

WINTERGAL COLLECTORS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

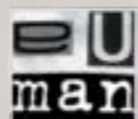


Art Fairs

Sometimes I find
a place to sleep

But I never dream

UNIVERSAL COLOURS



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Cover:
Tapio Haapala

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After a much needed wonderful vacation, that I have been advised to take by my dear Friend Thanos Kalamidas, I am back full of inspiration and enthusiasm. Yes, it is autumn again and autumn in the Nordics means full gray skies and rain. But don't worry, I had great time with my family, and we did absolutely enjoy it.

I am back doing what should be done, contacting people for new projects, planning with our board a lot of new things; including our large-scale project, the International Art colony.

This project will become annual, or at least that's what we hope for. It will gather a lot of artists every year; they will be for a week or so all the time, all together in one place. A colony and what colony means.

Yes we did get a negative answer from one body that would fund this project, but this does not stop us of implementing the project, since we have CAISA, the international Cultural Centre with us; and we do have done more than one application asking funds for this project.

As a matter of fact, we are depending a lot to this project. You can say that it is the life project for the EU-MAN. It will inspire a lot of Finns, Nordic Countries and other Europeans to attend, simply because it is interactive project.

Personally I insist to go forward with this, because as I can see, we will all benefit out of it. But let's see what and how we can implement it. I am full of hope and good expectations from this project.

What else we have. Oh yes, we are invited to participate to the 8th edition to the art book fair which will take place from the 18th to

the 21st of September in Bologna, Italy. This is a great opportunity for both of us - the Artlebro and the Universal Colours - because we will spread over 2500 copies of the magazine all around Europe and the rest of the world.

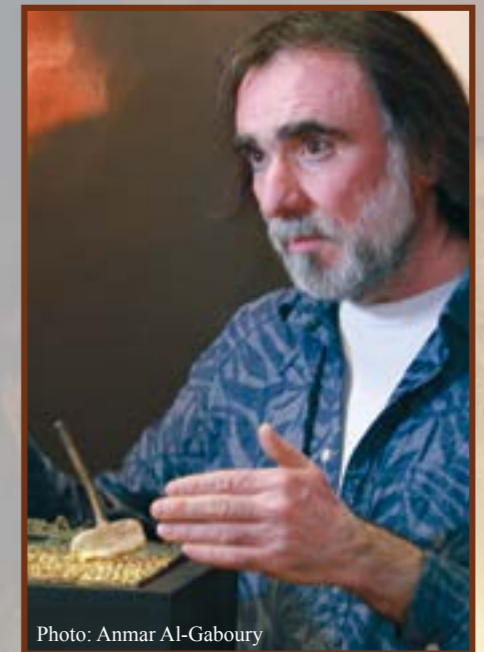


Photo: Anmar Al-Gaboury

And is also very good for the Universal Colours, the minimum we have spread every time we were guests to the fair is more than 500 copies just during the opening weekend.

Our participation to the international art days in Montenegro was another good opportunity. We, who presented the EU-MAN, two from Finland and one from the UK, were very active participants and people got to know and get information about the EU-MAN network.

Our participation to the Art International of Sarajevo in October, will also aim into spreading all about our activities and about integration in Finland. We will take a lot of copies of this issue of the "Universal Colours" magazine with us and we will distribute it there.

Hope that the coming winter will bring a lot of good news and Santa Claus will carry a lot of gifts for us; not for any other particular reason but just to implement our dream project.

Amir Khatib



Catch

That's quite a catch

September 6 - 28, 2014
Forum Box - Helsinki Finland

11 creators invite you to Catch the idea, What is catch? Catch the point. The participants are: Ewa Gorzna, Nuutti Koskinen, Klaus Kopu, Lotta Hänninen, Jenni Eskola, Aiko Tsukahara, Hermann Saarin, Suvi Nurmi, Lauri Wuolio, Sara Pathirane, sekä taiteilijaduo Harrie Liveart.



Tapio Haapala Hose and Iron

August 27 - September 14, 2014
Galleria Jangva - Helsinki

The artworks in this exhibition have been made over the past two years. I began making these sculptures in 2013 for my exhibition in Tampere, the theme of which was the relationship between work and play: how an adult can be playful, as well as how children's games prepare them for the adult world and how they absorb role models etc. The themes have stayed the same, perhaps even absorbed a deeper meaning during the working process, although sometimes it feels like my thoughts run away down trivial side-tracks. The artworks in this exhibition best represent these only recently trod paths.

Different types of materials are interesting and feed my thoughts with their properties: one material is hard and stiff another is softer and flexible, in the same artwork they converse together as do their transparency or opacity. Cable ties are an interesting material for their versatility, not only because of their use as a cheap and convenient substitute for handcuffs by law enforcement. Cable ties can also be used in a fun way to build colour into an artwork. The effect is almost the same with all the materials I use: they are not just material but something that I have attached some greater meaning to in my mind. Rebar refers to construction, which is my life's greatest hobby as well as the traditional profession for the men in my family. The welding technique comes from my father who instructed me in its use as an adult. It is therefore a question of personal and mundane, but at the same time universal issues.

To my joy the clarinet player Mikko Raasakka has agreed to perform at my exhibition opening.



Adolf Frohner

September 5, 2014 - January 11, 2015
Essl Museum - Vienna - Austria

The Essl Museum is pleased to present the first retrospective of Adolf Frohner's work in more than ten years at the occasion of his anniversary. Frohner's career started out in the context of Vienna Actionism, which provided a seminal impulse for his further artistic development. Experiments with classical modernism and the search for a new definition of what constituted a work of art marked Frohner's creative output between 1961 and 1963. The use of poor, found materials such as scrap metal, trash or old mattresses and the uninhibited crossing of genre borders have remained typical elements of his oeuvre.

Although Frohner increasingly devoted himself to painting, drawing and sculpture in the early 1960s, it can be said in retrospective that combining different media and expanding their boundaries was just as characteristic of his creative endeavours as the exploration of what constitutes human existence. This innovative spirit and critical view of humanity and the world ensures Adolf Frohner a place among Austria's most significant artists after 1945.



Ilmari Tapiovaara

Till September 21, 2014
Helsinki Design Museum

The year 2014 will mark the centenary of the birth of designer Ilmari Tapiovaara. In honour of the event, Design Museum will stage an extensive exhibition of Tapiovaara's work. The theme is considered in particular from the perspectives of the social responsibility of the designer and sustainable development. The exhibition will present interior designs, furniture and previously undisplayed sketches from archives. A book will be published in connection with the exhibition.





Kiasma Goes Taidehalli

October 10 - November 11, 2014
Kiasma - Helsinki

The exhibition in Kunsthalle Helsinki presents a selection of familiar works and new acquisitions from the Kiasma collection. Exploring beauty in contemporary art, Kiasma Goes Taidehalli features work by more than 20 major artists representing such genres as minimalism, kinetic art and 21st century painting and sculpture.

The works on show challenge conventional notions of beauty, demonstrating that the experience of beauty can be evoked through different senses. The materials, chromaticity and dimensions of a work of art all play a role in creating that experience. The title of Richard Deacon's piece, Almost Beautiful, would be an apt description of the exhibition.

The exhibition is curated by Eija Aarnio from Kiasma and Hanna Mamia-Walther from Kunsthalle Helsinki.



Moment Lena Svedberg

Till October 12, 2014
Moderna Museet - Stockholm

Lena Svedberg (1946–1972) is best known for her contributions to the Swedish underground magazine Puss 1968–74, but her short oeuvre comprised infinitely more than that. For the 1969 Biennial in Paris she created the work Mr Aldman – Superhero of the Universe. Mr Aldman – Superhero of the Universe consists of 57 drawings and collages, making it Lena Svedberg's biggest and most complex work. Although it has been in the Moderna Museet collection since 1970, the work is still unknown to the general public; it has not been shown for nearly 40 years due to its deteriorated condition. After restoration the work is now ready to be rediscovered and in connection to the exhibition it is also published as a comic book by Galago/Moderna Museet.

Gianfranco Baruchello Certain Ideas

Till September 28, 2014
Deichtorhallen Hamburg - Germany

The Deichtorhallen Hamburg in cooperation with the ZKM / Karlsruhe will present the first major retrospective in Germany of the 89-year-old Italian artist Gianfranco Baruchello at the Falckenberg Collection. Baruchello's works have been shown at events such as the Venice Biennale in 2013 and Documenta in 1977 and 2012, but have not yet reached a wide audience in German-speaking countries.

Baruchello's artistic style is based on the tension between cut-out pictorial elements and text fragments, between three-dimensional objects and pure painting, with which he partially or completely covers his works. His pictorial worlds are constituted in the empty spaces between hand drawings and figurative encyclopedias. Baruchello's objects, assemblages and showcases are three-dimensional conceptual models and simultaneously radical formulas of their impossible inventories; his films are bizarre études that reveal the absurdity of the medium's narration.



Nutty Tarts: Monokini 2.0

Till September 9, 2014
Finnish Museum of Photography Helsinki - Finland

Monokini 2.0 is a community art project exploring the narrow ideas of our culture concerning "good" and "normal" looks when it comes to women. The project seeks to extend the concept of what is acceptable and beautiful in a human body by designing a swimwear collection for women who have undergone a mastectomy.

The swimsuits available today are, without exception, designed for women with two breasts, although many women opt out from having a breast reconstruction after a mastectomy, wishing to continue their lives with a single breast instead.



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Artelibro

Artelibro festival is due to be held in Bologna, Italy - in the Emilia Romagna region of Italy - from September the 18th to the 21st, 2014.

