A Safe Haven for Shopkeepers

Wars and crises are great for the art market. So long as there's happening elsewhere.

by Nicolas Ström-Olsen
Translated from Norwegian by David Almnes

In 1759, James Christie started running auctions. In 1798, John Sotheby became a partner at Baker and Leigh. This was the origin of today's Sotheby's. Christie's and Sotheby's have grown to be the most important auction houses in the world, and London is the centre of the entire art market.

“History - that is to say the Brit- ish art market and auction industry; has a rather neglected topic with art historical research. And that is little recognized, as there are a number of studies on the art market in the Netherlands and in France, as well as some of the emergence of the gal- lery network in Europe in the 18th century. To explain the senior curator researcher in the history of collecting at the National Gallery, London, Dr. Susan Veeves.

For many years, the auction market, and auctioning has worked at mastering that history. And she is not alone. James Goodwin, head of Christie’s Education Art Business course, has also wondered how London came to be a centre of the art market. Both agree that the movement of people and wealth is important to the story. They are not alone in wondering.

The British upper class had, since the end of the 17th century, large estates in the Grand Tour of the continent, an educational journey to the continent. Through it, they gained first-hand knowledge of Italian art, and would gradually begin collecting, 'necessity is the mother of invention.'

The French Revolution and the British art market

The boom in 1800, the British art market experi- enced a long boom as a result of the French Revolution. Large numbers of people were in a hurry to get themselves and their capi- tal out of France. Many artists of the French Revolution were the avant-garde and had left France, and would often offences to sell their possessions to the nation. The British government then sold them to raise money.

The French Revolution and the British art market

The boom in 1800, the British art market experi- enced a long boom as a result of the French Revolution. Large numbers of people were in a hurry to get themselves and their capital out of France. Many artists of the French Revolution were the avant-garde and had left France, and would often offences to sell their possessions to the nation. The British government then sold them to raise money.

The French Revolution and the British art market

The boom in 1800, the British art market experi- enced a long boom as a result of the French Revolution. Large numbers of people were in a hurry to get themselves and their capital out of France. Many artists of the French Revolution were the avant-garde and had left France, and would often offences to sell their possessions to the nation. The British government then sold them to raise money.

The French Revolution and the British art market

The boom in 1800, the British art market experi- enced a long boom as a result of the French Revolution. Large numbers of people were in a hurry to get themselves and their capital out of France. Many artists of the French Revolution were the avant-garde and had left France, and would often offences to sell their possessions to the nation. The British government then sold them to raise money.
Page 32

Creative Capital

The arts organization Creative Capital was established in 1999 to provide financial support and an integrated approach to to its constituent art-
ners in all artistic disciplines. Their integrated approach is adapted from the way venture capita-
ists and businesspeople invest in businesses.

Monica Holmén

On your page you write that Creative Capital is "...an investor in artists who shapes the fu-
ture of art in a world much more uncertain than in the past. The system is designed to provide a bud-
that idea or to do this. Can you elaborate?

"Can you give some examples of artists who have had particular success after being sup-
ported by Creative Capital?"

"There are several examples that I would like to share. One is the artist whose work is..."
For me, it is more about looking at an existence, and how accurate your predictions of a performance will get, and that is often less interesting. I try to react through minimal interventions. I try to look at things that others may not notice. Sometimes I will find something that others have missed, and that something could be anything.

I am really good at finding new dimensions, and I will find things I didn’t know. While I still go to the theater, I am also finding the feeling of being in someone’s skin in a completely different way. I was really good at feeling what the others were feeling, but I was never really close to another person. I was only close to something else, and that was really the thing that was missing.

Many conditions helped make it successful. For me, the most important thing was being flexible, open-minded, and cool. That is why I was able to do what I wanted and not do what everyone wanted me to do. The point was not to normalise everything or to be a piece within that framework, but many things were not done as planned. My prediction is that they will be surprised but not embarrassed at all. But in some situations, they did it. I have been criticized about being unprofessional and not feeling really bad about people thinking I was wrong.

The T rainee

PT: I would not have been able to get that job with my own skills, because becoming a trainer at Deloitte is a tough position. Also, given the hidden cameras, I did not have much choice if I hadn’t gotten permission. So, we made a deal, a legal document. The point was not to normalise everything or to be a piece within that framework, but many things were not done as planned. My prediction is that they will be surprised but not embarrassed at all. But in some situations, they did it. I have been criticized about being unprofessional and not feeling really bad about people thinking I was wrong.

