeks. The course starts April 22 and the price is \$300 per per-

son. For a course outline and other information, visit <http://tinyurl.com/dfgg3f>

### DRAWING TUTORIALS

Sibley also has several well-done drawing tutorials available on his own site. Visit <http://tinyurl.com/dysgmu> to learn more.

### SAINT LOUIS ART MUSEUM

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Winslow Homer, American, 1836–1910; “Perils of the Sea”, 1888, printed before 1900; etching; plate 15 3/16 x 20 13/16 inches, sheet: 20 3/16 x 24 1/4 inches; Saint Louis Art Museum, Museum Purchase 37:2005

### The Saint Louis Art Museum

announces the April 10 opening of *Recent Acquisitions in Prints and Photographs*, a selection of the finest works on paper that have been acquired by the Museum in the last five years.

The prints on display reveal evolving approaches to the human figure and to storytelling that took place between the 16th and 19th centuries in Europe and America. Photography from the 20th century engages the subjects of architecture and portraiture in such diverse coun-

tries as China and Mali.

Highlights of this exhibition include Jan Muller's monumental engraving, *The Apotheosis of the Arts*, Philibert-Louis Debucourt's multiple-plate color etching, *The Palais Royal Gallery's Walk*, and Robert Mapplethorpe's elegant floral study, *Mum*. *Recent Acquisitions in Prints and Photographs* will also display the 1888 *Perils of the Sea*, the first etching by Winslow Homer to enter the Museum's collection.

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Odilon Redon (1840-1916), "De Boeddha", ca. 1904, Van Gogh Museum, Amsterdam

### VAN GOGH MUSEUM MASTERPIECES

From 10 April to 20 September 2009 the exhibition *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger collection* will be on show in the **Van Gogh Museum**. Over the period 1892 to 1908 the Amsterdam insurance banker Andries Bonger (1861-1936) assembled a collection of some 250 works of art, many of which were by his friends Odilon Redon (1840-1916) and Emile Bernard (1868-1941). A large part of his painstakingly assembled collection of modern French art was acquired in 1996 by the Dutch State and housed in the Van Gogh

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Museum. Eighty works, including paintings, drawings, pastels, prints and pieces of embroidery by Redon and Bernard, offer an insight into the progressive taste of Andries Bonger.

### MUSEUM TOUR OF PORTUGAL

The **New Britain Museum of American Art** has arranged a group trip for docents, members and friends of the museum to the "Land of the Ancient Navigators," the beautiful country of Portugal. We will see the art and architecture in the museums and gardens located in and around the ancient city of "Lisbon," the old university town of "Coimbra" and the vibrant and cosmopolitan, baroque architectural city of "Porto" located on the Douro River.

This "The Arts in Portugal" art intensive tour will include: the Tile Museum, Calouste Gulbenkian Museum plus Art Modern Center with its Panoramic View of Eduardo VII Park, Museu do Chiado, the Decorative Art Museum and the National Museum of Ancient Art in Lisbon. For more information, contact Contact Joani Olsen or Bill Kenney at TravellBuilders International, LLC at [olsenmktg@msn.com](mailto:olsenmktg@msn.com)

### NC ARTISTS EXHIBITION

When the 31st annual **North Carolina Artists Exhibition** opened this month in the **Progress Energy Center for the Performing**

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**Arts** in downtown Raleigh, NC, an oil painting by Chapel Hill artist **Kimberly Alvis** was among the works carefully selected for the show by Nasher Museum of Art director Kimberly Rorschach, Ph.D., who served as juror.

Alvis' accepted work, entitled "Boys Snorkeling", below, is 38hx41w oil on linen painting that the artist created in St. Thomas. The two children in the painting are her sons. "I frequently use my kids as objects for paintings, but I always try to catch them unawares," she noted.

Kimberly Alvis works primarily in oil on linen or panel, creating portraits, landscapes, figures in landscapes, still-lives and nudes that Somerhill Gallery director Joseph Rowand refers to as "her own fresh masterpieces." 🐦



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