

SPECTRUM NY NEWS & HIGHLIGHTS<sub>p.24</sub>

# art BUSINESS

WINTER 2013 • THE ART INDUSTRY'S NEWS LEADER SINCE 1977

NEWS

François Chartier's  
**Light-Bulb  
Moment**



## 2013 YEAR IN REVIEW

The  
trade show  
ends ...  
**NOW WHAT?**



**10**  
UPCOMING  
MUSEUM  
EXHIBITIONS  
WORTH THE  
WAIT

THE YEAR'S BEST

Art Blogs • Museum Exhibits • Gallery Shows • Artists to Watch • Art Fairs • & More



# PERSPECTIVES

## ONWARD AND UPWARD



**W**ow, what a year. Over the past 12 months, *Art Business News* has undergone a powerful transformation, with all-new design and engaging editorial. I hope you're enjoying the magazine as much as we enjoy putting it together.

A similar renaissance seems to be taking place in the art world at large. The fact that works by Pablo Picasso, Jean-Michel Basquiat and Willem de Kooning sold for \$4 million or more this year during Frieze Week speaks volumes. Simply put: Collectors—and not just the high rollers—are spending again. SPECTRUM New York and Miami and The Affordable Art Fair, for instance, are making modern art accessible to a wide range of collectors.

It's been a big year for art news headlines, too. For a recap, have a look at our Year in Review (p. 34), in which we sum up our favorite museum exhibitions and gallery shows from 2013. Looking ahead, check out the artists we'll have our eyes on and the exhibits we can't wait to see in the coming year. And get your calendars out because we'll tell you the top art fairs you won't want to miss in 2014.

Speaking of headlines, just this week, I was astonished to read about the discovery of those 1,500 works of art—\$1 billion worth, including masterpieces by Picasso, Henri Matisse and Marc Chagall—that the Nazis confiscated and hid for 70 years. Unbelievable. Who knows what will happen next?

It's always exciting to unearth classics, but at *Art Business News*, we're even more interested in discovering today's hidden gems. This issue features some extraordinary contemporary artists, such as cover artist François Chartier and photographer Malena Assing. And the search is on for more extraordinary artists: see p. 58 to learn more about our quest to find the top 50 emerging artists for 2014.

I wouldn't feel right signing off without mentioning an exciting new project I'm working on: the National Artist Conference and Awards (NACA). It's a cross between an artist retreat, a marketing boot camp and an exhibition. If you need some R&R after such a busy year, I invite you to check out the site at [nationalartistconference.com](http://nationalartistconference.com).

I hope you enjoy the issue!

Eric Smith

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THE ART INDUSTRY'S NEWS LEADER SINCE 1977  
NEWS

### Winter 2013

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Subscriptions  
Subscriptions to *Art Business News* are available to U.S. subscribers for \$20 for one year (4 issues). Call 855-881-5861 or visit us online at [www.artbusinessnews.com](http://www.artbusinessnews.com).

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On the Cover: "True the Artist's Eyes," 2009, by François Chartier.  
For more on Chartier's work, turn to p. 54.

Left page: "Lollipops," 1998, also by François Chartier.

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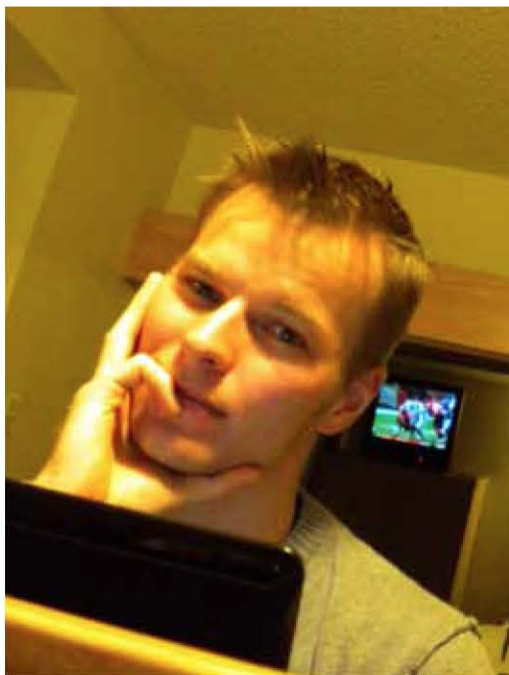
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# CONTRIBUTORS

**Joseph Armstrong**, a recent graduate from Millersville University with multiple degrees in history, philosophy and film studies, is perpetually intrigued by the Constantine tapestries, which are housed at the Philadelphia Museum of Art.



