

ART ADVISORY E-BULLETIN

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1858 LTD ART ADVISORY

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The Picasso Museum to Re- open in 2014



considerably. Claude Picasso, the 66 year-old son of Pablo Picasso told Le Figaro newspaper "I am outraged and deeply concerned, I get the impression that France couldn't give a d--n about my father or me."

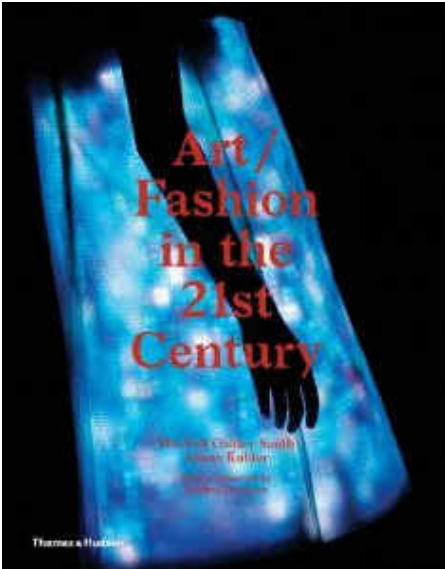
Opened in 1985, the Musée Picasso includes nearly 300 paintings including "Self-portrait" from his early Blue period through to "Matador" and others completed in the years before his 1973 death. It also includes some 250 sculptures, relief paintings and other works.

The Musée Picasso is set to reopen its doors in 2014 following five long years of renovations. However, the launch date has yet to be confirmed according to the differing dates provided by Picasso museum director Anne Baldassari and Aurelie Filipetti, France's Culture Minister. Filipetti would like the renovation to be fully completed in order to guarantee optimal conservation conditions at the Hotel Salé, the historical monument selected in 1975 to become the Musée Picasso in Paris. The refurbished 17th century mansion was due to reopen in June, after a five-year, 52 million euro refurbishment. The Ministry of Culture has said it will now only open in mid-September which means it will miss France's peak tourist season.

The disagreement surrounding the opening date has upset the artist's family



ARTLUX



It is our pleasure and privilege to introduce 1858 readers to ARTLUX. Conceived as a showcase for the marriage between art and luxury, it weaves together global collaborations between the two worlds and examines the indisputable allure and global reach of

both industries. Alison

Kubler, the co-author of *Art/Fashion in the 21st Century*, has penned the introduction to this inaugural issue and we already want more.

'It is my pleasure to introduce this inaugural issue of ARTLUX, an initiative of MO Luxury, which examines the intimate relationship between art and luxury. A showcase for some of the most intriguing global collaborations ARTLUX is evidence of how, in the new millennium, art and luxury have become both commercial and cultural bedfellows. The two disciplines offer one another incomparable opportunities for enrichment, and increasingly the resultant collaborations – from unique artist designed products, to architect designed maisons and art foundations boasting phenomenal collections - are recognized as enduring in cultural significance. Fashion is by its very nature changing, moving forward, only looking back in order to go forward. Art lends fashion that which it craves – time, and longevity. *Ars longa, vita brevis*, to coin a phrase. Of course time is perhaps the greatest luxury of all. In this sense, art and luxury fashion are perfectly aligned. ARTLUX celebrates the mutual benefit the two worlds offer one another'.

1858 Ltd At DeLux14

The deLux14 Global Luxury Brands Forum held its second edition on 1st April at the Gallery of New South Wales in Sydney, Australia. As the luxury sectors in the Asia Pacific region continue to grow in double-digit figures annually, the forum aimed to recognise the strengths of these sectors and discuss the evolution and innovation happening within them. 1858 Ltd's Managing Director, Viola Raikhel-Bolot took part in a panel discussion on 'The art of collaboration - when high art meets high fashion'.

The marriage of art and fashion has long been in existence, but in modern culture its birth could perhaps be dated to Yves Saint Laurent's 1965 collection, which featured the infamous 'Mondrian' dress. A passionate art collector himself, the sale of Saint Laurent's collection in 2009 at the height of the credit crunch was termed by many as the sale of the century defying the times with its success. A look to the history of the marriage between art and fashion helps to determine where this relationship may be headed in the future.

Fashion houses and designers have become the new patrons of the arts, giving them a new way to communicate with their audiences. Often treading on shared ground, designers and artists have developed their relationship to a point where the marriage of these two sectors is no longer the novelty it once was. For many, this marks the moment where substantial collaboration can begin. Designers and artists are now friends, collaborators and each other's biggest supporters. When asked whether art-fashion collaborations were art in their own right and worthy of collection, Viola noted that they while they may not be investment works of art they are still collectors' items and define today's popular culture.

Some commentators suggest that the relationship has gone too far and has reached a frenzy, citing Karl Lagerfeld's Chanel show last autumn in Paris as a tongue in cheek commentary of the relationship between art and fashion. His superb art-inspired collection was presented in a gallery of artworks that he had himself designed, turning the relationship on its head. For most however, the show was genius and proved that fashion is an art in its own right. It also proved brilliantly how well the two sectors work together - in both directions.

