

PRODUCTION TO CONSUMPTION:  
THE ARTIST-DEALER  
RELATIONSHIP

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## **Abstract**

Despite the expansion of the contemporary art world and art market and the increased attention this has brought from theorists and researchers, there is still little known of the artist's involvement in the operational dynamics of how art flows from production to consumption – beyond the artist's role as the producer of the art object. This reinforces the image of the artist as 'solitary genius' and being isolated from the art world and art market. Is this romanticised notion from past eras still applicable in today's globalised art world and art market?

This thesis begins by assembling a contextual picture of the art world and art market – the complex logics are laid out within a framework considering how value is created, how the networks of agents operate as well as exploring what is currently known of the artist's position within these networks (other than as producer). Following this the thesis brings in empirical evidence from in-depth interviews with artists and dealers to reveal that artists are both actively and reactively engaged in developing their art world and art market. It is specifically in relation to the structure of the artist-dealer relationship; the day-to-day administration of this relationship; and the management of third party relationships where their engagement takes place. Furthermore, I reveal there is a lack of clarity at the core of the art world and art market (specifically in the artist-dealer relationship), which is exacerbated by a reliance upon trust; this trust means that communications often do not occur and instead assumptions are made based on expectations. These expectations when unfulfilled can result in the artist taking an even greater level of administrative engagement. I therefore propose that the artist is both a creator and an administrator, whose administrative actions or inactions can develop or hinder their position within the art world and art market networks and ultimately impact on the value of them and their art.

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I am particularly indebted to my interviewees for their enthusiasm and openness. This continuing support has not only made this research possible but has allowed me to get to grips with how the spheres of the art world and art market operate, which has enabled me to create what I think is a fascinating insight into the inner-workings of these spheres and how the 'artist' fits into them.

In alphabetical order the interviewees were - David Batchelor; Tony Bevan; Richard Billingham; Karla Black; Martin Boyce; Pablo Bronstein; Ben Brown; Pavel Büchler; Louisa Buck; Brian Clarke; Alan Cristea; Angela de la Cruz; Jeremy Deller; Susan Derges; Stephen Feeke; Ryan Gander; Kevin Francis Gray; Alex Hartley; Whitney Hintz; Richard Ingleby; Merlin James; Eemyun Kang; Joseph Kosuth; David Mach; David Nash; Simon Patterson; Nicola Shane; Karsten Shubert; David Stone; Sally Tallant; Mark Titchner; Gavin Turk; Edmund de Waal; and Glenn Scott Wright - as well as those who wished to remain anonymous.

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## **Chapter One – Introduction**

I was interviewing artists and asking them if part of being an ‘artist’ extended beyond creating art. I wanted to know the position and the role of the artist in developing and administrating their art world and art market existence. After speaking to five or so artists and a handful of dealers, trends began to emerge but then, within the space of a week, something new began to surface – some of the artists were questioning me. They were asking me if their experiences were ‘normal’ and whether they were experiences that other artists had. It became evident that these were topics that they had never previously spoken about and that they wanted confirmation that what they did was normal and not the exception. They were seeking insight; they were asking what I had found out from questioning other artists. Some of the very people who were giving me the insight into being an artist were emerging as a group of people who were seeking to understand the ‘common’ answers to the questions I was posing.

Within this thesis I examine the results and implications of what I found from interviewing 35 key players within the art world and art market - but before I can do this, the scene need setting and the characters need introducing.

### **1.1 – Context – Art, the Art World and the Art Market**

It is important to clarify the genre of the ‘arts’ to which I refer. The word ‘art’ is used in many sectors from visual arts to theatre, from literature to music – all of which are part of the wider art world. Even visual arts (the broad sector in which my research is placed) includes public-funded art, commission-based art, arts education and community art (to name only a few). The focus of this research is the high-end of the contemporary art world and art market - where fine art is produced for sale and display. As one of many parts of the wider art world, this sub-category is not easy to circumscribe, as there are no



fully agreed parameters. So I will, as done so by many current authors, describe it by its current activities and its current agents.

It is the contemporary art auctions at Christie's and Sotheby's. It is the Frieze art fair and the Basel art fair. It is the Venice Biennale, the art festival of Documenta and the Whitney Biennial. It is the museums - the Tate (London, Liverpool and St Ives), the Museum of Modern Art (New York), the Guggenheim (e.g., Bilbao, Venice, New York). It is the collector museums (e.g., Saatchi Collection and Francois Pinault's Palazzo Grassi). It is the private collectors or corporate collectors with private collections to rival any museum (e.g., Steve Cohen, David Nahmad, Deutsche Bank, UBS). It is the Turner Prize. It is the art world commentators (e.g., Artnet, Artsy, Art Review, Frieze, Art Monthly). It is the private dealers and galleries (e.g., The Gagosian Gallery, The Lisson Gallery, The White Cube). And it is the artists – the artists whose art the dealers and auctions sell on this global stage, whose art the museums and festivals display and whose art the leading collectors buy. When the spheres of the art world and art market are referred to within this thesis, it is within this context.

It is therefore the current spheres of the contemporary art world and art market where my focus is directed, but what is the art world and the art market and how do they interact?

...the art *world* is much broader than the art *market*. The market refers to the people who buy and sell works (that is, dealers, collectors, auction houses), but many art world players (the critics, curators...) are not directly involved in this commercial activity on a regular basis. The art world is a sphere where many people don't just work but reside full-time...where people swap thoughts and where cultural worth is debated rather than determined by brute wealth.  
(Thornton, 2009, xii)

The art market is the commercial district of this specific art world, but both spheres - the art world and the art market - have their own distinct characteristics, however the nexus of these two spheres is the art object. The two spheres facilitate consumption of the art object - but what sets them

apart is how this consumption manifests itself. The art market is the sphere that facilitates and allows people to consume art individually by buying it; they take the art object out of the public domain and into their private one, where they privately consume it. The art world is the sphere that facilitates the public consumption of art objects, not to facilitate sales but to enable anyone to engage with the art object, mostly via public display and critical engagement. The art market facilitates the sale of the art objects and the art world facilitates the public display and critical engagement of the art objects. But the two spheres are not separate, the art market is a part of the art world, they blur together - private consumers can publicly display the art they own, facilitators of sales can publicly display art to enable sales and facilitators of public consumption can engage with the facilitators of sales to enable outcomes. The two spheres are interconnected; some 'agents' sit clearly within the art world and some sit clearly within the art market, but others can traverse the two.

Within these spheres there are people facilitating or consuming art - and within this thesis I have termed these people 'agents'.

...we can describe an agent as something or someone that makes things happen. And we can add that to make something happen is to cause an event of some kind, that is, to exercise the power to cause an event of that kind to occur...  
(Alvarez & Hyman, 2015, p. 34)

Each individual is an agent and an institution or organisation (in my definition) is a collective of agents that have joined together to fulfill a common aim. But to give further depth, within this thesis I also use the terms 'integrated agents' and 'external agents'. This is to differentiate between people who are a part of the art world and art market, are part of its complex social dynamics and actively contribute to its continual existence (integrated agents) - and those agents who are not (external agents). A dealer would be an integrated agent as would a collector, but myself and people who look at art would be external agents, we observe the art world and art market (therefore consuming art) but we, as individuals, do not ensure or contribute

to the art world's or art market's continual existence, nor are we part of its internal social dynamic. Other authors have used this approach of grouping internal and external agents - e.g., within Raymonde Moulin's study of the French Art Market (1967) the term 'outsider' was used and within Chloe Preece's PhD thesis considering branding and value within the art market (2012) the terms 'outsider' and 'insider' were used.

This then leads to a question - if the nexus of both spheres (the art world and the art market) is the art object, what is meant by 'art object'? The art object of this art world and art market is an object (or product) that is recognised as an art object by the integrated agents of this art world and art market. It could be a product that fits with the traditional understanding of the art object (e.g., a painting, a print or a sculpture) or one that fits with the contemporary understanding of the art object (e.g., a performance, an artist's book, an installation; it could be sound, video, ephemeral art, or conceptual art). The artist of this art world and art market is the agent who created the product that is recognised as an art object by the integrated agents of the art world and art market. This may seem a circular and self-defining system as all that is needed is recognition by integrated agents. However, greater clarity will be brought to this concept when the networks of the art world and art market, together with the value system that underpins them are considered in detail within chapters three and four.

