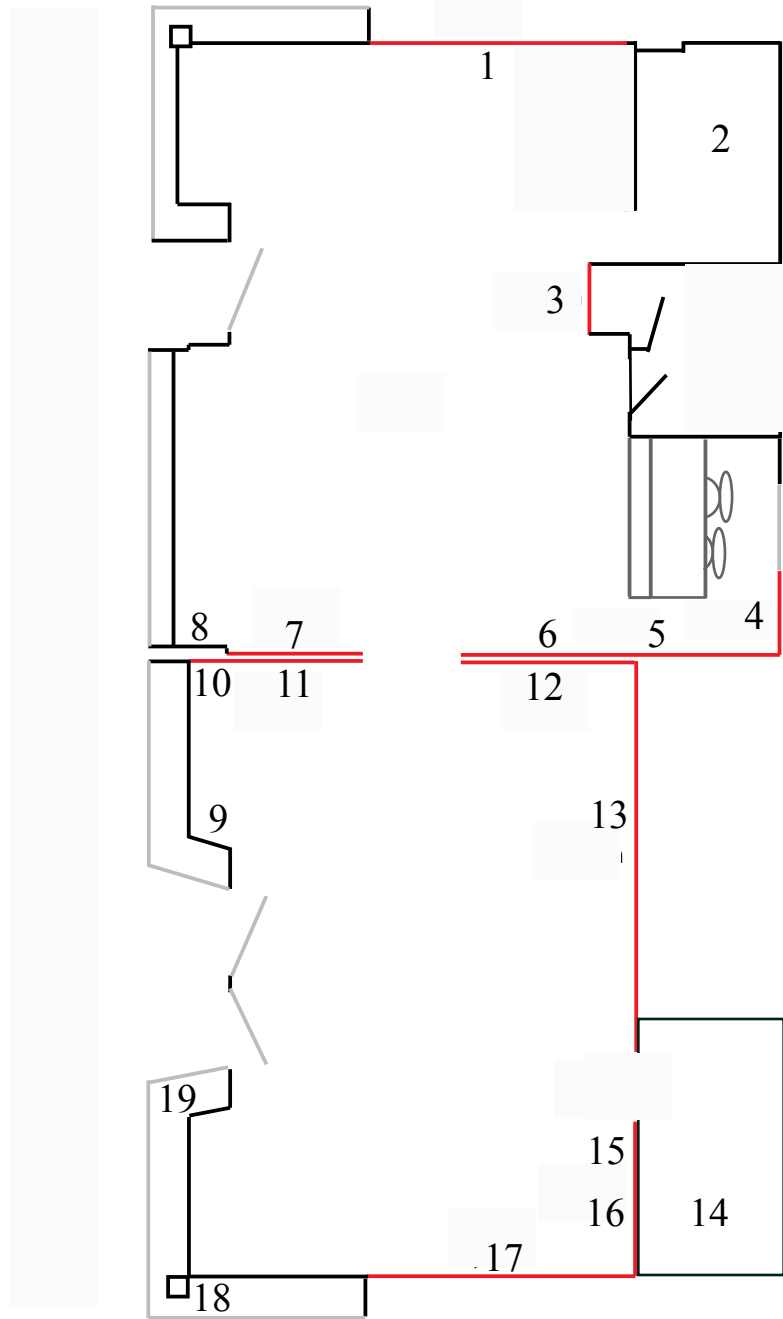


The Art World Tour Guide



The Art World

November 25 to January 10

Vernissage on Saturday, November 24th from 18 – 21:00.

Ad Reinhardt, Alan Phelan, Balthasar Burkhard, Ben Gavin, Charles Gute, Christian Jankowski, IRWIN, Luchezar Boyadjiev, Matthieu Laurette, Pablo Helguera, Rainer Ganahl, REP Group, SOSka Group, et al.

On November 30th at 19:00, Pablo Helguera will perform “We All Need a Pygmalion.” Please RSVP as space is limited.

“This has been our best and most successful auction ever!”