ARTELIBRO HAS BEEN A VERY SUCCESSFUL EVENT held in Bologna over the past eleven years, which constitutes the cultural highlight of the city at the end of summer. This year the festival has been completely renovated, and it has evolved into an even more ambitious Art History and Book Festival. The title of the event ITALY: LAND OF TREASURES clearly shows that our intention is to encourage the study and appreciation of the unparalleled artistic and cultural heritage of Italy, focusing on the wealth of the country's incomparable cultural and natural resources, in order to encourage international collaborations on the basis of the general theme of art and beauty.

In this perspective Artelibro has recently established a partnership with the Festival de l'Histoire de l'Art of Fontainebleau (France), which is a fundamental event for all lovers of Art History. Some plans for important collaborations with the organizers of this festival have already been implemented in the spirit of exchange and open dialogue.

The Festival of Artelibro proposes events and appointments of the highest quality concerning the world of art book publishing and antique and contemporary books, together with meetings with scholars, conferences involving the interventions of authors, journalists and various experts, exhibitions dedicated to the graphic design in books, masterpieces by great artists of the past and lectures on 20th century art.



The festival programme is extremely varied and, in addition to the now traditional Exhibition-Fair of Ancient and Precious Books, I would like to emphasize that this year we will have an exceptionally prestigious exhibition entitled The Shining Writing - Manuscript Treasures from Italian Libraries held in the wonderful hall of the Stabat Mater of the Archiginnasio Municipal Library of Bologna, which will feature some of the greatest masterpieces in the world of the art of the book, such as the Bible of Borso d'Este, the Bible of Marco Polo, the Vita Christi manuscript written by the ascetic and biblical exegete Ludolphus de Saxonia, as well as the digital version of the Codex Purpureus Rossanensis, an extraordinary fifth century codex written in silver ink upon purple pages.

We also wish to point out that this year the exhibition Alfazeta will feature some of the most beautiful books ever created by artists. These include Giorgio De Chirico, Andy Warhol, Lucio Fontana, Jasper Johns, Pablo Picasso, Giulio Paolini and many others. In addition there will be a special film tribute to the British author Ian Fleming, as the Italian publisher Adelphi is re-releasing all of his books in Italian, as well as an exhibition on the "artisticâ" book-covers created by the publisher Sellerio from Palermo for the books of the Sicilian writer Andrea Camilleri, who has also been invited to participate in the festival this year. Last but not least there will, as always, be the total involvement of the representatives of the city of Bologna, especially its museums and foremost municipal institutions, with the presence of a great many special guests who will bring this great cultural festival to life. ■

Artelibro
 Art History and Book Festival
 Palazzo Re Enzo e del Podestà
 Bologna, 18/21 settembre 2014
www.artelibro.it



Tapio

By: Amir Khatib

FOR THIS ISSUE OF THE Universal Colours, the Artist we dedicate our cover is from Finland. To invite and dedicate our cover to a Finnish artist is not something we do often especially since our magazine and our organization is dedicated to immigrant artists. But Tapio Haapala is a very unique case and Universal Colours is all about uniqueness.

Haapala



Is not coincidence that I write about him, he actually invited me to see his work and explore with him his “package” of contemporary miracles. And later having seen his work and having him explain the thought behind the creations I felt somehow obliged to write about him.

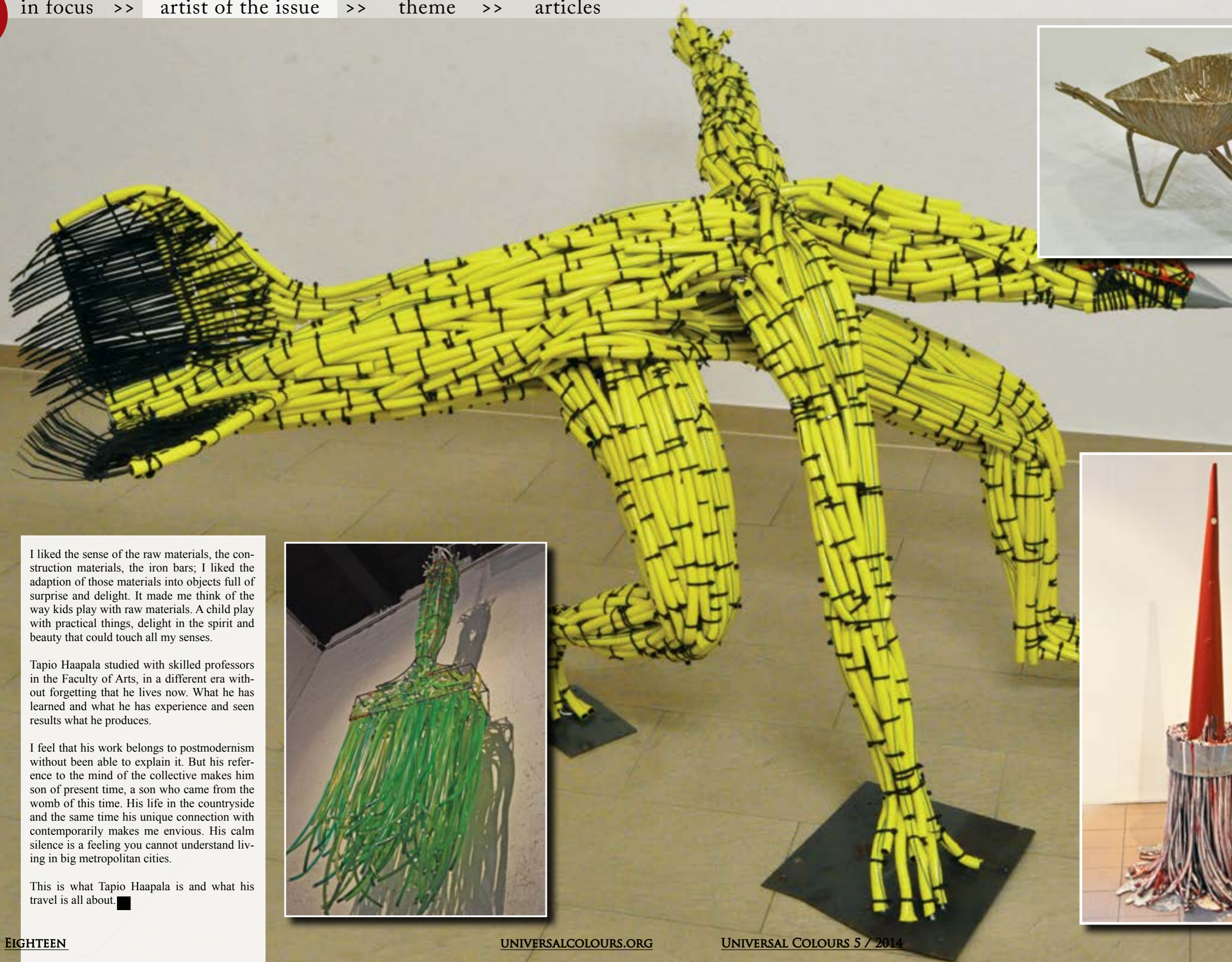
Tapio Haapala is an artist by all means in the essence of creation. A funky art figure since he left Helsinki 18 years ago. And his leaving was radical. He exchanged the Finnish capital with the Finnish countryside. And in the idealistic countryside, Tapio took with him all the dreams that had for so long enticed him. And through this process, implementing his hopes and his madness, he found beauty and calm. He found the motivation to create.



The country side embraced Tapio the same way he embraced the countryside, and she gave him inspiration to create, to be innovative, to be himself. Or at least that's how I felt when he was talking about his life in the countryside.

Looking at his work and trying to "read" them, I found myself in difficulty to describe the beauty I felt in his work and speechless in front his form of expression. All his works reminded me of something I was familiar with and the same time something new, provocative, and challenging. His sculptures, inspired by the Finnish countryside and technology try to say many things, things not easy to comprehend with one look and all of them with foundations in the modern virtual world.

Tapio Haapala says in a statement of his: "I live and work in countryside, in peace with my own thoughts. My inspiration comes from colours and materials, in my process work leads to another. Works evolve from my own life as a man. I get excited of new techniques. While marvelling, sub-consciousness and occurrence sweeps me away at times. I develop, plan and innovate. Incompleteness and space in-between are more intriguing than a finished result."



I liked the sense of the raw materials, the construction materials, the iron bars; I liked the adaption of those materials into objects full of surprise and delight. It made me think of the way kids play with raw materials. A child play with practical things, delight in the spirit and beauty that could touch all my senses.

Tapio Haapala studied with skilled professors in the Faculty of Arts, in a different era without forgetting that he lives now. What he has learned and what he has experience and seen results what he produces.

I feel that his work belongs to postmodernism without been able to explain it. But his reference to the mind of the collective makes him son of present time, a son who came from the womb of this time. His life in the countryside and the same time his unique connection with contemporarily makes me envious. His calm silence is a feeling you cannot understand living in big metropolitan cities.

This is what Tapio Haapala is and what his travel is all about. ■



Ray ... Amsterdam, market and possibilities

By: Ali Najjar

OFTEN DISPLAY HALL IS the first nucleus of the market offers art collective. The days that make up its offerings to the customer an opportunity to work watching particular artist. And perhaps find him a job in one of the spaces of the offer, and surpassing the throat provisional intermediaries. Markets, art galleries scheduling regular time, every year, or two years, and most of them annually or every two years. Can decisively affect the price and the value of a work of art or work of a particular artist. For the promotion of business marketing for galleries represented in this exhibition. As it happens (for example) each year, Art Cologne, which is one of the most important international exhibitions of contemporary art.

The exhibition hall "the London" founded in Chelsea in 1978. has one of the most prestigious galleries contemporary art in London. Over the past 38 years, and was able to maintain a distinct identity, at the same time that the girl's relations with its customers high confidence businessmen, elders and princes. Marketing is present in artistic activities of the market public. It also is banning campaign in some private galleries.