In setting out to do this research my overarching aim was to identify the position and the role (if any) of the artist in developing and administrating their art world and art market existence - beyond the production of their art object. Context of what is currently known about this art world and art market is needed to understand why this was of interest and what led me to ask this.

## 1.2 – Context – Current Knowledge

In the latter half of the twentieth century, economists and sociologists (for example) began to unpick the workings of the art world. Economists (e.g.,

Anderson, 1974; Baumol, 1986; Frey & Pommerehne, 1989; Grampp, 1989) used economic tools to quantify and understand the art market; and sociologists (e.g., Baxendall, 1972; Becker, 1982a; Bourdieu, 1992) constructed theories to understand the value of art and the social networks of the art world.

From the end of the twentieth century onwards, the art market has expanded from a niche trade to a globalised system that now attracts vast wealth from all over the globe (Adam, 2014). From 1991 to 2012 the market increased by 575% (Velthuis & Curioni, 2015, pp. 1-2) and from 2006 to 2016 sales of art with a price tag of over a \$1 million increased by 73% (McAndrew, 2017, p. 16). This increase in the size of the market, the high sales figures that have been achieved and the attractiveness of art as an alternative investment are some of the factors that have resulted in a growth in research into the art world and art market.

This increased attention from researchers has resulted in direct consideration of: the business of art; the globalisation of the art world and art market; the emerging markets of the art world; arts marketing; arts management; and the potential of art as an alternative investment (e.g., Caves, 2000; Galenson, 2006; Robertson & Chong, 2008; O'Reilly & Kerrigan, 2010; Chong, 2010; Robertson, 2011 & 2016; Degen, 2013; Adam, 2014; Gerlis, 2014). There has also been focus onto specific integrated agents of this art world and the art market to understand their roles, activities, impact and existence such as the roles of dealers, art fairs, auctions, critics, museums, curators and collectors (e.g., Velthuis, 2005b; Schubert, 2009; Thornton, 2009; Horowitz, 2011; Appleyard & Salzmann, 2012; Thompson, 2012; Hook, 2013; Gnyp, 2015).

More recently the 'artist' (other than as producer of art objects) has also emerged within literature – for instance, with the artist being considered as a 'brand' and as a 'celebrity' (e.g., Graw, 2009; Schroeder, 2010; Adam, 2014), however in these cases consideration comes without questioning of, or speaking to, the artists themselves and focuses on the mega artists Damien

Hirst, Jeff Koons or Takashi Murakami who could be argued to be unrepresentative of artists of the art world and art market more generally. Other authors have at times directly questioned artists on matters outside of creating art, but much of this is in the context of other art worlds and art markets outside of the art world and art market being considered here - for example, questioning Tasmania based artists on their role in self-promotion (Lehman, 2009) or considering the title 'artist' and 'professional artist' in questioning of Toronto based artists (Bain, 2005). Two of the only publications to have directly questioned and spoken to artists of the art world and art market being considered here (without a focus onto the art object) are firstly the 2014 publication '33 Artists in 3 Acts' by Sarah Thornton who questions 'what is an artist'; and secondly the 2012 thesis by Chloe Preece who, via questioning artists, examined career trajectories, social capital and 'the brand'. What still remains absent is a focus on the artist's role and position in the art-artist-dealer-market process and where the artist sits in relation to moving art from production to consumption within the art world and art market.

I argue that the absence from literature of the role of the artist other than as the creator of art has extended the popular stereotype of the artist from the late eighteenth and early nineteenth century, whereby "...the artistic genius isolated himself or herself from the masses and from the market" (Bürger, 1984, x). I propose that this has been further reinforced by the general fondness of this image of the artist as being isolated in a 'cold garret' with dealers, critics and other integrated agents creating the market (a point which is considered in depth in chapter five).

Indeed, the art world likes nothing better than to isolate a "genius".  
(Thornton, 2014, xv)

...the popular image of the artist as romantic hero has acquired a certain prestige...  
(Zolberg, 1990, p. 111)

It is also the case that for the artist to be seen to have any commercial acumen holds negative connotations and potential negative repercussions

for the value of the art object and the integration of the artist into the art world's social networks (a point considered in further depth in 'The Framework', chapters three to five). This notion of the artist as detached from the art world and art market and detached from moving their art from production to consumption has not been interrogated within current literature. There has been acknowledgement that "...the notion of the artist as a solitary genius...is decades out of date" (Deresiewicz, 2015) but this is the extent of consideration of this matter – we still do not know if the artist has a role other than as producer of the art object.

It is this absence and the questionable notion of the artist as detached from the art world and art market that has directed and led my research. Is it correct that the artist is detached, or is there a gap in knowledge? I have questioned artists in regard to their art world and art market positions, roles and engagement to discover where they sit, what they do and what leads them to take this position (i.e., to identify their motivations).

To achieve this I made the artist the central concern of my research, but in writing this thesis I purposely omitted reference to their art objects. This runs counter to common approach of examining the artist or even the art world and art market, where the art object and the artist are interlinked and spoken about as one. This isn't to say that the art object was fully absent from the fieldwork - conversations took place in relation to specific art objects, specific bodies of work and specific exhibitions. The art object is however, intentionally absent from the thesis to allow direct focus onto the artist's roles within the art world and art market beyond the production of the art object. This may be construed as looking at the artist in too separate a way from their main activity or not taking into account the impact of the different artistic practices on the artist's position and roles within the art world and art market. But this has been done to illuminate that there is commonality between artists in how they exist within the art world and art market, irrespective of the form their art object takes and their differing artistic practices.

Having placed this research into context and illuminated what led to this study, I will now detail the aim and objectives of the research and the structure of this thesis.

### 1.3 – The Research Aim and Objectives

The aim of the research was to identify the position and the role (if any) of the artist in developing and administrating their art world and art market existence - beyond the production of the art object. I was interested to know what position artists took within moving art from production to consumption and what their role was within the art-artist-dealer-market process.

My research objectives were to –

- Examine how current research and literature considered the position and roles of the artist within the art world and art market beyond being a producer of the art object.
- Examine how current research and literature considered the spheres of the art world and art market to operate and by what means the artist's position and their development within these spheres was measured.
- Directly question UK-based artists, and other integrated agents key within the process of moving art from production to consumption (e.g., dealers), on what structures were in place to control this process, how the roles of all involved were clarified and to identify the role of the artist within this. Therefore building a picture of the functioning nature of the artist-dealer relationship and in turn the art world and art market.
- Interpret and compare the multiple cases from artists and other integrated agents to consider commonalty and/or disparity in how artists and other integrated agents described the art-artist-dealer-market process of moving art from production to consumption and what position and roles (if any) the artist had within this.

- Synthesise current knowledge and theory with the empirical findings to establish whether there was correlation or disparity between what was known from literature and what was found from the research.

To clarify these objectives I need to explain first of all why the dealer takes a key position within the aim and objectives. Secondly, what is meant by 'dealer' and thirdly, why the UK was used as a geographic lens through which to examine the global system of the art world and art market.

In the art world and art market that this research is considering, the artist-dealer relationship is the vehicle by which the majority of art travels from the artist to the art world and art market. Therefore in considering the artist's role within the process of moving art from production to consumption this relationship needed to be directly considered to understand what role the dealer took within this process and how this related to and affected the role and position of the artist. This is why dealers were questioned within the research study and why they take a pivotal role within this thesis (other integrated agents such as collectors, critics and curators were also questioned but this was to give context to the research). It is, however important at this point to clarify terminology surrounding the agents who represent the artist – who thus far have been termed 'dealer'.

In current literature pertaining to the art world and art market there is a mix of terminology used to describe the agent who represents the artist and moves their art from production to consumption. As well as the term 'dealer', the terms 'gallerist', 'gallery director', 'gallery owner', 'art agent' and 'artist representative' have also been used, but it is the terms 'dealer' and 'gallerist' that are the most prevalent. The difference between them isn't always clear and many publications that address the agent who represents the artist adopt one term, either dealer or gallerist, but then leave this term undefined.