This statement has become a generic catchphrase for punctuating every auction of contemporary art in New York or London; each auction house boasting comparative and competitive results. But is the commonly used term “fair market value” an accurate way to describe an unregulated market? In recent years the widespread recognition of contemporary art’s potential commercial value has pervaded public consciousness and led to unprecedented investment propelling the art market. As critics have pointed out, relative value no longer applies as Giacometti sells for a bargain when compared to Damien Hirst. What this then means in terms of how and who art history will be written by is really nothing new for how it has always been written: upper echelons of society with expendable capital have been the oil in the creative industry’s machine for centuries. Today, however, the general population in cities like London, New York or Berlin is tuned into the trends, trivia and tribulations that orbit the Art World. No longer is this exclusively a specialist’s game where interpretation is necessary to decipher cultural production. But the process by which the institutionally approved object arrives, the packaging it arrives in, who delivers it and why remains one of the unexplained socio-cultural phenomena today.

How does the Art World function?

The Art World is an investigation of this subject using curatorial and journalistic methods that aim to provide transparency on this strange and unregulated profession. This effort takes an anthropological look at the mechanisms that make the Art World function such as rhetoric, historicization, economics, networking, hype, mythology, risk and loss; a process that eventually provides culture with approved art. Artist projects, archival material, research studies and artifacts each were selected to provide clarity regarding the structures and processes that make this network tick.

Who is capable of writing art history? Are art magazines becoming redundant of one another? Do art magazines play the market? What happens to the status of an art object that has been disauthenticated or deaccessioned? How closely connected are for-profit and not-for-profit sectors? Is rhetoric a formula or a posture? Why is exploitation more acceptable in the arts? How relevant is global art to local culture?

Who controls the market?

Projects, propositions and case studies will attempt to answer these questions.

If you have any questions regarding **The Art World** or need further information or images please write to: info@galeriefeinkost.com or call Aaron Moulton +49 172 184 9732.

FEINKOST
BERNAUER STRASSE 71-72
13355 BERLIN
+49(0)172 184 9732
INFO@GALERIEFEINKOST.COM
WWW.GALERIEFEINKOST.COM

Gallery 1



1. Charles Gute, Revisions and Queries, 2005. (Left to Right: Interview with Dara Birnbaum, Interview with Dan Graham, Interview with Maurizio Cattelan)

Meticulous to a t, the role of the proofreader is paramount for making sure that not only thoughts are conveyed clearly but that the potential slippages in editing are caught before the printer makes them permanent. Gleaning the pages of various art publications, Charles Gute is also the final port of call for Hans Ulrich Obrist's famous interviews. HUIO's Q&As help many professionals construct their position with content, ideas, phraseology and approach, unknowingly assisted by the polish of Gute's presence. In this inversion of roles, Gute has subtracted the text from the corrections leaving a map of amendments that create an abstract portrait of their subject in its absence.



2. Christian Jankowski, The Matrix Effect, 2000. Courtesy of Klosterfelde, Berlin and Maccarone, New York.

In this work from 2000 Jankowski cleverly dramatizes rhetoric and its makers in The Matrix Effect. Using a transcription of the program's star-studded protagonists, Jankowski casts children in the roles of curator, museum director, Sol LeWitt, Christo & Jeanne-Claude and so on. Gestures, mannerisms, posturing and discourse all become foreign, awkward and overly self-conscious when played out by the fidgety kids.



3. Rainer Ganahl, Ceci n'est pas une pipe... secondo l'Archivio Boetti (This is not a pipe... according to the Boetti archive), 2007.

"This is not a pipe..." is the translation and declaration made in this challenge to authenticity. Alighiero Boetti's career took him across Afghanistan where he collaborated with tribeswomen to produce large bodies of work. His commissioned weavings became a popular commodity and an icon of Arte Povera. Eventually in the '80s as his market increased and Afghanistan's political situation made an impasse for his collaborations, he began to farm out production within Europe in order to maintain income and meet the demands of his galleries, an act that posthumously became problematic criteria for the Boetti Archive's distinction deciding which works were authentic or otherwise. What happens to art that has been disauthenticated? Here we are asked whether these signed works are inauthentic just because their accompanying certificate says so.