EJ: In the beginning, the plan was to get everyone’s permission to do it. But after the plan was made, they never contacted anyone except me and the people who talked to me. After the interview, I spent three months editing the video material before I contacted all the people who had been involved. The point was not to surveil anyone except me and the people who talked to me. After the interview, I spent three months editing the video material before I contacted all the people who had been involved.

PT: Many conditions helped me do what I wanted, and that is why I said I was surprised. They did it. I have been criticized about being unprofessional and not feeling really bad about people thinking I was wrong.

PT: I am not interested in fighting big companies, but rather understanding how they get and that they talk about how they function. It is always a mix of influence and kindness, but I think that, with Mr. Stainton, the only way I could make it happen was to make a deal where they also got something out of it.

EJ: Through your performances, you make visible those structures and all follow blindly most of the time. It is potent for change important in your art?

PT: You cannot change something if you do not show it. People see things as they are in the moment.

EJ: What you are doing during this project, however, something I would describe as very human. Another interesting fact is that with art inside corporate headquarters, one normally does not know who the photography or sculpture in the lobby, which makes your project very different.

PT: It was not an exchange that worked, and Deloitte held the whole thing. For them, it was not only about making the work, not about working together, but about being able to see it as a whole.

EJ: Are there any projects where the audience particularly surprised you?

PT: There is always excitement when things happen that one cannot anticipate. The) Theatre was a training center for me, because of the duration and intensity of the performance in this intimate setting. It was physically challenging to maintain social proximity and do not see everyone nearby. You all need to be with me, or in front of me. The problem is that I find it hard to phone my phone, because it is the moment before you do something, and that something could be anything.

I am really good at finding new dimensions, and I will find things I didn’t know. While I still go to the theater, I am also finding the feeling of being in someone’s skin in a completely different way. I was really good at feeling what the others were feeling, but I was never really close to another person. I was only close to something else, and that was really the thing that was missing.

Many conditions helped me do what I wanted, and that is why I said I was surprised. They did it. I have been criticized about being unprofessional and not feeling really bad about people thinking I was wrong.

PT: There is always excitement when things happen that one cannot anticipate. The) Theatre was a training center for me, because of the duration and intensity of the performance in this intimate setting. It was physically challenging to maintain social proximity and do not see everyone nearby. You all need to be with me, or in front of me. The problem is that I find it hard to phone my phone, because it is the moment before you do something, and that something could be anything.

I am really good at finding new dimensions, and I will find things I didn’t know. While I still go to the theater, I am also finding the feeling of being in someone’s skin in a completely different way. I was really good at feeling what the others were feeling, but I was never really close to another person. I was only close to something else, and that was really the thing that was missing.

Many conditions helped me do what I wanted, and that is why I said I was surprised. They did it. I have been criticized about being unprofessional and not feeling really bad about people thinking I was wrong.

PT: There is always excitement when things happen that one cannot anticipate. The) Theatre was a training center for me, because of the duration and intensity of the performance in this intimate setting. It was physically challenging to maintain social proximity and do not see everyone nearby. You all need to be with me, or in front of me. The problem is that I find it hard to phone my phone, because it is the moment before you do something, and that something could be anything.

I am really good at finding new dimensions, and I will find things I didn’t know. While I still go to the theater, I am also finding the feeling of being in someone’s skin in a completely different way. I was really good at feeling what the others were feeling, but I was never really close to another person. I was only close to something else, and that was really the thing that was missing.

Many conditions helped me do what I wanted, and that is why I said I was surprised. They did it. I have been criticized about being unprofessional and not feeling really bad about people thinking I was wrong.
Nevertheless, the sculpture retains its own unique immortality as an artist’s handwork as much as a funerary monument. Money, in this instance, may buy political influence, but it cannot buy it everywhere.

The circuit from commodity culture to commodity-proof culture closes with Cronin’s installation of the Chiesa di San Gallo in Venice. *A Shrine For Girls*, a collaborative exhibition within the 56th Venice Biennale. Three instances of grievous injustice to young women are highlighted at three altars within the chapel: the first alludes to 726 schoolgirls kidnapped by terrorist group Boko Haram in Nigeria; the second refers to three teenage girls gang-raped and lynched in India; and the third recalls the forced labor of vulnerable women inside the Magdalene Laundry (or asylums) in Ireland. Each instance is commemorated by a different garment, piled high onto each of the three altars: a hijab veil (for Nigeria), a sari (for India), and an apron (for Ireland), respectively. Cronin reinstates the entity of the young woman, and all that she might achieve in her lifetime, as something which cannot be broken, sold, or belittled. These women were not directly marginalized by or as a result of monetary ‘transactions’—rather, they point to the continued victimization of others because of political blindness, social deafness, and cultural myopia (all of which could, potentially, be reversed by donations to international human rights campaigns). The potency of *A Shrine For Girls* lies not in the harsh reality of human beings treated like soulless property (or even worse, nothing at all!), but that grace is found in hopelessness. The work unquestionably resides in the arena of non-commercial art, so that its audience may possess little to no recollection of the heavy weight of money on the human conscience.