Award-winning writer and editor **Julie Jacobs** admits that one of her favorite paintings, for many sentimental reasons, is Renoir's "Two Girls in the Meadow." Jacobs's work has appeared in numerous national, regional and local publications, including American Way, Lifestyles, Movie-Maker, Inside Jersey and Suburban Essex. She also maintains corporate clients and runs Wynne Communications publishing firm.



**Christine Schrum** is Director of Content and Social Media for Redwood Media Group—purveyors of fine art fairs including Artexpo New York, [SOLO], SPECTRUM New York/Miami and DECOR Expo. She's also a freelance writer, blogger and community director. Her favorite artist is Emily Carr, a British Columbia-born artist and writer heavily inspired by the indigenous peoples of the Pacific Northwest Coast.



Editorial assistant at Madavor Media, **Megan Kaplon** has been contributing content and editorial expertise to an array of magazines since graduating from Emerson College with a degree in writing, literature and publishing. Her favorite artist is Salvador Dali, and his painting "Woman with a Head of Roses" hangs in her bedroom.



► *Want to contribute to ABN? Contact our editorial team at [letters@artbusinessnews.com](mailto:letters@artbusinessnews.com).*



## INSIDE THE FRAME

# A GOOD READ

### 3 BOOKS FOR THE ART ENTHUSIAST.

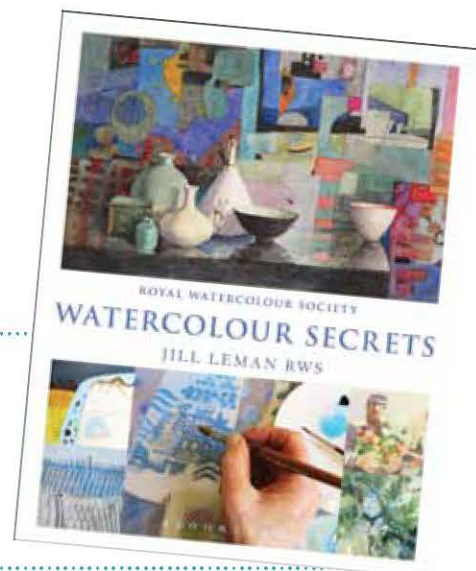
With a team of contributing art historians, **"Art That Changed the World"** (\$40, DK Publishing) follows the transformation of art from ancient cave paintings to the realist and abstract paintings that have dominated the modern age. The editors break down and analyze each movement and situate it within the overall timeline of history and artistic evolution. Not just a coffee-table ornament, this book is an excellent reference and source of entertainment for all art lovers.



Flowers have long fascinated photographers, but in **"joSon: Intimate Portraits of Nature"** (\$75, Graphis) photographer joSon, a native of the Philippines who studied to become a Buddhist monk before finding his calling behind the lens, uses his experience photographing people, animals and expansive landscapes to bring new life to the often-contemplated world of flora. Set strikingly against solid white or black backgrounds, joSon's flowers will thrill the backyard botanist and photography geek alike.



From the Royal Watercolour Society and author Jill Leman, an accomplished artist in her own right, comes **"Watercolour Secrets"** (\$50, Bloomsbury), an in-depth look at the strategies and methods of some of the U.K.'s best watercolor artists. Technically precise and artistically inspiring, this book features Peter Blake, Ken Howard, Sonia Lawson and many other masters of the medium.





## INSIDE THE FRAME

# A PORTRAIT OF POLLOCK

AN 18-MONTH RESTORATION PROJECT REVEALS  
NEW INSIGHTS INTO THE ARTIST'S WORK.