American based 'gallerist' Sean Kelly perceives that "In European circles, 'dealer' has a very negative connotation. Dealers commodify...[whereas]...a gallerist is directly involved with the care and feeding of artists..." (Glueck,



2005). The term 'gallerist' has become more prevalent since the 2000s and is a term borrowed from the German 'galerist' or 'kunstgalerist' meaning art gallery owner (Glueck, 2005). A 'gallerist' is thought to predominantly focus on developing their artists not only in economic terms but also in gaining non-commercial recognition (Klein, 2015, p. 116). In addition to this, a key requirement for a 'gallerist' is to have a gallery space where they host exhibitions for the artists they represent. It is also the case however that most 'dealers' host exhibitions in their dedicated gallery spaces and are thought to support the wider careers of the artists they represent. Certain artists spoken to within this research called their representative a dealer; others called them a gallerist, some artists used the two terms to mean one and the same thing, and one artist even took a strong stance in respect to the terms, stating their representative is not a dealer but a gallery. "...I have never described the people I work with as dealers, so I work with galleries..." (Artist Interview – Anon.). There is much confusion with regards to the terminology of these agents.

My understanding is that when addressing the representative of the artist the term 'dealer' is the overarching term used. I perceive that the other terms fit within this wider definition but are used to place a certain emphasis onto specific roles of that agent. As I did not want to make assumptions regarding the roles of these agents, I have, within this thesis, adopted the term 'dealer' to give a broad and open definition of the agent who represents the artist and is the main distributor of the art object.

The third point that needs clarifying in relation to the aim and objectives is location - due to the constraints of this study (financial and temporal), integrated agents from all major art world and art market locations could not practically be questioned to answer the research aim. The location of consideration that was selected for this research was the UK. In part this was due to where I (the researcher) was located. But beyond this, the UK is also the country ranked as the world's third largest art market; London is ranked as the second most important city in the world for contemporary art; and the majority of dealers and auction houses key to this market are either based in

or have outposts in the UK (McAndrew, 2014). This illustrates that the UK was a key art world and art market location in which to conduct this research.

This is not to say consideration of the wider art world and art market was not achieved. As shown within recent research by Olav Velthuis (2005b), Sarah Thornton (2009) and Magnus Resch (2014) (for example) the whole environment can be successfully considered via the lens of constructing a smaller environment representative of the wider environment, but manageable within the research constraints. This is due to the art world and art market being international - artists will live in one location but they will exhibit and sell their art throughout the globe. Dealers may have spaces in one location or in multiple locations around the globe but they will also exhibit at art fairs internationally from the Americas to Europe to Asia. The event-driven art world and art market manifested by international art auctions, art fairs and festivals has created a truly globalised art world and art market. For example, in early March of each year the art world and art market descends on New York (for the 'Armory Show') before heading to Hong Kong (for the 'Art Basel Hong Kong' art fair); every other May it descends on Venice (for the Venice Biennale); in June it descends on Basel (for the 'Art Basel' art fair); in October it descends on London (for the 'Frieze Art Fair'); and in December it descends on Miami (for the 'Art Basel Miami Beach' art fair). As artists, dealers and collectors are all part of this global art world and art market, the consideration of one (major) country not only gives insight into the art world and art market of that one country, but provides insight into the global art world and art market.

#### 1.4 – Structure

Following this 'Introduction', chapter two is a detailed description of the methodological foundation upon which this study is built. This explains why a qualitative approach was utilised, why semi-structured interviews were the method selected to gather the empirical data and it describes the data collection and analysis process. But more importantly it provides the

methodological reasoning underpinning the research - specifically why Interpretative Phenomenological Analysis (IPA) (Smith, Flowers & Larkin, 2009), a relatively new research methodology formulated and often used within psychology research, has been used as the methodology to underpin this research and the writing of this thesis.

Following the 'Methodology' chapter, the thesis is divided into two parts. Part One, 'The Framework', provides theoretical context; Part Two provides 'The Findings' from the empirical research. This allows the art world and art market to be understood in a structural way (from 'The Framework') before the detailed operational picture (from the empirical evidence) is considered.

The development of a 'Framework' in Part One roots this study within the relevant literature, which is a key part of IPA as - "In IPA the relevant substantive literature is used to help orient the study and the findings..." (Smith, Flowers & Larkin, 2009, p. 181). Within 'The Framework', chapter three examines 'Value', chapter four examines 'Networks' and chapter five provides specific consideration of 'The Artist'.

Following this the thesis moves into the empirical phase. Here, three further chapters (chapters six, seven and eight) interpret what the empirical study has uncovered; they consider the narratives that emerged bringing the individual experiences of the artists and dealers into conversation. This is placed into a wider thematic context that emerges from the cross-comparison of all interviews. The first chapter of Part Two considers the 'Operating Systems' of the artist-dealer relationship (chapter six), the second chapter of Part Two considers the 'Communications and Expectations' of the artists (chapter seven) and the third chapter of Part Two considers the 'Reactions and Adjustments' artists make to their existence within the art world and art market (chapter eight).

Following this, the thesis concludes by bringing together the two parts to discuss the implications of the empirical research in relation to the current theoretical understanding of the artist (chapter nine). Then, within the

'Epilogue' (chapter ten), I consider how future research might build on my contribution to further develop our understanding of the art world, the art market and specifically the artist within these two spheres.

This research considers what has come before, it addresses how this has manifested a romanticised image of the artist as detached from the art world and art market, before bringing empirical data into the discourse which considers the artist's position by directly asking the artists themselves about their involvement and their experiences. My contribution is to address a gap within current knowledge, to bring a voice into the topic that is often absent (the artist) and to synthesise the empirical with theoretical to develop new understanding. Within the process of conducting the research and writing up this thesis, it became clear that this research could have significant impact. This impact will not be considered here, instead I will leave the full consideration of the impact and the contribution of this research until the 'Conclusion' (chapter nine).

## **Chapter Two – Methodology**

The art world and art market is now a global system. Since the 1980s it has progressed from being contained to a few cities to now being well and truly international with the size of the market being estimated to be \$56.6 billion in 2016 (McAndrew, 2017). As a consequence of this expansion of the art world and art market from a niche trade into a global system, it was important that methodological and contextual boundaries were used to contain the scope of this research and to give clear focus and direction. When considering the spheres of the art world and art market, research studies predominantly take one of two common approaches to setting boundaries - one is to use distributing or purchasing integrated agents as their primary focus (such as the dealer or collector - e.g., Resch, 2014; Gnyp, 2015), the other is to use a wide-angle lens to consider the macro nature and the full breadth of the spheres (such as the value of art or the characteristics of the social networks - e.g., Becker, 1982a; Bourdieu, 1992). Both approaches position the artist within the theorisations but only as an agent of production (a point further considered in chapter five); the artists' relationship to their art world, art market and their art object post-production is absent from consideration.

To identify the position and the role of the artist in developing and administrating their art world and art market existence beyond the production of the art object, the focus of the research was on the internal dynamics of the art-artist-dealer-market process. By stepping away from the two common approaches as described above and instead placing the artist at the centre of this research facilitated examination of how the artist is engaged with moving their art from production to distribution to consumption and how the integrated agents within the process interact to coordinate this activity. This enabled the artist's position to be uncovered but also permitted the structures of the artist-dealer relationship to emerge.

To reach this detail of the artist's position, a qualitative approach was deemed essential. Research methods academic, John W. Creswell (2013), summarises the strengths of qualitative data in terms of its realism and richness particularly when the meaning of participants' experience is located within the context of their social world. This provides understanding of social phenomena in their natural settings, hence placing emphasis onto the meanings, experiences and views of the participants. A quantitative approach would not allow this fine-grained, rich and nuanced understanding of the art-artist-dealer-market process to be reached. Nonetheless, quantitative data is not entirely absent – to allow the economic art world and art market position of artists to be plotted in the preparatory stages of the research (to give context to discussions with artists and dealers pertaining to the art-artist-dealer-market process), auction results were used. Such quantitative data is the only transparent vehicle that allows insight into the price levels of works of art for the artists involved within this study (as primary market sales figures are hidden by market gatekeepers). This being said, auction data was only used as supplementary data to support the qualitative data collection, it was not used in a comparative manner to quantify success (as done in studies such as - Anderson, 1974; Baumol, 1986; Frey & Eichenberger, 1995; Worthington & Higgs, 2004; Campbell, 2009) and when used was done so with awareness of the well-documented flaws and inaccuracies of this data in reflecting the market as a whole (as detailed in publications such as - Frey & Eichenberger, 1995; Gerlis, 2014).