Apart from London, close to Germany, and its artistic technical marketing, whether public or specialized transactions halls marketing high of prices. And behind it all, bodies or groups and levels of personal media. In Amsterdam, the mid-season each summer, the market opens Art (Amsterdam-ray) for visitors, and for three days, on land allocated for international exhibitions. Through my often visits this market offers artwork. Accept occasional year (2009), (2010). Like clear what the impact of the general economic decline and the rise of the commercial market, and in spite of the heightened interest by the organizers of this celebration of technical marketing, and in particular to such markets Performing public.



Kunst Ray (2009) Amsterdam twenty-fifth is not a forerunner performance. To display this year, is the width of copper (twenty-five years of age). Despite the heightened interest by the organizers of this celebration Fine annual task, to show what suits them, through the involvement of offers works belonging to the institutions museum many Post an presentations traditional for about one hundred and twenty-five Hall Foundation Show formative local (Dutch), which represents the majority of the performances in this presentation collective.

With the participation of some of the offers to the halls outside the Netherlands. But, despite all the preparations, this offer could not exceed the gap of marketing (and marketing goal is to place an offer this opinion and address). The culture does not flourish in Europe, as in the rest of the world, without economic recovery situation, and the accompanying support by the government and private institutions for cultural and artistic activities. This year is no longer a secret what I did the global economic crisis that has cast a shadow on this artistic activity, catalogue, and who care about its activity and its lifetime supporting institutions and invested.



And including the artist himself, albeit by less. This crisis has affected even some institutions Dutch museum, which announced the declaration of closure soon, including the Museum (Amsterdam Stadlk) contributor and supporter to view this opinion. And that these were not the economic crisis in absolute surprise. But the surprise in the deals this year is the shift of many technical presentations to popular taste. Through the exploitation of the movement, which draws its legitimacy from shifts whenever postmodern aesthetic and consumer, and the policy of promoting everything owned by means of modern media marketing possibilities?

Strangely in this presentation is the lack of video works of Art, but in a small space (unmarketable). Not, as in the European offers. I believe that the supply system catalogue, which is in control and the presence of so many, works of painting at various levels and areas Achtgaladtha. As well as the works of Alfoturav that penetrated the verb plastic in some of the exotic components manufacturer configurations and programmatic Tlsiqia. It remains an open question which you achieved this offer than marketing, to the equation than cultural. Though the fact that the equation is difficult. In the economics of this era.

Overview (2010) is not like its predecessor last year's earthquake, which hit economic distress as I imagine. But its market resurgence progressive who tries to exceed the results of harming marketing. Show this year is also not like its predecessor last year. The city is strongly present Alostiakih modernist icons and opposite the popular Alkraveta. We have turned the majority of Square offers only match to enter the spaces are originally were not in the starting sheet as they are now. Spaces extracted from the womb of the city and their vocal numbness genera and objection and vibration. A mixture of races art emerged from a variety of races within a civilian area rumoured not to experimentation (including that he exceeded Mnhah demo) but to penetrate and monitoring and enjoy entertainment and a passage to the absence of all the taboos that have remained in the area Machh EXISTS ..



Amsterdam visual display for this year as its predecessor lasted for only four days (from 26 to 30 Mai) and contributed to the (126) by adding an exhibition hall for twenty-one new hall for the past year. Offers participated in the halls of each of Belgium, France, England, Germany, Denmark and South Korea. Occupied this area also offers Ray Park Amsterdam (allocated for industrial and other offers). It offers foreign halls that have contributed in this presentation include: Hall Vikas (1) Hall and Charles Smith of England, Okulox of Belgium, Hartwig de Rokn and Arjulus of Germany, and C of MySpace China.

The means of media space in this special offer. Administration provide reporters and photographers publications offer, Ktaluk presentations and other publications. Kthelok

special offer for this year contained pictures the work of seven artists from the United States, eighteen from Germany, four from England, three each from Switzerland and Belgium. And two each from China, Italy, three each from Switzerland and Belgium. And two each from China, Italy, Japan, Finland, Sweden, Denmark, the good times, Italy, Spain, and one of the artist, Andossia, Romania, Slovakia, Venezuela, Brazil, Austria, Korea, South Africa, Turkey, Poland. Sixty-three and a photograph of the Dutch artists. As far as the figurehead covered almost Banarama offer. He (Ketaluk) is also an integral part of the imports of this art market. He may also price of your cash, as in art galleries similar publications.

Last year at the same occasion days this offer and when I was wandering in the alleyways of Amsterdam entered the exhibition hall strange. Is the closest to the store or (Khan) row columns and space capacity Vdhaih inner rectangle and high roof. This space Spartan mottle some young artists walls directly sizes do not exceed the per square meter each. The walls were filled from the bottom up fees for tires replaced traditional motifs painted variety.

Technology these fees between phenotypic and Alkravekah Alkravetah and expressive primitive and traditional realism Alphentakizh. But generally does not exceed Alkraveta character. Certainly such a project opens the way for the youth demo competition.

But as a show hall Aatkdh not cover its costs without the support of someone, you can not even separate the painting from the wall, being drawn directly on it. Then I was surprised with the participation of some of the artists in this show, one of the activities in Amsterdam and Ray dramatically, under the title (Dr. Faust project).

And that was a big interrogative about the significance of the premiere, the lesson in waiting for the results thus offers to take her way to fame and professionalism and marketing.

The market is also looking for visual thrills contrary. Introduced such as this, is adjacent to offers for some of the founders of the vanguard of the modernist artists and beyond the Europeans and even Americans. Van was the economic hardship caused by the emergence of the phenomena of popular art, was originally located within a narrow space. The marketing policy has been able to contain, a new source of income. The market is open to a trade every prospect of profit. ■

.....
Gagliardi Gallery .. Art Amsterdam RAI ..

An artistic fair

By: Thanos Kalamidas

WHEN I LIVED IN UK, one of my favourite possibilities was to visit Edinburgh book fair. A fantastic experience for every book lover and if you have never lived it I suggest you – if you can - to try it. And it is not the only book fair I had the luck to visit. I have been in book fairs in Athens, Paris, Stuttgart, Berlin, and Helsinki and now thinking about it, I'm sure I forgot a few of them.

Book fairs apart of the obvious, publisher promoting their production, is the best way to introduce you to books you have never seen all together and even books you would have never thought of buying. And it is the variety of titles and themes that mystifies. One of my biggest scares, every time I found myself in a book fair has been the question if I have enough money to get everything I want. And I insure you I never had enough since I wanted everything.

Book fairs are not just events where various types of books are in display. Book fairs are not colourful covers in glass windows. Book fairs are motivation to read more, to experiment with your choices and get informed in what there is. Bonus that you return home with a variety of books that you chose to get not because you raid or were said about their content but because you chose to do so.

But book fairs is just one of the variety of fairs you can see internationally nowadays. Gradually art fairs have taken their rightful place giving the opportunity to artists and creators to exhibit their work to a wider audience and in environments that motivate and provoke the talk about art.

Not surprisingly art and book fairs have become the perfect environment for comic artists. London Comic Con last year had record visitors from all ages and the coming British Comic Con in October is definitely going to break last year's record.



The amazing thing with the comic fairs is that while most artists found difficult in the beginning to accept comics as form of contemporary art, soon artists started joining comic fairs. In Las Vegas latest comic con there was part of the fair dedicated to pop-art.



Why people go to art and book fairs. I presume is the feeling of sharing. The feeling of togetherness in front the creation and the chance of variety. Is not like going to a museum or a gallery. An art fair has the variety of faces and expressions. You don't go to a fair to admire but to discover and you do it with company. Company that is not interest in what you are interest, reacts, criticizes, rejects and accepts all the same time. And the same time it is all so commercial.

So why galleries, dealers and sellers participate in art fairs. Art fairs have often become part of dealers' circuit. A grand-prix of works aiming for the highest price. A chance to attract attention. But art fairs also give a chance to smaller galleries to exhibit their work and promote their artists. Actually the proliferation of the art fairs is evidence of that there is a market and there is a production.

However the demands of participating in art fairs and hosting monthly gallery exhibitions is too much for some dealers. Small and medium-size galleries not have the resources to staff simultaneous events and as a result a lot of them refrain especially from art fairs. But going back to how and why people go to art fairs, participating in fairs might be more profitable than often in-gallery exhibitions.

Having all these in mind the number of dealers clamouring to participate in fairs is on the rise. The same more and more galleries accepting the fact that they have to show more tolerance with their prices and finally independent artists participate with their own presentation. Perhaps at fairs will become the escape door for the uncontrolled use of the artists from syndicated dealers and galleries. ■

What is an Art Fair?

By: Alex Allenchey and Andrew M. Goldstein
www.artspace.com/magazine/art_101/a_beginners_guide_to_art_fairs1

DOES THE THOUGHT OF HAVING to navigate your way through a giant art fair all by your lonesome sound pointedly unfair? Are you completely at a loss as to where to go, how to buy tickets, or, most importantly, what to wear? If you saw a work you liked, would you know how—or when—to buy it? Uh... Never even heard of an art fair before? Well, fear not: we at Artspace have created a handy go-to guide that will answer all your pertinent questions so you'll know when to go, what to see, and how to make the most of these decadent souks.

What is an art fair?

Good question! On the most basic level, an art fair is a trade show—i.e. a place for people in the art business, from dealers and art advisors to collectors and curators, to kibbutz and make deals. But fairs are also sumptuous visual emporiums that are open to the public, and exhibitors tend to pepper the events with dazzling, spectacular pieces to delight crowds and capture the imagination of photographers. There's a reason why fairs like the Armory Show and the Art Show call themselves "shows."

Art fairs are crowded and huge and confusing. Do I really need to go?

