



Lesson 7

Exhibitions, markets, fairs and auctions.
Get to know and be known.

The global art market is worth \$67.4 billion.

It is in this market that every artist must aspire to enter if he wants to lead a dignified life, start a family and continue to live on art.

Everyone must learn to value themselves, without cheating, without deceiving. There are false painters in Piazza Duomo who paint on photographs and make them look like watercolors. Or they make portraits in 10 minutes, all a bit the same, some ridiculous.

It's work that adds up to artwork. Some people are lucky enough to meet a person who invests in them and becomes their agent. But there are few agents, too many artists.

Every artist must be able to identify his or her own line of work, the field in which to develop his or her art and to take care of one's own creativity. Diversifying, learning to dare, to take new paths is a good way to impose oneself above average. An artist who is able of making portraits, still life and landscapes certainly has more cards to play than one who can only make flowers.

You must free yourselves from preconceptions and ways of thinking that will not help you:

- No one understands my art;
- I alone am able to determine the value of my work;
- they'll look for me, I'm a good artist;
- There's no need to go to markets or exhibitions, let alone fairs;
- I'm better than the others, from whom I have little or nothing to learn.

The list can continue, but it is certainly already significant in this way.

So the first acquisition is certain: to sell a work of art you have to work.

First working well as an artist: the work must have its perfection. Then you have to learn how to talk about your artwork: how it was born, what were the steps that led to the final result; the techniques used; the highlights of production. If we get used to write all this, to personalize it, to leave a memory, it will be very useful in the present moment and then in the future, because it will allow us to build our own story.

The School helps you a lot in all this, as long as you are willing to follow its teachings. Koinè, for example.



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An exhibition is an exhibition of works by one or more authors, on a theme or without a theme.

By market we mean all the operations that converge on investments in works of art. A fair is the set of producers in the same supply chain or in several supply chains in the same sector: once upon a time there were trade fairs, which gathered all kinds of productions, from potato peelers to forklift trucks, from anti-theft crystals to metal shelving. Today we have trade fairs in specific fields. Among these, the most important at European level for our sector is the Koinè Fair in Vicenza, which gathers producers and traders of religious and sacred works. In these fairs it is very important to be there to be known and to know both competitors and possible customers and suppliers.

The "markets" are not to be despised: you often meet people who want to buy something beautiful and valuable: those who present works of art certainly emerge in the panorama of stalls with junk and paccottiglia.

Finally, auctions: it takes time to get to auctions. The auction we did on December 27th saw a great interest in the works of the students, more than in those of the teachers (who put too high prices ...).

Let us now go down in particular to examine the world of exhibitions, so as to prepare ourselves also for the exhibition at the end of May.

Exhibitions

What are they: a vernissage, a retrospective, an anthological, a personal, a collective, a preview, a finissage.

Retrospective: it is an exhibition that, as the etymology of the term reveals, "looks back". More simply, a retrospective takes into consideration the works of each period of the artist, retracing their history, in the fundamental junctions of his evolution, from the beginnings to the latest achievements, following a chronological path.

Anthological: this term indicates a selection of some of the artist's significant works, collected as in a school anthology, but it is not essential that the exhibition follows the author's entire path chronologically, as is the case in the retrospective.

Solo exhibition: an exhibition dedicated exclusively to the artist. Usually in the solo shows the artist tends to propose the most recent pieces.



Collective is an exhibition that consists of paintings by several authors, generally living. An exhibition of several authors of Impressionism or Futurism, today cannot be defined "collective". In this case no adjectives are used.

The term **corpus** means **all the works** of an artist. The Latin noun is therefore used to indicate the identity unit of the artist's own ways of expressing himself, even in different periods.

Each process of attribution of a single work must refer to the whole corpus of the works because in the corpus there are variations linked to the period of execution of the works. The corpus is identifiable, thanks to a certain stylistic identity that runs through each realization. The corpus is published in the General Catalogue dedicated to the painter or equivalent sculptor, in literature, the Opera omnia.

Paint or varnish or preview. The noun vernissage means "varnish". In the past, the final transparent varnish was applied to paintings a few days before the exhibition opened to the public, so that the paintings would show a greater brilliance and compactness of the colour surfaces. The vernissage operations - in Italian the noun "vernice" is also often used - were allowed, alongside the organizers and artists, some prominent figures or collectors.

Taking part in a vernissage meant being a privileged person, entering a museum or gallery by observing the exhibition before the official opening to the public. For this reason the noun takes on vaguely snobbish connotations, but today it simply means official opening. The term "the visit before the official opening" is the noun preview, a preview open exclusively to journalists and some influential people, before the official opening. The preview is mainly organized for the press, often the day before the official opening of the exhibition. Journalists will thus have time to write the article that will be published in print the day after the preview, which may coincide with the day of the inauguration. But what is meant by "accredited journalists"? They are journalists or newspapers that communicate to the organizers of an event or exhibition their participation in the event itself. The organizers then include the name of the journalist and the newspaper in a list that becomes a form of accreditation for free admission to the event itself and the supply of all the materials necessary for in-depth analysis - press releases, catalogue, summaries of official speeches, etc.. - which are then fed into a binder called the "press folder".



Next to the press kit, when the accredited journalist presents himself or herself at the entrance to the event, he or she will receive a "pass", a tag to hang around his or her neck or to staple on his or her dress, which will allow the journalist to be recognised by the order service. In major events, not all journalists are accredited, i.e. not all newspapers are included in the previews, in order to better manage the strong pressure of the press.

The finissage: it serves to increase the number of visitors and to leave deep traces of the exhibition itself in the public. Some organizers of major exhibitions provide the finissage, that is a set of promotional initiatives, at the end of the exhibition, carried out in the last days of the exhibition. Concerts, drinks with VIPs, aperitifs, free guided tours and other social initiatives - for children, elderly, disabled people - tend to bring the largest number of heterogeneous spectators to close the event with a "grand finale". The right finissage leaves a good memory of the exhibition and the organizational secretariat, creating the possibility of organizing a similar event in the following years.

What do you mean a painting is catalogued? What does it mean that a work is in the catalogue? A catalogued painting means that that work has been shown at the foundation or museum that deals primarily with that author and has been deemed authentic by the painter's family and experts - which generally come together in a foundation or association. The cataloguing consists initially in the acquisition of photographic finds and possibly other data - notes on purchases, transfers, passages, written on the back of the painting - and the compilation of a form.

What does it mean that a painting is published in the catalogue. It can mean that the painting has been published in the author's general catalogue or in the catalogue of an exhibition - in which only a selection of the paintings appears, compared to the author's complete work -. It is always necessary to specify in which catalogue it is published. Publication is an important act in terms of endorsing the authenticity of the work. It means - generally - that it has been screened, through an exhibition, by more scholars. Publication in the general catalogue means that the painting or sculpture is included in a book - produced by a foundation, a museum, or the master's leading experts - aimed at collecting all the works that are considered authentic produced by the master throughout his life. This does not mean that others may be added over time and others may be removed from the catalogue. Art history is a dynamic discipline, the subject of numerous revisions.