4. Michael Asher, MoMA Catalogue of Deaccessions 1929 through 1998, 1998.

Deaccessioning is the unpleasant end of the cycle for works in collections public or private. In the public sector it often carries heavy implications for the relevance of the artist to the scope of the museum – and maybe their place in history – or the museum’s financial recuperation strategies. For the private sector, as has been witnessed with collectors like Charles Saatchi, that it is time to cash in. What happens to work that has been deaccessioned or disauthenticated? Michael Asher’s project, made for the Museum as Muse exhibition at the MoMA in 1998 is a comprehensive document registering every work that the MoMA let go since they opened, a list that is much more private than the one of work on the way in.



5. Pablo Helguera, Manual of Contemporary Art Style, 2007.

What does the unwritten look like? How long can opacity be the best explanation? How far can an unregulated profession be professionalized? Where do you fit in the grand scheme of things? Helguera has gone through the painstaking efforts of mapping this very idiosyncratic art world. No stone is left unturned. His research helps analyze and perfect this seldom self-critical system. His tips provide embarrassingly useful advice for how to strive for that plateau-state of “interesting”.



6. Ad Reinhardt, Comic, 1950s. Courtesy of Private Collection

Ad Reinhardt was the grandfather of institutional critique. His comics for art magazines stripped bare the mechanisms of the system and gave a prescient outlook on the commercial world to be. Early on he reinterpreted the MoMA’s efforts to canonize and academicize the myriad practices occurring.

Courtesy of Eigen + Art Leipzig / Berlin
 Courtesy of Engholm Engelhorn Vienna
 Courtesy of Galerie El Marsa Tunis
 Courtesy of Galerie Enrico Navarra Paris
 Courtesy of Thomas Erben Gallery New York
 Courtesy of Galerie Espace New Delhi
 Courtesy of Espacio Minimo Madrid
 Courtesy of FEINKOST / Aaron Moulton Berlin
 Courtesy of Fine Arts Society London
 Courtesy of Flower East London
 Courtesy of Galleri Faurschou Beijing / Copenhagen
 Courtesy of Feichtner Lukas Vienna
 Courtesy of Claudia Gian Ferrari Milan

How closely connected are the for-profit and non-profit sectors? Courtesy of... is a commercial point of reference often used to promote sales of artwork in public institutions – places where exhibitions of artists tend to be increasingly subsidized by their respective galleries. Here a nearly comprehensive list goes through the possibilities of points of sale.

7. Ben Gavin, Courtesy of..., 2006.



Are art magazines becoming redundant? Continuing his detournement of pop culture Laurette used the serendipitous repetition of the art world's most respected publications to analyze the weight and measure of advertising as content and content that, with last summer's overly scheduled art activities and myriad new productions, shows how we are exposed to a very limited scope.

8. Matthieu Laurette, Frieze versus ArtForum, 2007. Courtesy of Blow de la Barra, London.

Gallery 2

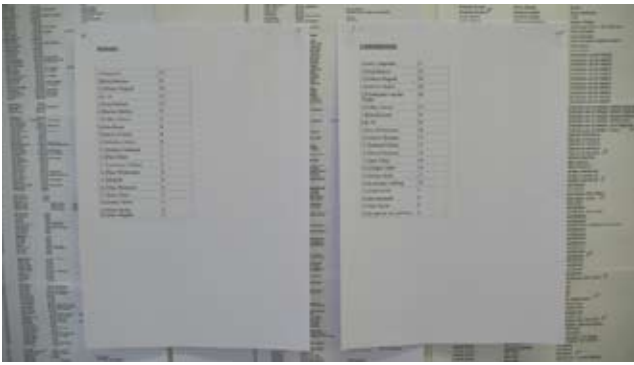
Agnes Gund- the MoMA president and board of trustees (since 1975)
 -heir to the Sanka coffee fortune 61 years old



9. Profiling database used by receptionists.



10. Auction catalogue for Robert and Ethel Scull Collection, 1972. Considered the first auction of Contemporary Art.



11. Auction Report A look at overlaps of bidding and underbidding at auction.

Is “fair market value” the right term to use in an unregulated market? This report on the auction market was conducted using data found on Baerfax, a newsletter that is widely available through subscription and one of the only places information on buying, bidding and underbidding is made public. The underbidders mentioned are not necessarily the direct underbidders but could have been bidding at any time. Telephone bidders are almost always guaranteed anonymity. The reports in the Baerfax are far from exhaustive and often represent who the author Josh Baer recognizes on the auction floor or chooses to identify. Were there a publicly accessible information database on the auctions and the people who participate in the proliferation of the art market, this study might look entirely different.