There are many varieties of qualitative methodological approaches that could have been implemented in this study but not all would achieve the aim of the research. The following discussion argues why the Interpretative Phenomenological Analysis approach (IPA), as developed by Professor of Psychology, Jonathan Smith (Smith, Flowers & Larkin, 2009), was considered the appropriate qualitative methodology for this research. IPA uses semi-structured interviews directed towards creating understanding of lived experiences of the participants, on the basis that participants are the experts of their own experiences. In addition, IPA takes an idiographic stance, which focuses on the particular and uses double hermeneutics such

that the researcher is central to the interpretation of the analysis (Smith, Flowers & Larkin, 2009, pp. 1-4). To justify the implementation of IPA, understanding is needed about the research paradigm used in positioning the research in relation to the aims but also pertaining to the methods implemented and how access to participants directed the method selected.

## 2.1 – Access and Methods

Through a review of art world and art market studies, I identified that it was those researchers taking an integrated approach, commonly through the discipline of anthropology and/or using an ethnographic method, that allowed the richest data of the participants' own lived experiences to be reached (e.g., Thornton, 2009; Plattner, 1996). However, the limitations that I incurred in attempting to gain the required access to my research interlocutors restricted my ability to implement ethnographic methods. It soon became apparent that direct contact with artists and dealers was often not possible and communications with them must go via dealer's staff members who act as the gatekeepers, not only to the dealers but also to a large proportion of the population of artists. From initial communications with gallery administration staff, they were often skeptical about my motivations in seeking interviews, leading to enquiries not being passed on to artists and dealers. Furthermore, when the administration staff were happy to forward my request, they were not willing to forward general enquiries to all artists in their dealer's roster. What this meant for access to artists was that often only access to one artist that the dealer represented could be requested – any more than this led to none of the enquiries being passed to any artists. This limitation from the outset, directed the methodology away from more holistic stances, such as the use of ethnographic methods - unobtrusive observations of the internal environment in which the artists and dealers existed were clearly out of the question.

In some recent studies (e.g., Resch, 2014) a survey-based approach has allowed private and non-publically visible data relating to the internal

workings of the art world and art market to be gathered by researchers who are external agents to the art world. However this method restricts the kinds of information that is accessible – attaining understanding of the participant's perspectives of this information in the context of their lived experiences is unobtainable. Equally this method does not allow for unexpected topics to emerge in relation to the research aims – which in my opinion can result in somewhat superficial conclusions.

Semi-structured interviews were chosen and implemented as the most appropriate method for this research. They allowed the greatest depth of insight, taking into account access limitations to the population for such interviews, which whilst proving extremely difficult to arrange, was possible - and open-ended questioning within interviews allowed for understanding of lived experiences to be reached in enough depth to avoid superficial conclusions. This approach not only allowed interviewees to express their opinions in their own words, but also allowed for two-way communication, based around the predetermined topics. This enabled new questions and themes to emerge as a result of discussions, allowing further details and related topics to be explored. Semi-structured interviews are considered the optimum method for understanding what the interviewee views as important, as they provide information filtered through their own interpretation, whilst bringing historic context to their views, since interviewees provide their personal historical context to the experiences conveyed (Creswell, 2014). As demonstrated within Olav Velthuis' interview-based publication with art dealers (Velthuis, 2005b), this method allows explanation and subsequent understanding of interviewee's activities and behaviours and makes it possible to get a sense of their identity and to draw out the reasons behind their behaviour.

Having explained the specific methods selected to gather the required information, what is now required is clarification of the research paradigm and the methodological assumptions of the research, why these were selected and what impact they have – the ontology, epistemology and theoretical perspectives of the research.



## 2.2 – Research Paradigm

The research aim required insight into the process of how the art object moves from production to consumption and the artist's position and roles within this process. It has been clarified above that to achieve this insight into this process, participant observations (ethnography) were not a viable method (due to access limitations) and instead access to information pertaining to this process was only achievable via interviewing integrated agents key to this process to gather their interpretations of their experiences of this process - this stance clarifies the research ontology. The ontological perspective of the research is that there is no singular reality - rather reality is socially constructed by individuals through social interactions, constructed by them around the social spheres in which they exist and it is therefore in a constant state of revision (Bryman, 2012). But more specifically the shifting interpretations of experiences by agents over time altered by their changing experiences and changing social stance means that the ontological perspective mirrors the constructivist ontology as defined by sociologist Howard S. Becker (which is the ontological stance adopted within his seminal study of the nature of art world networks – 'Art Worlds' (1982a)). This sits within the Relativist stance of ontology, where reality is socially constructed by individuals and social order acts as a point of reference for the individual, but this is in a constant state of revision in which it is being established, renewed, reviewed, revoked and revised (Becker, 1982b).

Even in the simplest societies, no two people learn quite the same cultural material; the chance encounters of daily life provide sufficient variation to ensure that. No set of cultural understandings, then, provides a perfectly applicable solution to any problem people have to solve in the course of their day, and they therefore must remake those solutions, adapt their understandings to the new situation in the light of what is different about it.  
(Becker, 1982b, p. 519)

The epistemology of the research develops from the ontological stance, but epistemology rather than being concerned with how reality is perceived, is

concerned with how we know what we know, the theory of knowledge and the methods used in gaining knowledge and creating understanding of these social realities (Bryman, 2012). As my research looked to understand integrated agent's own experiences of the process in which the art object moves through the art world and art market, the integrated agent's interpretations is where knowledge is created – created via interpretation. However my own position in creating understanding of the integrated agents' understanding was also important – my role as the researcher was one whereby I made interpretations of the integrated agent's experiences. As the integrated agent's understandings of their social realities are created via their own interpretations and as the researcher interprets the integrated agent's interpretations, this research understands knowledge as being created by interpretation, hence the epistemological stance of the research is grounded in Interpretivism (Bryman, 2012). Interpretivism "...requires the social scientist to grasp the subjective meaning of social actions" (Bryman, 2012, p. 30). Therefore understanding and knowledge of the participant's reality is co-constructed between the researcher and the participant (Bryman, 2012, p. 28) – an epistemological approach that appears to have been taken within a number of recent empirically based art world and art market studies (e.g., Velthuis, 2005b; Thornton, 2009; Horowitz, 2011; Gnyp, 2015).

An additional element to consider is the theoretical perspective - the theoretical perspective of the research is concerned with exploring and understanding human experiences. Phenomenology develops understanding of experiences through the study of phenomena - things or events in everyday life, which are understood, as far as possible, in the way they appear. This is an approach that has been taken within foundational research outputs addressing the art world's networks and structures, for example, academics Michael Grenfell and Cheryl Hardy (2007, pp. 26-27) propose that it was this form of phenomenology that was implemented by Pierre Bourdieu, a seminal sociologist who has studied the art world and art market (e.g., Bourdieu, 1992 - see chapters three and four). Yet the phenomenological stance of much of the past literature addressing the art world and art market has focused on the phenomenon and not on the

experiences of those encountering the phenomena – which is the interest of this research. Recent research studies considering the art world and art market, which specifically study the experiences of integrated art world and art market agents have begun to use a phenomenological approach that places the spotlight onto the personal lived experiences of the phenomena (e.g., Thornton, 2014) – this is highly compelling as it gives direct attention to a person’s idiosyncratic and nuanced experiences. This form of phenomenology is interested in how a phenomenon is experienced and the manner in which it is experienced, rather than looking at the phenomenon itself or looking towards explanations of what constitutes the phenomenon.