As for the future, it is clear that the boundaries will continue to be pushed by both the fashion and the art players. Art has been around for millennia and therefore so will its marriage with fashion. Artists will continue to inspire designers, who in turn will continue to appeal to their audiences. Together their collaborations will continue to excite both art lovers and fashion lovers, as the line between the two will become forever more blurred.



Louis Vuitton's Latest Art Expo



Louis Vuitton have long been recognised as pioneers of the marriage between art and luxury. Whilst this is most noticeable in their collaborative fashion collections, the Espace Culturel in their Paris store, on the Champs Elysées, is currently hosting its 23rd contemporary art exhibition.

Its title 'Astralis' is taken from 'astral' meaning invisible and Novalis, the name of a 19th Century Romantic poet from Germany who confused dreams and reality. The exhibition, made up of sculptures, paintings, installations and other mixed media works, takes visitors to the curious border between the visible and the invisible. A dozen international artists, including Jean-Luc Favero, David Altmejd, Chloé Piene, Basserode, Art Orienté Objet and Rina Banerjee, have presented artworks which act to visitors as a gateway to other realms, ones where they are encouraged to explore and perceive reality from different angles, questioning their minds as well as mankind's artistic nature.

Thought provoking and sensory in nature the exhibition perfectly encompasses the brand's aim of promoting talented emerging artists and showcasing them to a wider audience. 'Astralis' is on show until 11th May.

Collectors Survey, Latest Market Research

A recent survey of art collectors carried out by AXA Art, the art insurers, has revealed some interesting facts about the who, what, how and why of collecting. Although it must be noted that the highest concentration of respondents were from Europe and the United States, and that they all participated via the Internet, the results are nonetheless revealing.

Over 80% of the collectors in question were over 40, with a similar number being university educated. About half were self-

employed or entrepreneurs. In addition just over three quarters were men.

The most popular media collected is painting, with 89% of respondents including painted works to their collections, though not necessarily exclusively. Works on paper and sculptures also proved popular with about two-thirds of collectors owning such works, and nearly half also including photography in their collections. In terms of genre, contemporary art was by far the most popular, collected by as many as 82% of the collectors, and modern art followed second. Unsurprisingly, contemporary art featured more heavily in the collections of younger collectors, with all the other categories - modern art, 19th Century art, Old Masters and antiquities - proving more popular with the older collectors.

An astonishing 65% of the collectors admitted to using gut instinct as part of their collecting strategy. The next most popular strategy, though only employed by a third of the collectors, was to choose objects according to their high quality. Even less, a mere 14%, considered the prospective value increase as a collecting strategy, and just 3% followed a curator's plan. Almost all the collectors however, agreed that art fairs were the best place to learn and stay up to date about the art market, despite the fact that about three quarters of them would still rather buy in galleries, and about two-thirds were happy to buy at auction also. The Internet was also cited as useful source of information regarding the art market though only a third had actually used it as a means of buying and 42% said they would refuse to.

As for why, 11% of the respondents said they wouldn't even call themselves collectors, proving the continuing growth of art as an alternative investment class. However, for the most part, the major motivators of collecting art included a love of beautiful things, a passion for collecting itself and the chance to learn more and increase their knowledge about art. In addition, whether a personal passion, a long-standing family tradition or financially motivated, almost all the survey participants shared a love of art, collecting it and owning it - the key to successful art buying.



I858 Ltd Art Advisory

**Buying
Selling
Authentication
Valuations
Auction Representation
Collection Management
Art Philanthropy Advice
Art Finance
Art related Tax and Estate Planning**

How an I858 advisor can help you:

- **Exclusive Access** to works of art in private collections that are not available on the market
- **Impartial Advice** being independent of auction houses, galleries and dealers, we provide impartial advice when buying and selling on behalf of our client
- **Time Savings** as we are able to manage all areas of the collecting process on our clients behalf, we are able to build or sell complete collections with as much or as little involvement from the client as they wish
- **Direct Savings** due to our buying and negotiating capabilities we significantly reduce transactional charges which in turn we pass directly to our clients
- **Reducing Risk** by undertaking thorough due diligence on all transactional decision, we ensure that potentially costly mistakes are avoided and the client has complete confidence in the decision made.

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Images in the order courtesy of: all images related to: www.theartwolf.com; David Altmejd, Espace Louis Vuitton Paris; Siobhan Hapaska (Detail), Espace Louis Vuitton Paris; Le Nouvel Obs; Thames & Hudson; DeLux 2014; Tate Modern

Art Calendar Highlights

Matisse: Cut-Outs

Tate Modern, London

17th April – 7th September

www.tate.org.uk

Frieze Art Fair

New York

9th – 12th May

www.friezenewyork.com

Art Basel

Hong Kong

15th – 18th May

www.artbasel.com

19th Biennale of Sydney

Gallery of New South Wales, Sydney

Until 9th June

www.biennaleofsydney.com.au

Bill Viola

Grand Palais, Paris

Until 21st July

www.grandpalais.fr

Italian Futurism, 1909-1944: Reconstructing the

Universe

Guggenheim, New York

Until 1st September

www.guggenheim.org

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