James Coddington, chief conservator at MoMA, points out some finer details of the painting to Bank of America New York City President Jeff Barker.

**Marrying art and science**, the restoration team at the Museum of Modern Art (MoMA) in New York returned three of Jackson Pollock's masterpieces to their former glory. Throughout more than half a century, Pollock's "Number 1A, 1948," "One: Number 31, 1950" and "Echo: Number 25, 1951" had discolored and dulled from exposure to heat, dirt, light and a 1958 fire in the museum gallery.

According to MoMA's chief conservator Jim Coddington, the main goal of the 18-month restoration project was to "remove the accretions of time." Yet their work also provided opportunities for new discovery and insight into Pollock's process.

"It's not so much the restoration as looking at it from a couple of inches for weeks on end, months on end," Coddington explains. "You begin to see things and notice subtle consistencies that reveal more about his technique."

Restoration of "One: Number 31, 1950" was a particular challenge for the team. Through archival photos, imaging technology, microscopic analysis and X-radiography, the MoMA staff discovered that polyvinyl acetate, applied during restoration in the 1960s, covered some passages of the image. Removing this layer gave Coddington

an opportunity to examine Pollock's techniques more closely.

Pollock is renowned for his unique style of drip painting, but restoration helped to illuminate his other innovative techniques. To create "Number 1A, 1948," Pollock dipped his hands in oil paint, lightly coloring the canvas and laying the groundwork for the essential composition. Restoration of the three paintings showed that Pollock created his work through very deliberate applications.

"I thought that I knew Pollock pretty well, but there were a few passages where he applied some paint vertically," Coddington says. "He was working with small little drips of paint to essentially edit in what seemed to be subtle ways. But obviously to Pollock, they were very important."

Although the project, funded through a grant from the Bank of America Art Conservation Project, wrapped up in October, Coddington says that mysteries about Pollock's process still remain.

"How exactly were these paintings made?" the conservator wonders. "Might they actually be made a multiplicity of ways rather than one single way? It raises other questions that over time we'll try to figure out." **ABN**

## For Artists and Gallery Owners

**Redwood Media** Announces its **Newest Marketing Conference.**

Redwood Media recently announced the launch of the first **Annual National Artist Conference & Awards (NACA)** event, which will take place May 14-16, 2014 at the West Baden Springs Hotel in French Lick, Indiana. This three-day event will offer seminars, workshops, panel discussions and everything else you need to market your artwork and business successfully. The conference will culminate in an exhibition, followed by an awards ceremony and gala.

For more information, visit [nationalartist-conference.com](http://nationalartist-conference.com).



## NEXT STEPS

THERE'S NO DOWNTIME AFTER A TRADE SHOW WRAPS.

The fall lineup of trade shows may be behind us, but the work isn't finished yet. To make the most of your trade-show experience, don't overlook the importance of a thorough postshow evaluation and follow-up. Here are some tips to help ensure that you don't let networking and sales opportunities slip through the cracks.

**PROMPTLY FOLLOW UP WITH ALL LEADS AND CONTACTS FROM THE SHOW.** Sure, you may have exhausted your supply of business cards, but that fact doesn't mean that everyone who has one will contact you. It is important to take the lead and follow up by contacting both current and prospective customers.

If you did your homework and went to the show prepared, you will have devised a system to prioritize leads and will have collected relevant information on each contact to assist in personalizing your follow-up communications. E-mails and telephone calls are easy enough; for current clients, however, consider something as simple as a handwritten thank-you or nice-to-see-you note.

**SPREAD THE WORD.** You may have kept nonattendees up to date during the show with posts to your Facebook page or Twitter feed, but it's important to continue to market yourself in this way after the show ends. Consider assembling a press release with highlights and accomplishments from the show. You can send press releases to media outlets and to contacts, and you can post both press releases and photos on social-media sites.

**ADD NEW CONTACTS TO YOUR DIRECT MAIL OR E-MAIL MARKETING LIST.** It's helpful to apprise contacts of upcoming events featuring your work, new designs and new works. However, make sure to give contacts the opportunity to opt out of receiving future mailings or e-mails.