Although relativism, interpretivism and phenomenology have each been implemented within past research studies which have considered the art world and art market, its agents, its networks and processes, it was the specific combination of these world-views with the data collection methods that guided this research. The combination of these approaches/stances meant that the research focused on the interpretations from multiple agents of their experiences but then allowed my own interpretations of these multiple experiences of the same phenomena to be combined to create new knowledge of the process in which art moves from production to consumption and the relationships key within this process. It was due to the specific combination of these philosophical perspectives and specific methods that led to the implementation of Interpretative Phenomenological Analysis (IPA) as the methodological approach of the research. IPA is the bringing together of phenomenology, interpretation (hermeneutics) and ideography and uses primarily semi-structured interviews to gain insight (Smith, Flowers & Larkin, 2009, pp. 1-4) - the following section profiles IPA as a research methodology and further argues why it was implemented as the methodological stance for this research.

### 2.3 – IPA

IPA is a qualitative research methodology that was developed for use in psychology and health-science research in the 1990s. It is now being more widely used in other fields of research. It has its roots in phenomenology and enables multi-dimensional exploration and understanding of how people make sense of particular life experiences within their social spheres (Smith & Osborn, 2015). IPA research is particularly interested in 'lived experience' of everyday life.

IPA researchers are especially interested in what happens when the everyday flow of lived experiences takes on a particular significance for people.

(Smith, Flowers & Larkin, 2009, p. 1).

IPA is a technique to examine a person's 'sense-making' - in doing so it is research that is 'experience-close' (Smith, Flowers & Larkin, 2009, p. 33). The findings from this approach are idiosyncratic and nuanced offering a fine-grained analysis. Participants are encouraged to relate a significant experience to the researcher, allowing the researcher to be open to the claims and concerns communicated by each agent. Yet IPA follows the phenomenological principle where these findings are context dependent and reliant upon understanding the agent's relationships with others. The process involves the person-in-context and the role of the researcher is to translate the complex data to uncover meaning (Smith, Flowers & Larkin, 2009). Furthermore, theoretical and contextual literature relating to the research topic at hand is key within IPA to create a firm basis for the empirical research to consequently build. This is due to a critical element of IPA studies being to "...demonstrate sensitivity to context" (Smith, Flowers & Larkin, 2009, p. 180).

IPA researchers start demonstrating sensitivity to context in the very early stages of the research process...In IPA the relevant substantive literature is used to help orient the study and the finding should always be related to relevant literature...

(Smith, Flowers & Larkin, 2009, pp. 180-181)

IPA's interpretivist stance comes from its use of hermeneutics, where the final analysis is an outcome crafted by the researcher based on experiences conveyed by the participants – therefore what emerges is a co-construction (Smith, Flowers & Larkin, 2009). 'Double hermeneutic' is a term used by Smith and Osborn (2015, p. 25) to highlight the dual interpretations involved; the first interpretation is the participant's interpreting their own experience and the second is the researcher's interpretation of the participants' accounts. This results in the revelation of a rich, idiosyncratic and nuanced understanding of the experiences. IPA however, also has a third theoretical perspective that underpins its stance - Idiography.

Idiography is concerned with the particular - both in the sense of detail and of the depth of analysis but also particular in understanding experience from the perspective of the particular agents and their particular context (Smith, Flowers & Larkin, 2009). This idiographic approach, means small samples are commonly implemented to ensure detail can be reached. During the cross-case analysis the researcher remains committed to individual accounts through illustrating the particular experiences whilst also illustrating convergent or divergent themes. In this way a picture is built up of the general as well as the particular experiences of individuals (Smith, Flowers & Larkin, 2009).

#### 2.4 – Limitations and why IPA is Appropriate

The philosophical perspectives, paradigms and the research methods, which are derived from the aim of the research, drive the choice of IPA as the appropriate methodology. The points below summarise and elucidate on this statement to provide further detail on the links between the paradigms, the methods and IPA:

- The phenomenological position of IPA fits the theoretical perspective of the research, in that both require experiences to be considered in detail and specifically in the context in which the experience occurs.
- The hermeneutic stance of IPA fits the research epistemology, where knowledge is created through interpretation - the integrated agent creates their understanding of their experiences via interpreting them and the researcher crafts an understanding, again via interpretation, of the agents' understandings.
- The idiographic stance of IPA, fits the research ontology, where the focus is on the particular realities of the individual.
- Lack of access to artists drove the use of semi-structured interviews as the research method of this study. Semi-structured interviews are the key method of IPA research. There is therefore a fit between the methods of IPA and this research.

It is recognised nevertheless that there are methodological limitations with IPA. Before this chapter moves to detail the implementation of these methods and how these were used to gain the empirical data, further consideration of these limitations and how they were overcome will be considered.

My personal interpretation of the interviewees' interpretations of their lived experiences could be seen as allowing opportunity for bias; the access limitations could be seen as skewing the list of interviewees towards those who have something to say; and access limitations could also be viewed as restrictive as this results in the use of semi-structured interviews in isolation. The idiosyncrasies of IPA are nonetheless accepted as they allow such rich and deep understanding to emerge. IPA proposes that some bias is acceptable due to the deeper levels of understanding that the researcher's own interpretations bring to the findings (Smith, Flowers & Larkin, 2009, p. 35); the limitations from the use of one method of data collection is seen as acceptable as the particular in the accounts is what is important specifically when the research is examining a new area of study (which this research is

doing) (Smith, Flowers & Larkin, 2009, p. 53); and the limitations regarding the potential skewing of interviewees towards the people who have something to say is in fact a part of IPA, which is interested in people who can offer the greatest insight into the phenomena being examined (Smith, Flowers & Larkin, 2009, p. 48).

The access limitations of studying the art world and art market with this method were not detrimental to the study but instead allowed the depth of understanding that was needed to fulfill the research aim. Nevertheless awareness and acknowledgement of these limitations meant that I tried to restrict their negative effects. The limitation of the sole use of semi-structured interviews, was counteracted by both interviewing other agents linked to the interviewees to provide corroboration of findings but supplementary methods of data collection (observations and document-based research) meant that further triangulation of the findings could take place.

The document-based analysis, took place before the interviews commenced – where the interviewees were thoroughly researched by reviewing publically accessible data such as past interviews, documentaries, articles, reviews, publications, exhibitions, award/prize nominations, auction results and other sources, gaining fine-grained information pertaining to their art world and art market history. This was to allow the interview framework to be adapted to account for each interviewee's personal histories and experiences. It became apparent within the analysis that the data gathered in this mode allowed for cross-comparison of the interviewee-responses to the document-based research.

Findings also emerged, especially within the interpretive aspect of the data analysis, that were grounded neither in the documents analysed pre-interview, nor in the interview transcripts themselves – these findings emerged from observations. These observations came from two sources, firstly during the interviews with artists, dealers and other integrated agents by interviewing the participants in their environments (the back rooms of the galleries for dealers and studios for artists). This allowed observations to

take place of the agents in their natural settings where they were comfortable including the settings, non-verbal gestures such as body-language and the interaction of the participants with their surroundings and their art. Secondly, significant findings came from attending art events. For the last seven years (both before and during this study), I have attended leading national and international auctions (such as those at Sotheby's and Christie's); art fairs (such as Frieze London, The Basel Art Fair and Liste Basel); biennales (such as the Liverpool Biennial and The Venice Biennale); exhibition openings (such as Private Views at The Swiss Museum of Contemporary Art (Museum für gegenwartskunst), The Tate Modern, The Tate Liverpool and The Manchester Art Gallery); and a plethora of museum exhibitions, dealer exhibitions, public art events, art world and art market conferences and artist talks. Furthermore, I have worked within the art market as a dealer (albeit not the art market here being considered but the decorative art market) and worked also within the public art realm writing funding bids and producing evaluation reports for Arts Council funded organisations as well as running community art workshops. The knowledge gained from these two observational modes has created a wealth of experience, knowledge and data that was brought into the interpretive analysis process. This personal knowledge and experience also inevitably created assumptions which I tried to acknowledge in order to prevent them overly leading or biasing the research to ensure the artist's interpretations of their own experiences remained at the core, but as a parallel, within the research, these artist interpretations created surprises for me when compared to my own assumptions. Where relevant, these assumptions and surprises have been detailed within the findings (chapters six to eight).

The limitations from IPA as a methodology and the limitations from studying the opaque and closed social sphere of the art world and art market, have been counteracted where possible, but the awareness and then acceptance of the unavoidable limitations, allows the research to study a difficult-to-reach group of people whilst also gaining deep, plentiful and rich data from people with something to say about their experiences accounted through their own interpretation. This gave the ability to gather the depths of insight required to



explain the artist's place within the art-artist-dealer-process and therefore fulfilling the aim of this research.