Well, that depends. If you want to stay abreast of the latest work being made by the most prominent artists of the day, and the most cutting-edge art trends from around the world, then the answer is yes—there's simply no substitute for wading through the miles of aisles at these things and taking in all of the art. If you are more interested in engaging with only the highest-quality contemporary art, then the answer is no. But in that case you should just wait for the newest art to go through the curatorial/critical editing process that sifts the good from the bad and eventually plants it in a museum, which can take years. By which time, if you wanted to buy something, you'd probably be out of luck.

If you have limited time, how do you decide which fair to attend?

If time isn't on your side—and let's be honest, only art professionals can afford to devote days on end to art fairs—your best bet may be to stick to the biggest events, and you'll know which these are because the slate of fair festivities is usually referred to as their "week" (à la Armory Week, Frieze Week, or Art Basel Miami Beach Week). Not only do these fairs attract the most prominent galleries and dealers displaying works by artists you'll know, but the larger fairs will also have more booths period, meaning you'll get to see more art for your buck. However, if you'd rather find less expensive work by experimental or offbeat artists, you might prefer the serendipitous pleasures of browsing the smaller satellite fairs.

Do you need to buy your ticket in advance?

You shouldn't worry about having to buy a ticket in advance if you plan on visiting the fairs after they open to the general public. If you'd like to walk through a fair during special preview hours or attend a special VIP event, however, the only way for you to do so may be to purchase your tickets ahead of time.



What does a VIP ticket get you?

Access. Doled out by fairs on an increasingly exclusive basis to a small pool of collectors and art insiders, these Willy Wonka-esque passes gain you entree to a number of the kind of fancy amenities that make many ordinary people see the art world as something akin to the court of Louis IV. If you're at the highest echelon of the art elite (and yes, even VIP cards have different strata of VIP-ness) you can get a private car at your beck and call, very early admission to the fair, and an open door to various extra-special events around the city, from posh parties to tours of collectors' homes and artists' studios. If you're at the lowest level, you still get the opportunity to browse artworks in a preview setting unencumbered by the hoi polloi, sip champagne (traditionally from the hilariously ill-named vintner Ruinart), engage in perfunctory small talk with other well-heeled art enthusiasts, and—best of all—get to see some of the most outrageous fashion ensembles you've ever seen.

Is there a best day to visit the fair?

Well, if you're a VIP looking to buy a major work by one of the world's hottest artists, you want to have your nose pressed against the fair's doors in the sweaty minutes before the VIP opening. (Or even beforehand: in a story that has become legend, the private dealer Philippe Ségalot once hired a Hollywood makeup artist to fly to Art Basel and disguise him as a bespectacled gallerist, complete with fake exhibitor pass, so he could sneak into the fair days before the VIP vernissage.) Works at fairs are often purchased by enterprising collectors far in advance, however, so no matter what you do, what you see isn't always what you can get. If you're just

looking to browse, stop in anytime, though it should go without saying that weekend afternoons will be more than a little crowded.

You said "vernissage." What's that mean?

That's the snooty name for a VIP opening. It comes from the French word for "varnishing," and originated in a practice that London's Royal Academy of Arts instituted in 1809 of reserving the day before a show's official opening for artists to come in and add a final layer of varnish to their paintings—and allowing art professionals to preview the works at the same time. Today you won't find much varnishing of oil paintings at vernissages, which are typically exclusive previews of art fairs and auctions.

What's the best approach to navigating an art fair and making sure you see everything you want to?

Three words: proper prior planning. The best way to make sure you don't miss anything is to consult the exhibitor list online or in the fair catalogue and head straight to your favorite galleries first—or if you want to drill down even further, ask to get on these galleries' mailing lists so that they will send you information about what they're bringing in advance of the fair. Then, when you get to the fair, immediately grab a map of the floor plan (they're readily available) and use a pen to mark down your itinerary, while leaving yourself the leeway to call audibles on the fly.

What celebrities, if any, should you expect to see?

While you shouldn't count on seeing too many celebrity artists around—Chuck Close famously likened the experience of bringing an artist to an art fair to "taking a cow on a guided tour of a slaughterhouse"—as the worlds of art, pop culture, and fashion increasingly collide (and art collecting becomes more of a status-marker) it shouldn't be hard to pick out a few stars from among the throngs of art viewers. Previous megawatt sightings include Jay-Z and Beyonce at Art Basel Miami Beach, Brad Pitt at Art

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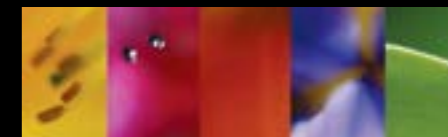
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this a sample page and it works!

Basel (he bought a \$1 million Neo Rauch), Paul Rudd and Björk at the Armory Show, and John McEnroe at the Art Show.

What, in god's name, is "art-fair bling"?

Have you ever walked around an art fair, rounded a corner, and found yourself face-to-face with a gigantic shiny sculpture that seems to have landed after journeying from a distant planet and has a crowd of people around it taking pictures of themselves posing with it? If so, my friend, you are already acquainted with this phenomenon. Other breeds of art-fair bling include collector bling (enormous and outrageously vulgar works, sometimes replete with dollar signs, that say things to the effect of "BIG MACHER" or "MONEY RULEZ"), porn-y bling (you'll know it when you see it), and conceptual bling (when a dealer buys a sizable booth and fills it with nothing other than, say, a pack of cigarettes dangling from a rotating metal rod).

So what you're saying is that art fairs are vulgar.

Well, they certainly can be! But that's part of the fun.

Why do I keep seeing the same things everywhere?

As is the case with celebrities in every profession, artists who are having a market moment—thanks to an exceptional museum exhibition, gallery show, or record auction sale that has set the art world abuzz—will suddenly seem ubiquitous at art fairs as every dealer with access to one of their pieces puts it on prominent display. The fun part is to watch whether an artist you see everywhere one year is still as popular one or two years hence.

How do you approach a dealer about buying art?

Unless you're serious about buying something, leave the booth staff alone for the first day. Sales are at their most intense in the first few hours of fair's opening, as galleries try to capitalize on the fast-paced nature of the event and pressure buyers into quick sales. (Placing a work on reserve to buy later—a common practice in all primary art sales—may not get you more than five minutes to make up your mind, if the dealer allows you to do it at all.) If you're ready and willing to enter the fray, though, be prepared to move quickly and assertively, as any hesitation could lose you the sale.

What is a reserve exactly?

Similar to calling in to reserve a table at a restaurant, reserving a work with a dealer is something

of a half-commitment. You're strongly considering buying the work, and the dealer or gallery will hold it for you for a limited time, but if you take too long to make up your mind (or shop around a little for better deals) then the work could go to the person next in line. While buyers can normally obtain reserves for multiple months without issue, they're less likely to get them at all during a fair's fast-paced buying and selling.

Is there a way to engage a dealer about the art, even if you don't plan to buy? Or should you avoid doing this?

Most dealers (or booth staff) would be thrilled to tell you more about the artworks they have on display—and have probably already tabbed you as a non-potential buyer. Just try to make sure they aren't in the middle of facilitating a sale, a.k.a. feverishly talking on their phones and/or typing on their phones. Again, this is best avoided during the vernissage.

Can you ask for a discount?

You certainly can. However, some irony is at play here: if you are the richest collector in the world, with the most established collection, you stand a far better chance of winning a significant discount than a new collector who is trying to begin buying art. Museum emissaries, too, will almost automatically receive a discount. The reason for this is that dealers are greatly incentivized to place work by their artists in major, highly visible collections, because that will over time raise the artists' profile—and, in turn, prices. If you're an average collector looking for bargains, however, you may be well served waiting until the fairs' later days, when booths are looking to sell off their remaining works to avoid shipping costs and the advantage in negotiations shifts to the side of the buyer. Just don't wait too long or else the work you want may be snapped up by someone with the same strategy—and slightly less patience.

What do all these red dots mean?

Dealers will place red dots next to works to indicate that they have been sold. Unlike typical shopping experiences where you get to take the work home with you (though that can certainly be arranged), buyers aren't burdened with having to slog around with their purchases under their arms, as dealers prefer to keep their art arrangements intact through the remainder of the fair. After all, who wants to look at an empty booth?

Are you allowed to take pictures?

Of course! Take out your phone and snap away, and make sure to capture all the weird, peculiar sights and crazy artwork displays you can only



find in these hodgepodes. (Though be warned: flash photography as fairs, as in museums, is generally discouraged because it can damage the art.)

How long should one expect to spend at each fair?

While the fleetest of foot could easily take in one of the smaller fairs in under ten minutes—think of the famous Louvre scene in Godard's *Bande à Part*—but if you actually want to absorb what's on view and gather more than just a first impression, you should allow yourself a comfortable amount of time to take everything in. You might not need more than 45 minutes to an hour to see absolutely everything at some of the smaller fairs, while the big fairs could take upwards of four to six hours, if not days to fully walk through.

What should you wear to one of these things?

While most of the art professionals you'll see around you are usually decked out all in black (Margiela, preferably)—with the notable exception of colorful Artforum publisher Knight Landesman, who's known around the world for his bright monochrome suits—their somber, sartorial choices shouldn't intimidate you into not wearing the most comfortable clothes possible. Art fairs are marathons, not sprints, so if you can't spend all day in those six-inch heels, better leave them at home.

Will there be food?

Fair directors have begun placing an increased emphasis on visitor experience in an effort to prevent dreaded bouts of "fair-tigue." Part of that mission, much to the gustatory delight of attendees, involves ramping up the food options on site. Both the Armory and the ADAA fairs, for example, have taken special care to make sure that there are plenty of delicious options available to make their fairs feasts of the stomachs as well as the eyes.

Will there be bathrooms?

Unlike some podunk county fairs where you might have to worry about encountering less than hospitable public restroom options, the art fairs' grounds are by and large held in already established institutional buildings with perfectly fine bathroom options. The lines, on the other hand, may be far from acceptable.