### E-MAIL MARKETING MADE EASY

Keeping contacts up to date just got easier with e-mail marketing service providers: software that sends customized, automated e-mails. Check out these e-mail campaign providers to get started.

**AWeber**  
[aweber.com](http://aweber.com)

**Constant Contact**  
[constantcontact.com](http://constantcontact.com)

**GetResponse**  
[getresponse.com](http://getresponse.com)

**iContact**  
[icontact.com](http://icontact.com)

**LoopFuse**  
[loopfuse.com](http://loopfuse.com)

**Marketo**  
[marketo.com](http://marketo.com)

**MailChimp**  
[mailchimp.com](http://mailchimp.com)

**Silverpop**  
[silverpop.com](http://silverpop.com)

**PERFORM A POST-SHOW ANALYSIS.** Take some time to ask yourself some simple questions about the show experience and track your leads to calculate the return on your investment for the show. These steps will help you to determine whether the show was worth the investment and will help you to prepare for future shows. For example, you might want to ask yourself the following questions:

- What worked, and what didn't?
- Was the booth effective? Could I have improved anything—the location, the lighting or the design, for example?
- Did I meet the right people?
- What did I learn from other artists or exhibitors?
- What did I learn about the industry?
- Was this the right trade show for me? **ABN**





## 15 MINUTES

BY MEGAN KAPLON

# WHERE ART GOES ON ADVENTURE

ABN TALKS WITH GALLERY OWNERS D. ARTHUR AND LISA WILSON ABOUT THEIR JOURNEY INTO THE ART WORLD TOGETHER, THE MESSAGE THEY HOPE TO CONVEY AND EXACTLY WHO RHUPERT IS.

LISA AND D. ARTHUR WILSON, owners of the original Art Gone Wild Gallery in Key West, Fla., and the new sister gallery in Santa Fe, N.M., find themselves living a charmed life in the art world; however, their success did not always come easily.

The husband-and-wife team is making some brave and risky moves, such as opening a new gallery during the tough economic recovery of 2010. Those risks paid off: The Wilsons are doing well enough to expand, and Lisa and Arthur's work continues to attract more collectors. The couple is even speaking with some Hollywood producers about creating a feature-length animated film based on Arthur's signature character, Rhupert the ostrich, although the pair cannot yet share any further details.

ABN spoke with the couple to find out what drew them to art and to each other and to discover the secrets of their success as artists and gallery owners.





**Art Business News:** How did you first get involved in art?

**Arthur:** My first art show was in 1976 in Dayton, Ohio, when I was 17. In the '70s and early '80s, mall art shows were [among] the major ways to make a living. When I tell people today that weren't around in that era, they go, "What? In malls?" But you must understand that malls were the new marketplace. Downtowns were dying across America at the time, people had not yet started renovating downtown historic districts, ... the shopping mall was brand new and promoters were doing art shows there. They were typically traveling shows, and I ran into one, and these people were making a living at art and traveling the country. I said, "Hey, it doesn't get any better than that," so I bought myself a van, and I started doing art shows coast to coast for the next four or five years.

**ABN:** What about you, Lisa?

**Lisa:** My mother was an amazing vocal-music educator, and she gave me that beautiful balance of always having a creative space. I was always surrounded by art and performances and museums, and I was a vocal-music major and dance minor in college.

But when Arthur and I met, I really hadn't thought too much about being a professional two-dimensional artist. We got married, and I thought, "Well, I'll just work for him." But, as an artistic soul, he recognized that I was getting incredibly restless not having my own expression, so he encouraged me to start playing with different mediums. I started with—this is hilarious—large acrylic fruits and vegetables in my own style, and God only knows why they sold. I swear I don't know why anyone gave me money, but they did. I think it was because they were big and cheap.