## 2.5 – Implementation of the Methods

The following section of this chapter details how the methods were used to gain the required data and how a multi stage approach to the data collection was undertaken. It explains why a pilot study was implemented, how this led to the alteration of specific methods, and how the main data collection phase was executed before moving to address how the data gathered was managed and analysed.

### 2.5.1 – The Pilot Study

As semi-structured interviews were the fundamental data collection method of this research, the questions asked of the participants needed testing to ensure they provided the required information in order to fulfill the research aim and objectives. A pilot study was undertaken to test methods and questions. Yin (1994 & 2015), Jankowicz (1995) and Bryman (2012) in their descriptions and profiling of social research methods, all encourage a pilot study to be undertaken to test the methods and questions and to ensure that the information gained holds the data required.

...you pilot your empirical work by asking the questions that you intend to ask, in the form you intend to ask them, of a small number of people taken from the same population as your sample.  
(Jankowicz, 1995, p. 193)

As this pilot study was aimed at reviewing the research questions, the selection methods to be used within the main data collection phase were not implemented, rather for ease and speed, the pilot study implemented a convenience sampling method. The integrated agents to whom I had easy access were questioned (these were all artists, but as the questions to be asked of artists mirrored those that would be asked of dealers and other

agents, this was deemed acceptable). Although research methods literature rarely recommends a sample number or percentage to be used in pilot studies, it has been suggested in literature from other areas of research that 10% of the predicted numbers of participants to be involved in the main data collection phase are a suitable number of participants for a pilot study (Hertzog, 2008; Lackey & Wingate, 1998). As at this stage it was predicted that 20-30 interviewees were to be questioned within the main data collection phase, two pilot study interviews were deemed as a suitable number – this number reflected 10% of the predicted main data collection phase and was also deemed as suitable to allow the questions to be tested with enough depth to understand the ability of the questions to fulfill the aim, whilst also being small enough not to waste resources such as time. The artists who were asked, and agreed to be interviewed, were Simon Patterson and Mark Titchner (for biographies and profiles of these artists see Appendix One).

For the pilot study an interview framework was drawn up. The questions were solely open-ended and were semi-structured in design, but this framework was written so that it could accommodate adaption to give capacity for questioning of specific artist's experiences. For example, the pilot study had questions pertaining to the artist-dealer relationship, yet for Simon Patterson the questions contained elements to allow for the conversation to compare the different dealer-relationships he has had within his career. For Mark Titchner the questions contained elements to allow for the conversation to explore the single-dealer-relationship he has experienced, as well as to look at why he has stayed solely with one dealer rather than seeking representation from multiple dealers. The use of a basic framework and then the adaption of this, informed by research into secondary sources about each interviewee, allowed comparative information to be gained from the different artist experiences whilst allowing personalised enquiry to take place.

Consent Forms and Information Sheets were given to both participants pre-interview. This is an ethical process deemed a necessity by Denscombe (2003), Bryman (2012) and Yin (2015) in their publications addressing social

research methods. The Ethics Committee of Manchester Metropolitan University (the accrediting institution) also deemed Consent Forms and Information Sheets as an essential procedure. Therefore the use of these two ethical tools ensured that the participants understood and consented to their involvement within the research. Participants were presented with and given the chance, prior to their participation, to read detailed information which outlined the purpose of the study, what their involvement would be and how the information they gave would be used and stored. They were also given the chance to ask any questions before the data collection commenced. Once the participants had read through the information they were asked to read and sign a short Consent Form asking a number of questions to ensure that they were happy, willing and understood what their participation involved (See Appendix Two for a copy of the Consent Forms and Information Sheets used)

Both pilot interviews were conducted face-to-face at locations selected by the artists (for Patterson, his home, and for Titchner, in a gallery hosting an exhibition of his work). They were undertaken in the summer of 2014. One lasted 40 minutes and the other 1hr and 10 minutes and were both audio recorded. Post-interview, the two interviews were both transcribed and then analysed using the IPA style of data analysis (see section 2.5.5). The outcome of this analysis illustrated that the interview framework, questions and the interview methods allowed the data required by the research aim to be uncovered in sufficient depth (See Appendix Three for a sample copy of the Interview Framework). It was therefore deemed there were no alterations needed, however one issue did arise – anonymity.

### 2.5.2 – Anonymity

I was warned by fellow researchers, friends with a background in the art world, and dealers in pilot interviews that my respondents would not be willing to discuss the business end of their operations.  
(Velthuis, 2005b, p. 22)

Although neither of the pilot interviewees asked for anonymity of the findings, an ethical concern that the topic was at times very personal did become apparent. This point was also arrived at via exploring comparable research studies that had considered similar populations. It was consequently decided that, for the main body of the interviews, anonymity would be offered to the interviewees who wanted it to both ensure that they were comfortable answering the questions and that the interviews would gain sufficient in-depth information to satisfy the research aims. However all interviews were not fully anonymised, the interviews were automatically non-anonymised as the default. The anonymity of certain questions and answers was negotiated for sections of the interviews with the participants if requested by them, to allow the interviewees the ability to be as candid as possible in their responses. The exception being for names or references to people or organisations that have not been interviewed and where the information was or is not in the public domain – in these cases these names or references were automatically redacted.

This default position was taken due to the importance of the context of the interviews. Understanding the interviewees' place within the spheres of the art world and art market was vital to the context of the findings – this can be clearly seen from considering recent outputs. For example, in an article by Kim Leham (2009) the artists interviewed are unnamed. We are told that they are established but what does this mean – by anonymising the interviewees, it makes the findings difficult to identify to which 'art world' or 'art market' they refer. But the converse approach eradicates this confusion – as can be seen in the case of Sarah Thornton's (2009) study of the art world and art market –

I decided that I couldn't make sense of the art world without identifying the artists...in a kind of domino effect, it then became necessary to identify dealers, collectors, curators and critics too.  
(Thornton, 2009, p. 263)

Therefore to allow the full depth of the interview findings to be seen and the ability to relate the findings to the spheres of consideration, non-anonymity

was preferred. However a mixture of anonymity and non-anonymity within the interviews allowed for context such as insight into certain cases, specific players and events to emerge (from the non-anonymised findings). Yet the inclusion of anonymised responses to specific questions allowed more candid responses from the interviewees, thus giving greater opportunity for contentious findings to emerge.

Anonymity was negotiated over two phases within the research. Firstly, when the interviews took place and secondly, when the data used within the thesis was sent back to the interviewees for approval. This meant the pilot interviewees had the opportunity to opt into the anonymity option of the interviews.

As little adaptation of the methodology took place in progressing from the pilot to the main phase, and due to anonymity being available as an option to the pilot interviewees, it was decided that the findings from the pilot would not be solely considered as such and discarded from the main study's data collection, as recommended by Bryman (2012, p. 264). Rather they were included as valid data to be considered within the main analysis phase. This was due to the interviews being comparative in methodological approach to the main data collection phase and also due to the wealth of information that arose. This information was deemed too important in answering the research aim to be discarded.

### 2.5.3 – The Main Data Collection

As the methods, interview questions, and the interview framework allowed the aim to be achieved, within the pilot study, they were transferred to the main data collection phase with no alteration, other than the inclusion of the option of anonymity. However, the main data collection phase did not solely utilise a convenience sample method to select participants (as used within the pilot study). The sample methods used will be detailed before the

discussion moves to address the implementation of the main data collection phase, the response rates and the participants who were involved.

#### 2.5.3.1 – Sample Methods

For the main study, the methods used for participant selection were a mixture of convenience sampling, snowball sampling and quota sampling. This combination of sample methods was selected due to the difficulties in reaching and then convincing the members of the population to be involved in the study.