Will there be alcohol?

Uh, yeah. What art event would be complete without alcohol? While booze will undoubtedly be served in some form or another at just about every art fair you attend, it might be wise to consult our handy guide on when to start drinking at art fairs to best decide whether that second stiff drink fits into your intoxication schedule. Bottoms up! As you can see from the above, you're going to need it. ■

A fair of the market economy

By: Amir Khatib

THE MARKET ECONOMY is the focus in our search for art and art fairs. Market economy was preached by the American president Bush in the second Gulf War and market economy is to open the floodgates to let Europe establish art fairs.

The history of the Art Fairs is due to an early political start. It is after the end of World War II when CIA's deployment of American culture throughout the land, but what concerns us here is the date the market economy was employed.

American culture has spawned during the Cold War, after WWII ended. As I said, CIA proceeded establishing organisations that support this style of culture, some of which we have often discussed on the basis of the viewer of professional American philosophy.

This form of Art Fair, which has become a phenomenon in European life, followed by thousands of art lovers and artists, from collectors and brokers, from beneficial at all levels. Gradually organized in almost every European city. Some of them known to everybody, some barely crawling up. But is it up?

Adding to that all the Biennales, known today for selling art shows, competing with Triniales and Biennales with some famous like the ones of the city of Venice in Italy that has become a market itself. That is because the price of the participating amount was taken from the State budget, imagine!

I think it all is the greed of the man, especially the European and the West. Art Fairs' limits are infinitely. Without seeing everything that happens in the world today - from the tragedies to wars and policies created by the establishment - it is true that the poor Westerners feel sympathetic to people on the other side of the globe, but decision are not in their hands. They want to live free and congratulations for that, but at the same time realize the seriousness of what is happening in the other side of the globe to the people there.

In any case, visitors from all over and towards them is what drives them to watch or the acquisition of a work of art. This is beautiful, but Who do people think is beyond the show? I mean dump people with humanitarian concerns, daily poor, dispirit for money. The acquisition of work just of being at work of art, commensurate with acquiring a taste. And those, I think, are few in the earth.

This is the philosophy of America, which has spread like a cancer in the whole body of the globe, this philosophy destroys the people and will not keep them until snorts bones. Man running day and night in order to earn money and then what.

This situation reminded me of a simple tale I think most of us know and the story says:



There was a fisher man, he lived with his family beside the sea in a modest cottage; he owned a small boat and a beautiful fishing ethic, always keeping fish for the poor and bringing it directly to the door at their houses. People believed that this man was right in his dealings and does never cheat. One time a man came and said to him, "Don't you want to buy a bigger boat?" The fisherman answered, "Why?" The man said: "Because the bigger boat will bring you more fish"

The fisherman answered: "No because I cannot sell more than the fishes that come to me, but why more?" The man said again: "You can buy a beautiful house and enjoy it with your children."

The fisherman said again: "Thanks God my cottage is beautiful even if it's small, but why?" The man said: "Then you can live the rest of your life comfortable and do not worry about anything. Then you can buy all this land, establish a project that will make everybody live happy and then you can put the cigarette in your hand, sit on a chair by the coast and enjoy watching the sea." The fisherman smiled and answered: "Don't you see that I do these things now and every day?"

Of course I do not mean a life without insurance, but to live for money is a wrong matter, because there are many things to make you happy apart from just money. The work itself makes you happy, the rest itself makes you happy, and what life is for if there is no happiness. ■



TREAT THE EARTH WELL. IT WAS NOT GIVEN TO YOU BY YOUR PARENTS, IT WAS LOANED TO YOU BY YOUR CHILDREN

ARCOMadrid for everyone

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



ARCOMADRID 2014 IS A FAIR both for contemporary art professionals and art-lovers and the general public, with initiatives to suit their different interests. The first two days, February 19 and 20, are devoted to collectors, curators, and directors of museums, biennials and art centres, when the Fair is the best meeting point and space for sharing projects.

Attended by more than 250 collectors from around the world and 150 special guests, the professional sessions focus on gallery proposals and are completed by a programme of round tables and meetings that add greater relevance to ARCOMadrid. Alongside the Collectors' Forum and the Professional Sessions, this year's edition includes a new feature, the course Inside Collecting: Design, Management, Finance, co-ordinated by Skate's Art Market Research, which analyses the design and creation of a collection. Another new feature is 'Artist Talks', directed by Maria Inés Rodríguez, the newly-appointed director of Bordeaux CAPC, offering a space for reflection about the works of art on show at ARCOMadrid through different cross-disciplinary dialogues with artists. Professionals can also take part in WALK with the curator, a visit to the ARCOMadrid galleries with curators invited by the Fair.



In addition, As Tables Are Shelves, is a new section directed by Manuel Segade and Luiza Teixeira de Freitas which, through the participation of a select group of publishers from different countries specialising in books by artists, will create a dialogue with the content of the young galleries in the #Opening programme. Some galleries, such as Quadrado Azul, Henrique Faria Fine Art, Parra & Romero and Barbara Gross, will also hold presentations for books by artists at their booths.

Other important spaces are part of #FocusFinland. Alongside the 13 galleries taking part, the #FocusFinland Pavilion will show two video installations by the Finnish artist Heta Kuchka, and the Kiasma Lounge will provide information about the activities of the Kiasma Museum in Helsinki.

Different areas for professionals and collectors form part of the new layout designed by Andrés Jaque. These include the VIP Lounge designed by the Emmanuel Romero Arquitectos studio, which won the ARCOmadrid 2014 VIP Lounge Design Ideas Competition organised by the Fair and AD magazine for the third year running. The space will have different areas where the sponsors illy café, Solán de Cabras, the official water of ARCOmadrid, Heineken, Ron Barceló Imperial and Audemars Piguet will be offering their products, together with the work "cr_O_ma", by Guillermo Mora, winner of the Audemars Piguet Prize.

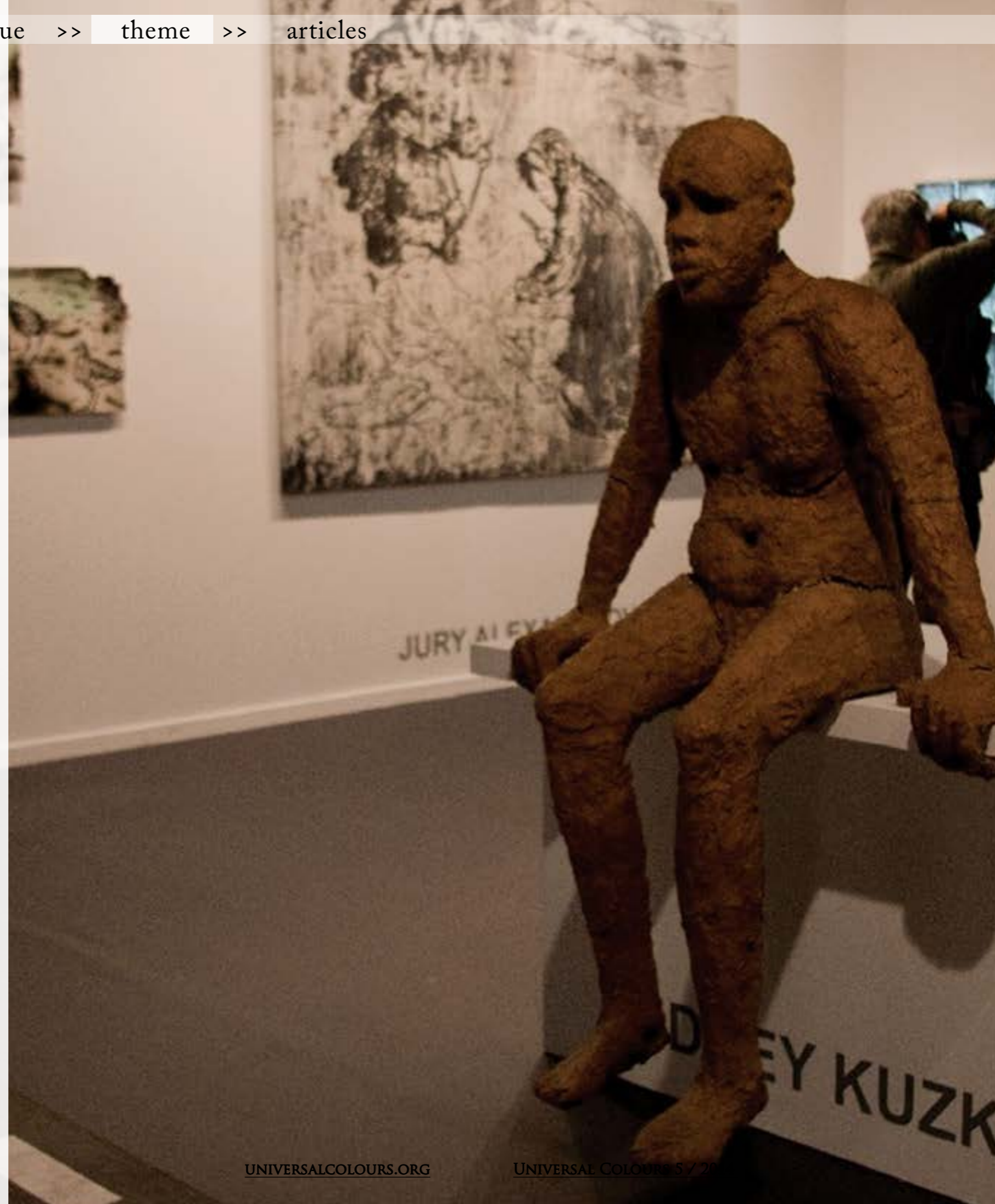


Also, the Ron Barceló Imperial booth at the Fair will house the adaptation of the exhibition Mirar (el otro lado) by the artist Ignasi Aballí (Galería Elba Benítez), winner of the Ron Barceló Imperial/ARCOmadrid Prize for the best show in 2013.