‘People want to be moved. They want to be tested,’ Cronin notes. ‘There are a lot of people I’m running into...they think people that are distracted by big, shiny objects are very lonely, nothing at all!’, but that grace is found in hopelessness. Money may talk, but it has the power to, if only for a moment, quiet its roar.

Patricia Cronin was born in 1965 in Beverly, Massachusetts. She received her BFA from Rhode Island College in 1986 and her MFA from Brooklyn College in 1988. She has also studied at the Yale University Summer School of Music and Art, the Norfolk Fellowship Program, and the Skowhegan School of Painting and Sculpture. She is the recipient of the John Armstrong Chaloner Jacob H. Lazard Metropolitan Museum of Art Rome Prize Fellowship (2006), the Louis Comfort Tiffany Foundation Grant, and a Pollock-Krasner Foundation Grant. Selected solo exhibitions have been staged at The Brooklyn Museum, the American Academy in Rome Art Gallery, Kelvingrove Art Gallery and Museum (Glasgow, Scotland), and the 56th Venice Biennale. Her work is held in the permanent collections of the Pérez Art Museum Miami (PAMM), the National Gallery of Art (Washington, D.C.), the Gallery of Modern Art (GoMA) and the Kelvingrove Art Gallery and Museum, both in Glasgow, Scotland. She has lectured at the Victoria & Albert Museum (London), the Smithsonian Institution (Washington, D.C.), and the Museum of Modern Art (MoMA, New York). Cronin held the Leonard and Claire Tow Professorship in Art at the Brooklyn College of the City University of New York (CUNY) from 2013 to 2014, and has taught as a Professor of Art since 2005. She has also taught at Yale University (as a Visiting Critic from 2002 to 2003), the School of Visual Arts (New York), Columbia University, Maryland Institute College of Art (MICA), the University of North Carolina at Chapel Hill, the Cooper Union (New York), and the Pratt Institute (New York). She lives and works in Brooklyn, New York.

**FACTS**

**Patricia Cronin (b. 1965) works in Brooklyn, New York. She received her MFA from Brooklyn College in 1988. Selected solo exhibitions have been staged at The Brooklyn Museum, the American Academy in Rome Art Gallery, Kelvingrove Art Gallery and Museum (Glasgow, Scotland), and the 56th Venice Biennale. Her work is held in the permanent collections of the Pérez Art Museum Miami (PAMM), the National Gallery of Art (Washington, D.C.), the Gallery of Modern Art (GoMA) and the Kelvingrove Art Gallery and Museum, both in Glasgow, Scotland.**

**The exhibition does not provide any suggestion of where or when the ‘first welfare state might have arisen, but it does offer a series of works that approach an interpretation of the term. The works generally reflect the respective backgrounds of the artists, who hail from both Western and Eastern Europe, South Africa, and South America. Highly interactive, spanning across multiple creative platforms, and arranged to coincide with a series of seminars hosted by the Herman Deleeck Centre for Social Policy (University of Antwerp), The Welfare State was imagined as much a series of public exercises in socio-political game theory as a calculated constellation of the specific visions of eight artists. A particularly striking performance from Donka Kukuma brings the home audience in Belgium face-to-face with its colonial past in Africa, and the artist, herself, back to her own beginnings. What we caught we threw away, What we didn’t catch we kept (2015) has Kukuma sitting behind a standard office desk, telling and retelling a story laden with personal memories and references to a participant. She is polite, patient, and consistently sidesteps any direct questions from her visitor. It is, effectively, a re-enactment of photographic taken during the 1950s in the former Belgian Congo: of seemingly peaceful interactions between the indigenous people of the region and the white colonists manning local regies. These scenarios are both physically and metaphorically reversed in Kukuma’s performance. She, a black woman, is now the authoritative figure: an extension of the Far Right and Neo-Fascist movements in Europe, is conspicuously absent. That said, the project could adopt more hybrid forms at other institutions worldwide, offering a more diverse discussion of the ‘welfare state’. For now, The Welfare State appears to be an incubator for a potentially larger discussion on how human beings interact, exchange, and valuate objects and ideas.**