12. Balthasar Burkhard, Fabrica Harry Szeemann, 2005.

Harald Szeemann was the most significant curator of our time. His work and approach defined how we understand the role of the curator and mediator. Balthasar Burkhard’s photographs, taken after Szeemann’s death, capture an intimate perspective on his daily existence: a world cluttered with infinite possibilities and a density of information that makes the home seem like a synapse in the brain.



13. Luchezar Boyadjev, GartARTbeiter, 2000.

What is an artist worth? How do you quantify their time and effort? In *GartARTbeiter* Boyadjev gives a concise mapping of 10 years of work illustrating the values applied to him by the institutional support of travel, accommodation, production cost, per diems, dinners, etc; totaling to a mere 137,000. Expense monies that never landed in his pocket, this retrospective view of a career highlights a less romantic view of how a market or value is established.



14. Alan Phelan, Sam Wagstaff Gives Good, 2002. Courtesy of Mother's Tankstation, Dublin.

How does a collection represent its collector? What about if you're Sam Wagstaff, one of America's myths in patronage for the arts? Through the archaic eyes of a rolodex Phelan's piece bares the bone and gristle of everything else the collector or anyone else who accumulates with direction can have a legacy threaded through the most banal of objects.



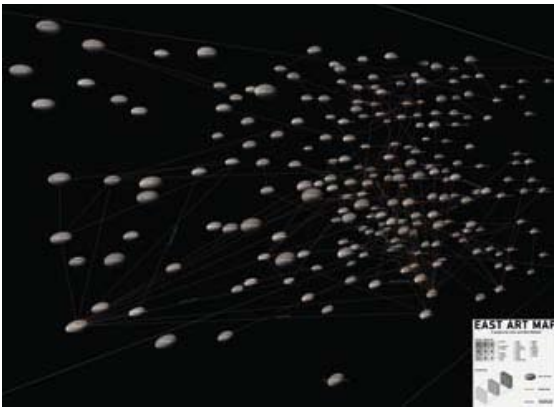
15. Vintage ad from Flash Art, 1972

"Today everyone talks in dollars and I cost only \$1000... I'm Giancarlo Politi, editor of Flash Art and Heute Kunst. I love women, money, success...
...and art too. So I'm at your service. Services for the price of 1000 dollars: texts, advice, opinions, debates, conferences, introductions. For artists, galleries, museums, universities, public and private institutions. Special arrangements for really good looking female artists. One condition only: payment in advance. Utmost speed and professionalism."



16. Flash Art International, 1998 - Page from unpublished catalogue of Flash Art Museum in Trevi's collection, 2000 - Sotheby's Contemporary Sale October, 2006.

Do art magazines play the market? Using advertisements and content as currency to buy art work is a well known activity for Flash Art. Most images on the covers of the magazine are works arriving there through accession into the Flash Art Museum in Trevi, Italy. Eventually these works are resold, often at the wrong time.



17. IRWIN, East Art Map, 2000-2005. Courtesy of Gregor Podnar Berlin and Ljubljana.

Who is fit to write art history? What criteria do we have to qualify an entry or the writer for that matter? East Art Map is the result of an artist initiative claiming the responsibility and offering everyone the task of contributing. In a demonstration that art histories don't always coincide we witness a cohesive trajectory of cultural production with an admirable rigor and logic.



18. REP Group, Lirnyk, 2006.

A "lyrnyk" is a village storyteller, often considered a blind seer playing a musical rendition of history. Prior to mass communication their presence was of utmost importance for transmitting the mythologies of culture. Here the REP Group has found a Lyrnyk who communicates the stories of contemporary art, viral information that, in the presence or absence of mainstream magazines or infrastructure for mediation, is still often done orally.



19. SOSka Group, Barter, 2007.

The question of relative value is almost non-existent in the art market: a mediocre Hirst outdoes a Giacometti and likewise a Christopher Williams a Man Ray. In this wry take on priceless versus worthless, Barter offers some perspective on the actual value of global art for local culture.