Alongside the above, the Fundación ARCO, Presentations Room, #Forum and ARCO Lunch areas will be available to gallery owners, collectors and special guests as spaces in which to relax, take refreshment and receive training.



Also open to the general public. One new feature for professionals and the general public is the Espacio Comer (Eating Space) with food and drinks by illy caffè, Heineken, Magasand, Solán de Cabras, Lateral, Ramses, Vilaplana Catering Service and ArTÉ by Winsor & Newton, where the latest art materials will be presented.



ARCOmadrid again offers all those who are interested the initiative First Collector by Fundación Santander, a programme which serves as a link between professionals and people interested in entering the world of contemporary art collecting. This professional independent service provides advice about purchasing art during the Fair and includes the preparation of a customised tour by Arte Global, to meet the needs of people thinking of starting an art collection. Along the same lines, the virtual platform Artsy.net offers the opportunity to explore the Fair and the works exhibited at it; the tool is available on its website and as a free Artsy App for iPhone.

The Fair devotes three days, 21, 22 and 23 February, to lovers of contemporary art and the general public, offering them special services and facilities to make the most of their visit. In order to facilitate access to a larger number of visitors during the days when the Fair is open to the public, on Sunday February 23, entrance is 30 euros.

Also, there will again be a special space for children at the ARCOkids workshops, designed by Fundación Pequeño Deseo and sponsored by DKV Seguros, introducing children to the world of contemporary art.

ARCOmadrid is also introducing ARCO-games, a free App designed by Mr Garamond which is conceived as a game centre based on contemporary art. Together with practical information for visitors, the App contains five games to test skill, attention and quick thinking, based on the works exhibited at the Fair. The games are designed for all ages, in an application focused on learning and entertainment.

ARCOmadrid is featured on social networks, where as well as providing information about its content, it encourages people to visit the Fair and explore contemporary art. Here it has set up different initiatives and competitions such as the one to be launched soon in collaboration with SModa for fans of Instagram, photography, art and fashion.

At this edition, ARCOmadrid has joined the initiative ¡Alfombras rosas ya! (Pink Carpets Now!), as part of the International campaign Because I am a Girl, which defends education for the more than 65 million girls in the world who are denied access to it. As a result it will place pink carpet at the entrance to the pavilion, in token of its support to education for this discriminated group ■

Royal College of Art - Art Fair

<http://www.2021artfair.co.uk>



COLOURFUL, EXOTIC and eccentric, is how the 20|21 International Art Fair was described by a TV reporter and this year's fair, which takes place in the prestigious galleries of the Royal College of Art from 15 – 18 May, aims once again to be just that. It will be opened by The Rt. Hon. Michael Portillo at 12 noon on the 15th.

Now in its eighth year, this 'boutique' fair showcases modern and contemporary art from some 60 galleries specialising in work from France, Japan, Morocco, Poland, Russia, Serbia and the Ukraine, as well as an extensive British content.

However, art from a whole host of other countries will also be represented including, this year, contemporary art from South Africa. There will be oils, original prints, watercolours, drawings, collage, some photography and sculpture ranging in period from 1900 to the present day. Prices range from a few hundred pounds to many thousands – definitely something for everyone.

International names include Braque, Cezanne, Matisse, Miro, Picasso and Warhol (all works on paper), plus British 20th century favourites such as Peter Blake, Damien Hirst, Howard Hodgkin, Grayson Perry together with many emerging and less well known artists whose work is waiting to be discovered and enjoyed. An added attraction is a display from the Royal College of Art Print-making Department.

In 2013 the fair moved its date from February to May, a less busy time in the art fair calendar, and the change proved popular with both exhibitors and visitors.

'We have had a particularly high return rate of exhibitors returning from the 2013 fair and a number of new dealers wanting to take part and now have quite a waiting list which is very satisfying', say the organisers, Gay Hutson and Angela Wynn who also run the successful 20/21 British Art Fair each September at the same venue.

CHARITY EVENING in aid of NEVER SUCH INNOCENCE, which educates schoolchildren about the First World War and also supports military charities, will take place on Friday, 16th May, between 6 and 8pm. It is the brainchild of Lady Lucy French, great granddaughter of Field Marshall Sir John French, Commander of the British Expeditionary Force for the first two years of the war. ■

ART COPENHAGEN 2014

<http://artcopenhagen.dk/en-GB/Art-Cph-2014-frontpage-UK.aspx>

ART COPENHAGEN IS DENMARK'S largest international art fair for modern and contemporary art and is held for the 18th time this year. Throughout the years, the artistic focus has been the best of the Danish and Nordic art scene. In 2013, we invited a wider audience, and galleries from around the world were welcomed to display their art at Forum Copenhagen.

The good buy

The young art scene is very vital these years. Art Copenhagen honours this by making a number of stands available for younger galleries. The young art scene is especially interesting because the next valuable and unique purchase from an up-and-coming artist could potentially be done here. Art Copenhagen presents many young galleries from home and abroad, all with exciting new artists.

Artistic installations

In addition to the galleries' exciting range of Works, Art Copenhagen features exhibition areas with innovative art practices and cross-border installations.

Children's encounter with art

Art Copenhagen wishes to initiate children's positive meeting with art. Mini workshops and a program aimed at children and their families help to activate and stimulate children's interest in art.

Guided tours and programme

Art Copenhagen presents an exciting programme, free guided tours, activities for children and the visitors' meeting with a number of museums and art media. ■

Van Nellefabriek!

FROM 6 TO 9 FEBRUARY the international art fair Art Rotterdam introduces you to the best contemporary art has to offer at its new location; the renowned Van Nellefabriek. Art Rotterdam uses two beautiful spaces in the Van Nellefabriek (the Coffee Factory and the Tobacco Factory). With that the fair extends to 114 participating galleries, half of them are from abroad.

The video section Projections, successfully launched last year, is now an integral part of the fair with 19 video presentations. The New Art Section that presents the latest talents extends with 10 galleries to 25 participants. The Main Section of the fair also enlarges with 10 galleries to 70 participants.



Director Fons Hof: "With the extension of the New Art Section Art Rotterdam presents itself even better as the international stage for young art. On top of that the number of Dutch galleries is extended at the Main Section and as a result the national base of the fair is enlarged."

International participation in Art Rotterdam 2014

The number of galleries from Belgium is, as last year's edition, impressive, but at the 2014 edition galleries from Germany and Great Britain are well represented with their most important upcoming and established galleries. Art Rotterdam also welcomes participants from France, Switzerland and Denmark as well as debutants from Hungary, Egypt, Greece and Japan.

Young Art at Art Rotterdam

Art Rotterdam is the fair to discover young art. Many well-known artists have exhibited at Art Rotterdam in the past. For example the winners of the prestigious Brit-



ish Turner Prize of the past two years, Laure Provoost (winner Turner Prize 2013) and Elisabeth Price (winner 2012). They both made their debut in 2010 at Art Rotterdam as relatively unknown artists.

Their work was also on show at the fair in 2011 and 2012 at Galerie MOT-International. Oscar Murillo whose prices have skyrocketed over the past two years made his fair debut with a solo presentation at Art Rotterdam in 2012. Works that were then priced at around € 1.500,- now sell for staggering amounts of money. One of those works has sold in June 2013 for more than £ 250.000 at Christie's in London.

Ryan Trecartin had a solo presentation at Art Rotterdam in 2012 at New Galerie from Paris and is now a rising star. He participated at the 2013 Venice Biennale with 5 large installations, that were later purchased by the well-known Zabłudowicz Collection in London.



Prospects & Concepts

In and around the Van Nellefabriek various pop-up shows and artist presentations can be seen. The Mondriaan Fund shows young talent in a spectacular hall at the Van Nellefabriek in the exhibition Prospects & Concepts. On show is the work of 92 visual artists that have received a financial contribution by the Mondriaan Fund in 2012 to start their career. All disciplines are represented, painting and installations, photography and performances – and unknown talent as well as artists that have established a name already.

Between the Van Nellefabriek, the Museum Quarter and the Wilhelminapier free shuttle buses operate. Furthermore the RET schedules extra buses from Rotterdam Central Station, so the Van Nellefabriek will be very well accessible by public transport ■

Moscow Biennale

<http://5th.moscowbiennale.ru/en/>

THE MOSCOW BIENNALE of Contemporary Art was established in 2003 as part of a federal program entitled "Culture of Russia. 2001-2006," one of the most important cultural events organized under the aegis of the Russian government.

The First Moscow Biennale (January 28 – February 28, 2005) generated critical acclaim, both in Russia and abroad, and made important headway in becoming an international event. The main exhibition, "Dialectics of Hope," presented projects by 41 artists from 22 countries. The idea behind the project was in defining the 21st century visual-arts movement. There was also a number of projects introducing trends in Russian contemporary art. The Biennale's special projects and parallel programs included over 50 exhibitions, providing an unprecedented showcase for Russian art, as well as European, American, and Asian visual artists.

The Second Moscow Biennale (March 1 – April 1, 2007) solidified the international renown of this event. The main project, entitled "FOOTNOTES on Geopolitics, Market and Amnesia," showed the works of 115 artists from 20 countries. Five exhibitions, which were part of the main project, were united by one theme and realized by different curators and curatorial teams. This Biennale was organized through 40 venues, including the State Tretyakov Gallery, Moscow Contemporary Art Center Winzavod, and the Moscow Museum of Modern Art.