A problem that afflicts almost all researchers – at the least, all those who attempt to study, by whatever method, organizations, groups, and communities in the real world – is getting in: getting permission to study the thing you want to study, getting access to the people you want to observe, interview or give questionnaires to.  
(Becker, 1970, p. 15)

As addressed earlier within this chapter, access to the artists, as well as other agents of the art world and art market such as dealers and collectors was very difficult and was not a simple or short process. Direct contact with the artists or dealers was often not possible and most often, communications with them had to go via gallery admin staff. Magnus Resch opines that – “Gallerists are notoriously lazy about answering surveys or replying to emails...” (Resch, 2014, p. 46). Equally, as earlier stated, as each dealer represents around 30-50 artists, each dealer acted as the gatekeeper to a large proportion of the population of artists and often they granted access to only one artist in their roster. Nevertheless, IPA is flexible enough as a methodology (as it is more concerned with allowing depth of data and not enforcing rigid procedures) to allow for the use of different sampling methods, meaning these limitations did not create methodological complications for this research.

The first stage of selection was to establish a long-list of artists who were part of the art world and art market being studied, who were living and who

were based in the UK. To do this, artists who had been represented at leading art fairs, biennials, in leading museums and public collections were listed; artists who had been included in leading art auctions and art prizes were listed; and artists who were represented by dealers who had shown at leading art fairs were listed. Although this created a comprehensive list of artists – which for certain populations would have allowed a probability method of random sampling to take place allowing findings to be extrapolated to the wider population – it was not possible to use a random sample method as even though all artists (that this research included within the definition and who met the criteria) were listed, they were not all contactable. As dealers only pass on requests to one or, in good cases, two of their artists – a random sample was not possible. This left only non-probability methods as the mode to select artists with whom to request interviews. This is a common method for studies addressing agents from the spheres being addressed here. Olav Velthuis (2005b, p. 19) and Stuart Plattner (1996, xi), for example, implemented non-probability methods for their participant selection. Supplementary, the IPA methodology also recommends not to think in terms of random sampling, as the research wants to question the participants who will provide the most valuable contribution – thus probability sampling is not required. In this research I implemented a three-step approach to participant selection, first a convenience sampling method, second a quota sampling method, and third a snowball sampling method.

For the convenience sampling method of selection, artists who were directly contactable were contacted which omitted the dealers from the process. Direct contact was only possible for artists who had their own website, yet this was only a very small proportion of artists as many artists did not have a website and in many cases when they did they requested communications go via their dealer and thus they gave no direct contact details. However, if direct communication was possible a request was sent to the artist, yet this convenience method of sampling was not fully straightforward. Often the direct enquiry did not go to the artist themselves but to a studio manager or a member of the artist's team who then vetted the enquiry and if they deemed

it of interest they would pass it to the artist – and even when the artist received the request, their response was often to decline. The artists who were directly contactable did not provide sufficient numbers of participants needed for the study, which is why the quota sampling method and snowball sampling method were also utilised.

For the remaining artists who were not directly contactable a selection process needed to be implemented, as out of all artists represented by each dealer, and based within the UK, only 1 or 2 could be asked for an interview. Therefore it was decided that a quota sampling method would be used to select these artists from the list of artists who were represented by the same dealers. The criteria for the quota sampling method was that the artists asked to be interviewed needed to be representatively balanced in a demographic sense (i.e., sex, age, ethnicity); had to be representatively balanced in terms of the artistic outputs created (i.e., painters, sculptors, photographers, installation artists, performance artists, as well as more ephemeral artists); they had to be representatively balanced in relation to their market standing; and also representatively balanced in terms of career stages (to allow a temporal dimension to be gained by the research). Because the interview requests were not passed to the artists, or when they were, often the artists did not wish to take part, the final sample of artists interviewed did not fully represent the quotas aimed for. More males accepted the interview requests, a low number of different ethnicities were represented and few top-level artists agreed to be interviewed. Nevertheless, there was a mix of practices, a mix of career stages and a mix of market placements of the artists.

For all artists interviewed using the quota sampling method and the convenience sampling method, snowball sampling was also implemented. All interviewees were asked post-interview if they would put me in touch with other members of the population being considered. At times it was asked if it was possible that the interviewee put me in contact with specific people that it was known that the interviewee had contact with. In other cases it was requested whether the interviewee could recommend people to interview.



This was asked of all interviewees, yet many did not want to pass the requests on or recommend others. The main case where the snowball sampling method was successful was where the artists interviewed put me in touch with their dealer or where dealers interviewed put me in touch with some artists they represented; yet this second case was rare and only happened once.

The snowball sampling method was the main mode of accessing dealers for interview. I asked dealers directly but often the dealer would decline the interview request, yet if I were recommended to the dealer by one of the artists who the dealer represents there was a higher chance that the dealer would agree to being interviewed. This mirrors what was found by Olav Velthuis, "...that access to prestigious dealers in particular can only be gained through these recommendations" (Velthuis, 2005b, p. 19). And finally for the other players interviewed (collectors, critics, curators), these were selected via the convenience sampling method but also via the snowball sampling method.

#### 2.5.3.2 – Sample Numbers

Having specified the method of selection, a sample number needed to be stated. Due to the use of the non-probability method of participant selection it could be deemed that –

...the proportion of the population whom you choose to talk to...has no particular significance, other than being manageable in the time available to you.  
(Jankowicz, 1995, pp. 155-156)

Two modes of selecting a sample number were chosen, firstly what was possible and secondly a sample that fits with the research methods of IPA. IPA as a methodology does not determine the sample size, as factors such as the richness of individual cases, constraints of the research and the time commitments involved in the research are all influencers. However IPA

stresses that it is quality not quantity with which IPA is concerned and that the idiographic stance means that large samples are not suitable. Past IPA studies have had participant numbers from 1 up to 35 (Brocki & Wearden, 2006, pp. 55-62). But IPA researchers warn that the higher the number the more laborious and difficult the analysis process becomes -

...detailed case-by-case analysis of individual transcripts takes a long time, and...the aim of the study is to say something in detail about the perceptions and understandings of this particular group rather than prematurely make more general claims.  
(Smith & Osborn, 2015, p. 28)

If the sample were too small patterns may not be visible, but if it were too large it may become unmanageable within the time constraints of the research. Therefore, a sample of 20-25 artists and a sample of 10-12 key figures influential within the interviewed artist's career progression (dealers and other agents) were selected. Giving a total of between 30-37 interviewees. This was deemed high enough to allow reliability of results and patterns to emerge, but not too high to be overwhelming in its logistics. Working with a 'range' of participant numbers gave flexibility to take into account the access limitations. This sample size also fitted within the sample size of other comparable studies – Olav Velthuis interviewed 47 dealers (Velthuis, 2005b, p. 19) and Sarah Thornton based her publication on 33 interviews (Thornton, 2014) – providing reassurance that this sample range was adequate to allow findings to emerge but not too large as to be unmanageable.

#### 2.5.3.3 – Implementation of the Main Data Collection Phase

The implementation of the data collection commenced in autumn 2014 and concluded within the autumn of 2015. All of the potential interviewees were contacted initially via email; this was either followed up with further emails or phone conversations if there was no reply from the first contact. It was found that many galleries would not respond to the first email but would reply when a second follow-up email was sent. Further, when artists were interviewed an

interview with their dealer was also requested to allow comparisons of findings between the artist and their dealer. In some cases this was possible but in other cases it was not. The supplementary integrated agents who were asked to be interviewed also had to have some link with the artists being interviewed to enable comparison of findings, i.e. collectors had to be buying work of the artists; critics had to be reviewing and writing about these artists; and curators had to be working with the artists being interviewed.

The interviews were all semi-structured in design and based on the set of questions, which had been created for the pilot study and then transferred to the main study. These generic questions were then adapted for each interviewee dependant upon the findings from in-depth research into each participant - the generic questions can be seen within Appendix Three. It was the intention that the interviews were to be conducted face-to-face however in practice this wasn't suitable for all participants. The majority of the interviews were face-to-face, however three of them were conducted via phone interviews and one interview was conducted via Skype. In addition, four of the interviewees that agreed to be a part of the research did not want to or didn't have the time to meet or talk via phone or Skype. Therefore in these cases email interviews were conducted. These were not ideal and the content is shallower than the depth from the other interviews. Nevertheless it was deemed important to conduct these interviews to gain insight into different cases. As well as the email interviews, two of the participants, rather than being interviewed, instead sent a statement in response to the request. These again are lower in depth but do provide insight into different cases.