**ABN:** How did you meet?

**A:** At an art show in Boulder, Colo. I had my son with me, and I was recently divorced, and I was like, "Well, I'm not going to hit on any girls, not with my son around." And [Lisa] was done with men. She was going through a divorce herself. So neither of us was looking. In fact, we were both intentionally *not* looking. But she walked by me, and I thought, "This gal is really pretty." I complimented her, and she discounted my compliment, like women typically do. The next day, I walked into her booth, and I said, "Hi, my name is Arthur," and I put out my hand, and that was it. We married a year to the date later, and it's been 13 magical years.

**L:** When I met him, it was true, we both were not looking. And I'll tell you what: He swept me completely off my feet. ... It's been a rollicking, hilarious journey ever since, and we really adore each other.

**ABN:** Arthur, how did you get into painting wildlife?

**A:** Wildlife was actually an early love of mine. I grew up always on an adventure as a kid, exploring the woods.

**ABN:** Tell me a little bit about the character, Rhupert, who appears in a lot of your work.

**A:** Rhupert the ostrich was born out of my wildlife work. At first, Rhupert started off a little bit slow, but he is now 90 percent of what I sell and 75 percent of what the Key West gallery sells. He's very, very popular. My most expensive pieces I've ever sold have been Rhupert, and he's also the most fun thing I've ever done.

Rhupert can be easily dismissed as just whimsical art or cute art, but there's actually a great deal of depth to him. He's balanced with a sense of humor. I've found that, almost no matter how serious something may seem, if I balance it with a sense of humor, it makes things digestible.

Rhupert [represents] being

**"RHUPERT IS KIND  
OF A FORREST  
GUMP MEETS  
OBI-WAN KENOBI."**

**—D. ARTHUR WILSON**



"What's in a Name?"  
D. Arthur Wilson



yourself. That's the boiled-down version: Be yourself. My favorite quote from Rhupert—Rhupert gets attributed with all these quotes—is about the three hardest things to do in life. First of all, to find out who you are. That's not easy, and that's the beginning of the journey. The next hardest thing above that is to actually be who you are, and that takes a certain amount of commitment and courage. And the hardest thing in life is to share who you are, and that is downright terrifying for most of us. Rhupert is kind of a Forrest Gump meets Obi-Wan Kenobi; he's a wise Jedi master, but he doesn't have a clue at the same time.

**ABN:** Lisa, what kind of work are you creating these days?

**L:** My current style is one that I literally developed just by playing, which is the guidance that my husband gave me. When I go to canvas, that's what I do. I say a little prayer over it, and then I just give myself permission to play and not take myself so seriously and just see what we have here. I started out on board with acrylic mixed media, and ... now I'm working on acrylic as my canvas, so I'm getting this crazy dimension to the work that is really a combination of two separate paintings.

**ABN:** If you had to give a thesis for your gallery, what would it be?

**A:** I like to say it's "where art goes on adventure." And I believe that life's an adventure. My wife's and my work are so radically different, but, still,



Lisa and D. Arthur Wilson volunteer and raise funds for various wildlife organizations.

**"IT'S NOT ART THAT CREATES A SHOCK; IT'S ART THAT CREATES AN EYEBROW RAISE."**

— LISA WILSON



"Star of the Night," D. Arthur Wilson

going on that abstract-expressionist trail is quite an adventure. And that's an adventure of the heart; she truly paints what she feels, and I marvel at how she can translate those emotions by the colors of paint she uses and the movement that's created. For me, personally, "adventure" is one of the greatest words there is when it comes to describing life. It incorporates it all: the challenges, the difficulties, the highs, the lows. Art is an expression of that and can take people on that adventure if they allow themselves to open themselves up to it.

**L:** The thesis statement of our gallery would be: "It's a safe place to find yourself and connect with yourself." We think it's quite beautiful, but the art on the wall is so unique. It's not art that creates a shock; it's art that creates an eyebrow raise. Especially with the Rhupert work: ... "Why the heck is there an ostrich in everything?" That makes people laugh at first, but then, once they get to know what Rhupert's message is, they begin to connect with the poignancy of D. Arthur's message. It's just a safe place to discover yourself—a safe place to learn something you might not have known. **ABN**

• For more, visit *Art Gone Wild Gallery* at [agwg.net](http://agwg.net).



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