The Third Biennale (September 24 – October 25, 2009) took place at the Garage Center of Contemporary Culture. The commissioner of the Biennale was Joseph Backstein, and the main project curator was Jean Hubert Martin (France). The organizing committee comprised the Ministry of Culture of the Russian Federation, the Moscow Government, the State Museum and Exhibition Centre ROSIZO, and the Moscow Biennale Art Foundation. This Biennale's exhibition program included the main project, which presented 80 artists from Europe, the United States, Asia, South America, Africa, and Oceania, as well as more than 39 special projects and seven special guest shows.

From 23th September to 30th October, there was held in Moscow the 4th Moscow Biennale of contemporary art. The venues of the main project - ARTPLAY Design Center and TSUM Art Foundation. Curator of the main project - Peter Weibel. Commissioner of the Biennale - Joseph Backstein.

65 artists and 16 art groups from 33 countries took part in the main project. Apart from the exhibition of the main project, the Moscow Biennale included a number of other projects. During several months Moscow hosts exhibitions of 5 special guests of the Biennale, 65 projects within the "Special projects" program and a number of exhibitions in the framework of the "Parallel program" of the Biennale. ■



ART INTERNATIONAL ZURICH

<http://www.art-zurich.com/index.html>

THE 16TH INTERNATIONAL Art Fair proposes in 2014 a selection of international and contemporary art, in an exclusive location. ART INTERNATIONAL ZURICH is a forum which opens to a large public the actual art scene. ART INTERNATIONAL developed in the last years to a meeting point between artists, gallery owners and art-lovers, offering an essential space for contacts, sales and cultural exchange.

The annual Art Fair created in the Kongresshaus (Congress Hall) of Zurich an exclusive platform to diffuse contemporary art. In a limited area, ART INTERNATIONAL offers each year a relaxed relation with modern and young art, also away from the conventions of the art market. Each visitor can find here an artistic space at his convenience. ART INTERNATIONAL ZURICH is one of the important and well established art events in Switzerland: modern and young art is relaxed exhibited ... new discoveries included!

The 16th ART INTERNATIONAL ZURICH opens in the Kongresshaus (Congress Hall) Zurich, 17th- 19th October 2014, open from 11:00 a.m. until 20:00 p.m. (day ticket: 18 Fr.) / Info: www.art-zurich.com (Website in: english, deutsch, français, italiano, español)

Why is it interesting for gallery owners, artists and photographers to participate in this art fair? The answer is evidently, because of the international and integrative concept of ART INTERNATIONAL ZURICH, source of this success and a specific role on the art market. The visitors know this: art is celebrated at the Congress Hall in Zurich in complete freedom, it is a feast for the senses in a relaxed atmosphere.

The exhibition stands, high levelled and selected by a jury, and the whole event contribute to create this nice atmosphere. The quality of the presented objects covers almost the entire range of contemporary art, so that each one will be able to find his favourite work.

The secret of this success seems easy and difficult at the same time: quality, diversity and internationality. For these reason, ART INTERNATIONAL ZURICH could always stay one step ahead of other art fairs. A success due to the competencies of the organisation, which knew how to manoeuvre through the recent economic crisis and establish this fair as a selling art fair, open to professionals, collectors and a general public.

In 16 years of existence, ART INTERNATIONAL ZURICH is now a real institution on the art market of Switzerland, therefore unavoidable for everyone with artistic acquaintances. ■



SGUARDI SONORI 2014

Highlights

IN CELEBRATION OF ITS 10th Anniversary, Sguardi Sonori 2014 will feature a Contemporary Art Festival of international artists, organized by the Cultural Association FaticArt (www.faticart.org). This year's festival entitled STARS is dedicated to the exceptional artists who have contributed throughout the 10 editions since its inauguration in 2004.

With special Star acknowledgments to Maestro Ennio Morricone and astronauts Roberto Vittori and Samantha Cristoforetti, with whom we share 5 years in the building of project Concerto per Astronauta ed Orchestra INFINITE SPACES, which provides a direct connection between the Maestro and the Italian astronauts at the Space Station.

The exhibition is curated by Carlo Cecchi and Sandro Fatigoni and is divided into the following sections: Visual Art, Video Art, Sound Installation, and Live Performance.

It debuts in September at the Pietro Canonica Museum at Villa Borghese, and will travel to other Italian cities by the end of the year (Turin, Ancona). The festival opens in Rome on September 3rd at 18:00 at the Museo Pietro Canonica – Sponsored by : Roma Capitale, Assessorato alla Cultura, Creative and Artistic Promotion Sovrintendenza Capitolina ai Beni Culturali.

AUDIOVISIVI: the following Sound Portrait artists:

Adamo Macri, Alessandro Fogar, Alessandro Petrolati e Laura Muncaciu, Alfonso Caccavale, Alison Williams, Antonella Pintus, Antonello Matarazzo, Carlo Fatigoni, Christi Denton, Fathi Hassan, Francesca Pazzaglia, Francesco Scarano, Francesco Verdinelli, Franko B e Daniel Green, Friedrich Andreoni, Genco Gulan, Giuseppe Pisano, Gruppo Sinestetico, Herve Constant, I Santini Del Prete, Irina Gabiani, Ivano Nardi, Jean-Michel Rolland, Kim Cascone, Laura Troiano, Marco Colonna, Morena Tamborrino, Neil Leonard, Nicolas Gimbert, Pascal Lièvre, Pasquale Napolitano, Patrizia Mattioli, Piero Motola, Riccardo Vezzosi, Stefania Puntaroli, Stefano Giust, Steve Piccolo, Vincenzo Gualtieri.

LIVE PERFORMANCE: the following artists:

Mita Medici, Imma Piro, Tomaso Binga, Mimma Pisani, Gaia Riposati e Roberta Vezzosi. ■

Aesthetica Art Prize: Call for Entries

Highlights

Aesthetica Art Prize: Call for Entries – New Prizes Announced

There is one month left to enter the Aesthetica Art Prize, an international award that celebrates and supports rising talent from across the art world. Submissions are welcome from artists at all stages in their career working in all media, and there are two categories for entry: Main Prize and Student Prize.

The Art Prize is a fantastic opportunity for artists at European Union Migrant Artists Network to showcase their work to new, international audiences and boost their career with an outstanding array of prizes which include £5,000 (approx. 6311 euros) prize money, group exhibition, editorial coverage in Aesthetica Magazine and publication. ■

fARTissimo

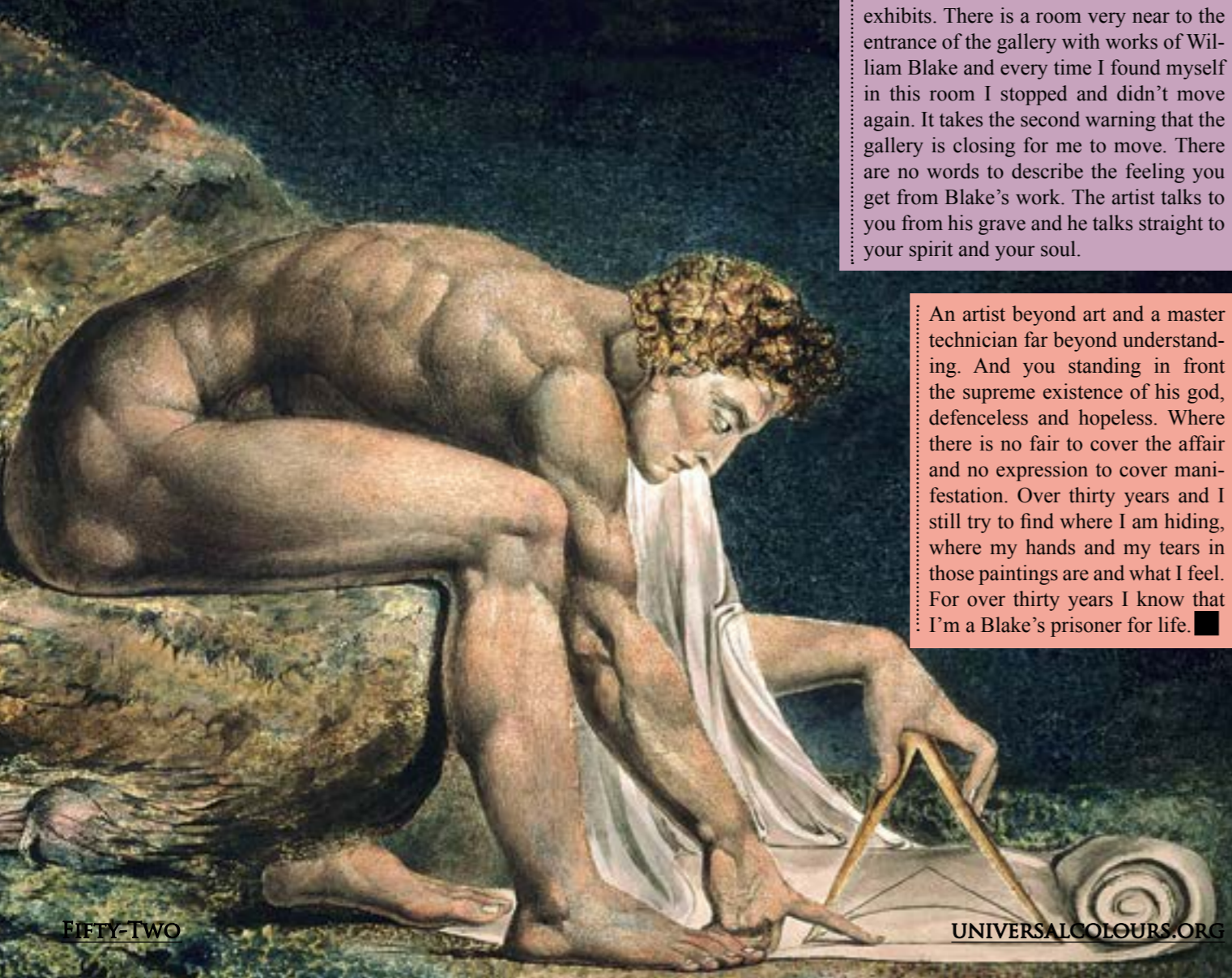
By Thanos Kalamidas

A lawless af-fair for Blake

While some profit ridiculously and scandalously from the Art Fairs, the quest for fame on the way to the money demands appearances. In the 17th century theatre groups used to tour in small villages and towns playing for food and some pennies, exhibiting their art to the illiterate countryside, hoping for something to keep them for another year alive. All in the name of the art. In modern times the best way to exhibit yourself and let dealers to explore most of your inspiration hoping to make some pennies and face the winter is another art fair. An affair covered under the fair and an art event covered under the clowning accident.

I've been visiting the Tate since 1978 and I have never seen all the rooms and all the exhibits. There is a room very near to the entrance of the gallery with works of William Blake and every time I found myself in this room I stopped and didn't move again. It takes the second warning that the gallery is closing for me to move. There are no words to describe the feeling you get from Blake's work. The artist talks to you from his grave and he talks straight to your spirit and your soul.

An artist beyond art and a master technician far beyond understanding. And you standing in front of the supreme existence of his god, defenceless and hopeless. Where there is no fair to cover the affair and no expression to cover manifestation. Over thirty years and I still try to find where I am hiding, where my hands and my tears in those paintings are and what I feel. For over thirty years I know that I'm a Blake's prisoner for life. ■



Opinion

Project: modern art total rubbish!

What was that giant steel monstrosity in the Olympic Park all about? It cost a staggering £19million with thankfully only £3million coming from taxpayers. But how could anyone ever think a jumbled metal mess was worth so much?

Because its creator Anish Kapoor once won a Turner prize someone got the idea his pile of scrap was a good buy.

That's the nub of the problem: art today is dominated by the culture of celebrity and is too often judged by how much it costs rather than what it achieves. I'm a great admirer of Charles Saatchi, who helped create some of Britain's most memorable advertising campaigns (remember "Labour Isn't Working" in the Eighties?) but I do worry that he's got more money than sense.

He paid £150,000 for a work by Tracey Emin called Unmade Bed, which did exactly what it said on the tin: it was a dirty, dishevelled pit littered with dog ends, condoms and underwear that had seen better days.

If that's art then I'm rich, because my three kids have each got a priceless creation just as good in their bedrooms.

The whole art con was exposed by one of America's foremost critics Dave Hickey, who has quit the business because of its obsession with fame and fortune. Hickey says anyone who has "read a Batman comic" can make a career for themselves in art so there's hope for me even though I can't even draw a straight line. Actually, the fact I can't draw a straight line probably makes me well qualified.

One problem is that when everything you do is hailed as genius and even a used handkerchief could command

a high value, there's no incentive to be self-critical. Just keep churning out the dross and find a sucker who'll write a large cheque.

When BBC Arts Editor Will Gompertz interviewed gallery curators he was shocked that they denigrated the work of people such as Emin and Gormley.

One said their acclaim is a result of "too much fame, too much success and too little critical sifting".

Another called Emin's work "empty", admitting it was only the high price that led curators to defend her work.

Ordinary people like you and me can appreciate art just as much as any culture snob.

We fully understand why the Mona Lisa, Van Gogh's Sunflowers or the Adoration Of The Magi should be worth so much.

But an unmade bed? A shark floating in a tank of formaldehyde?

Cows cut in half? A face made from human blood? A cut-open pregnant woman? Most modern art wouldn't look out of place in a freak show. It would be bad enough in a private collection but now it's being plastered all over the countryside.

I loved the considered opinion of a puzzled Ilfracombe pensioner gazing at the bronze monstrosity towering over her seafront. "She's a bit, well, naked for my liking."

She's a bit too ugly for mine.



IS "BAD, BAD BOY"

By Amir Khatib

BAD, BAD ART?

THE EARLY AUGUST this year a sculpture stands beside the sea seeing in front of the presidential palace in Helsinki, this provocative sculpture was in Sweden in the city of, Örebro in their international artists days to present their work as part of the Örebro Open Art exhibition.

This sculpture provoke many people as I was their watching the people for 2 hours, but some likes it and especially the tourists who comes from other European countries.

Me myself consider this sculpture as funny thing, it dose not provoke me or leave any bad trace to me.

This is the contemporary art.



What an end !

By Avtarjeet Dhanjal

What made these recent headlines:

“President Barack Obama has led tributes to US actor and comedian Robin Williams, who has been found dead, aged 63, in an apparent suicide. BBC News today August 12, 2014.”

“Michael Jackson died from an overdose of sedatives on 25 June, 2009 at the age of 50.”

“President Barack Obama has written to the family of Michael Jackson to express his feelings over the singer’s death, one of his key aides said today.

On this side of the pond

“Newly-published reports have said the late entertainer Jimmy Savile sexually assaulted victims aged five to 75 in NHS hospitals over decades.”

• “Thatcher lobbied for Savile knighthood despite warnings.” and “The PM regularly attended New Year’s Eve parties thrown by the broadcaster (Jimmy Savile).”

These are three examples of celebrities, icons of Western civilisation, all were praised by heads of the states at different times. They were not only successful celebrities but pride of the nations they belonged. Two of the first died unhappy deaths and third one died a lonely death before the world caught on his doings.

In each of the above three men the society equipped them to make the most of the opportunities open to each of them. All three made the most of their talents and

grabbed the opportunities, which happened to be available by sheer chance. All three in their elevated status felt free from all existential and social restrictions. Once each one took off the ground in their careers the society clapped for them.

Now the million dollar question comes, what went wrong with all three men?

The first common factor was that they were all celebrities. The status itself became a problem, when their public and private doings were not questioned by the society or its gatekeepers.

Second problem was not the question of external freedom or restraints but it is to with their inner equilibrium, which, in the Western way of education, is hardly ever made a part of the curriculum and thus never really gets instilled/established in young minds. Morality, social and legal obligations are rather handed down just like rules of traffic.

When social morality and one’s link to the humanity is not fused as part of one’s inner being but handed over as an external obligation. Such obligations can be set aside, as one’s clothing, in the privacy



of the bedrooms. In these three cases the society provided each of them an extended private space. In the case of Jimmy Savile this private space included not only his workplace but scores of hospitals and other institutions. The guardians of these institutions turned their blind eye on his doings. Astonishingly it went on for decades or rather ion as long as the disc jockey kept the music on.

The last common trait of these three men was lack of inner control which is like earth’s gravity, that keeps most people and the planets orbiting on their given orbits. Jimmy Savile scored the highest marks in lacking such control.

In other two cases Williams and Jackson, the edifice built upon their success could NOT support their extended egos any more, nor could it give them any anchoring to the ground. Once the drummed up media attention and wattage of the limelight faded or came close to fading they both could not find the ground under their feet. The mere gift of life itself was not enough to justify their self worth, and a reason to live.

Mother Tresa of Calcutta on the other hand was even bigger celebrity, but she never lost her inner anchoring, which was built into her beings from very early on. Additionally, Mother Tresa served the society, whereas other three use the society for their own ends. Mother Tresa also received a fair share of limelight in her later years, but did not shift her focus or purpose from her mission.

One can’t stop wondering, how billions and billions of stars and planets keep continuously whirling around in the universe hardly ever colliding with each other, whereas a big portion of human beings are finding it difficult to live in similar harmony with others. Every day news are full of violent deaths, either in accidents or killed by the jealous religious bigots or by the Western states in greed to extend their influence.

According to the Hindu scriptures and teachings of Guru Nanak, each living being is endowed with ‘atma’ awareness from one source ‘Parmaatma’ supreme soul/awareness. It’s believed that at the time of birth every living being is tuned to be an active part of the whole and at the same time connected to the universe.

Hindus scriptures also add that human life is the supreme stage of evolution where it has the potential to attain ‘moksha’ the freedom from the cycles of life and death.

Ancient Mexicans believed that at the time of birth every being is given a puff of awareness from one source; as a result we all start with same shared awareness.

Last Drop

In early societies, every new member accepted the social rules where one was born without asking many questions. But in recent history since the Western philosophers introduced the ideas of individual identity and freedom, each members of generation is encouraged to take control of one's life and chart one's life path guided by one's own understanding of the rules. This responsibility is handed to each one without equipping them with the essential compass to guide them on the path of life.

One is not surprised that all three persons mentioned above, lacked total sense of direction and any control over their lives. At least two of them chose to take their own lives; the third one luckily died early and escaped the music of his actions.

What an end to three most successful lives, was such a success worth it that could not give any real meaning to their lives? One could raise many more questions, but I shall tell you story with different kind of ending.

My grandmother, a simple woman, was mother of 11 children; she accepted everything as God's gift without any questions, and spent most of her life in caring for the children and her husband. As a religious woman, she said her prayers every morning and evening, never questioned or doubted her being or her purpose in life.

She lived to her eighties, spent last few years with her youngest son. Exactly one month before her death she told my uncle that her time was near and asked him to take her to the village.

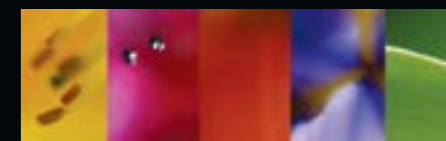
She returned to the village home where she had spent most her life. After a couple of weeks one day she declared that she had only one more week to live and she would like to see each of her children during that week.

Last day she woke up in the morning as usual, washed herself, said her prayers and shared her breakfast with the family members those who were around. She said good bye to every one and lied down in her bed under a white sheet; ten minutes later she stopped breathing.

What a peaceful end!!!!!!!

All the family gathered for the funeral and there was sense of celebration of her living a dignified life.

Avtarjeet Dhanjal
Lodeve, France
August 2014



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