The main body of interviews lasted between forty-five minutes to one and a half hours. All interviews were voice recorded, to allow full transcription to take place and as stated above, all interviewees were given an Information Sheet to read and then a Consent Form to sign. The majority signed the Consent Form, however a minority of interviewees (mainly dealers) refused to sign, not due to what was included within the Consent Form, rather due to them having a blanket rule not to sign contracts (this was reflected in the interview findings). What was agreed to in these cases was that, before any

excerpts from the interviews go into the thesis or other outputs, I would go back to the interviewees to give them the opportunity to review the excerpts and then if they were satisfied with the content, they would authorise the use of them.

The final number of interviewees was 35 in total – 24 artists and 11 other agents (seven dealers, two collectors, one critic and one curator). Below is a breakdown of the numbers of participants contacted and interviewed, a breakdown of the methods used in selecting such participants and, for each case, the response rate achieved.

#### 2.5.3.4 – Response Rate

In total, 162 people were formally requested for an interview as part of this research. Below is a breakdown of the percentages that were asked of each population being considered and also a breakdown of the sample methods by which they were selected.

Of the artists contacted directly (42 in total), 33 artists replied (79%). Of the ones that replied 13 agreed to be interviewed, giving an interview rate of 31%. Of the artists contacted via the galleries (80 in total) – in 64 cases the gallery responded (80%), however out of the 64 cases that responded, only 11 led to an interview, giving an interview rate of 14%. Yet out of these, three artists were only contacted via the gallery after an initial interview with their dealer, in other words three were contacted by a snowball sampling method. Out of the three contacted in this way only one agreed to be interviewed.

Of the dealers contacted for interviews (26 in total), 18 replied (69%), however out of the 18 responses only seven agreed to be interviewed, giving an interview rate of 27%. It was with dealers where a snowball sampling method was most prevalent – out of the 26 dealers contacted 11 were sourced via a snowball sampling method subsequent to an interview with an artist they represented. Out of the 11 who were asked in this mode, five

agreed to be interviewed. Therefore the response rate for the dealers sourced via the snowball sampling method was 45%, whereas with the dealers contacted directly the response rate was only 13%.

Of the other integrated agents contacted (writers, critics, curators, collectors) (14 in total), nine replied. Out of the nine who replied, four agreed to be interviewed giving an interview rate of 29%. However, one of these contacted (and who agreed to be interviewed) was done via the snowball sampling method following an interview with an artist.

The overall response rate for all participants contacted directly (quota and convenience sampling methods) was 17% and the response rate for the people contacted via the snowball sampling method was 50%, giving an overall response rate of 22%. Out of the 162 people contacted, 35 took part. The response rate itself was higher than expected as it was envisaged a response rate similar to that of Magnus Resch's study would be achieved, Resch's study of the internal structure of galleries "...produced a surprisingly high feedback rate of over 16 percent" (Resch, 2014, p. 46). Therefore the 22% rate was a comparatively successful outcome.

#### 2.5.4 – List of Interviewees

The participants that were interviewed within this research study are all listed below –

Artists (Face to face, Phone or Skype interviews) – Simon Patterson, Mark Titchner, Pavel Büchler, Gavin Turk, Pablo Bronstein, Tony Bevan, Martin Boyce, David Mach, Kevin Francis Gray, Jeremy Deller, Susan Derges, Alex Hartley, Edmund de Waal, Richard Billingham, David Batchelor, David Nash and Joseph Kosuth

Artists (Email interviews and Statements) – Angela de la Cruz, Ryan Gander, Merlin James, Eemyun Kang, Karla Black and Brian Clarke

Dealers – (Face to face) – Karsten Schubert (*Karsten Schubert Ltd*), Richard Ingleby (*Ingleby Gallery*), Ben Brown (*Ben Brown Fine Arts*), Alan Cristea (*Alan Cristea Gallery*), Stephen Feeke (*New Art Centre*), Nicola Shane (*Purdy Hicks Gallery*) and Glenn Scott Wright (*Victoria Miro Gallery*)

Other Interviews (Face to face or Phone interviews) – Whitney Hintz (*Curator – Hiscox Corporate Art Collection*), David Stone (*Art Partner – Simmons and Simmons Corporate Art Collection*), Louisa Buck (*Art Journalist*) and Sally Tallant (*Director, Liverpool Biennial*)

In addition, there are those who wished to remain anonymous.

A short biography and profile of each participant can be found within Appendix One.

### 2.5.5 – Data Analysis

As outlined by Bryman, “the problem with transcribing interviews is that it is very time consuming” (Bryman, 2012, p. 484). Nevertheless, from exploration into a number of methods of analysis, it was often recommended, even with the extensive time implications, that the researcher undertakes the transcription, as doing the transcription allows the researcher to build “...intimate knowledge...” of the data (Bazeley, 2013, p. 73). Consequently, the analysis of the research began at this stage as it allowed initial insight into the content of the data and insight into themes that were emerging. The interviews were all transcribed, edited and formatted by myself using the Baylor University Oral Transcription Style Guidelines (Baylor University, 2015).

Following the transcriptions, the interviews were analysed via a step-by-step approach rooted in Interpretive Phenomenological Analysis (IPA) (Smith, Flowers & Larkin, 2009), linking back to the methodological design of the

research. IPA analysis is an inductive cycle in which close line-by-line analysis of the experiences, concerns and understandings of each interviewee is followed by the identification of patterns and themes. This includes consideration of convergence and/or divergence of these patterns. Following this, exploration is undertaken into the narrative construction of the interviews relating to these themes. Subsequently each case is then brought together to look for commonality and disparity in the themes and narratives, which have arisen. Therefore the approach is concerned with drawing out descriptive, linguistic and conceptual comments and observations.

Post-transcription, each interview (including the pilot and email interviews as well as the statements) were read, re-read and then read again. The line-by-line examination aimed to look at the "...experiential claims, concerns and understandings of each participant" (Smith, Flowers & Larkin, 2009, p. 79). Within this, descriptive, linguistic, and conceptual notes, as well as free associated notes, or whatever came into my mind when reading, were jotted within the margins of the hard copies of the transcripts. Following this extensive process, the notes then led the next phase of analysis.

The aim of this phase was to "...reduce the volume of detail whilst maintaining complexity...this involves an analytic shift to work primarily with the initial notes rather than the transcript itself" (Smith, Flowers & Larkin, 2009, p. 91). The notes were physically mapped, in a visual mind-mapping mode to draw out themes – each theme, where appropriate, was then further broken down into sub themes (to achieve this process I transferred the notes from the transcripts to post-it-notes and then pinned them onto a pin board in the thematic groups – for an image of this pin board analysis see Appendix Four). However as pointed out by Smith, Flowers and Larkin the researcher at this stage does need to keep in mind that the approach is interpretive and phenomenological, and thus in reducing the volume not reduce the participant complexities (2009, p. 91). Similarly they point out that awareness is needed in relation to 'the you' in the data, as when the data moves away from the interviews "...it does take you further away from the participants and includes more of you..." (Smith, Flowers & Larkin, 2009, pp. 91-92). This

links to the relativist constructivist ontology aspect of the research assumptions as “the researcher’s intent is to make sense of...the meanings others have about the world” (Creswell, 2014, p. 8), therefore the researcher’s own experiences and background will shape the interpretation of the results. It is also an important part of IPA to translate this complex data in relation to the relevant literature (i.e., presented within Part One of this thesis). Nevertheless the participants’ voices were brought back into these complexities within the presentation of the data, as narrative excerpts play a key role. This approach to the data analysis was vital in reducing the quantity of data but not reducing the complexities, idiosyncrasies and personal perspectives, which places the person in context and is critical to this research.

## 2.6 – Conclusion

This chapter has detailed the methodological position, the methods and how these were implemented to gain the empirical data. The use of IPA has allowed rich insight into the participants’ understanding of their experiences to be reached (even with the acknowledged limitations of IPA). Therefore via the use of IPA, together with the triangulation methods outlined has ensured that rich, in-depth and reliable data has been gathered meaning the analysis (which is brought into this thesis in Part Two) can successfully answer the research aim.



## **Part One – The Framework**

The aim of this research is to identify the position and the role (if any) of the artist in developing and administrating their art world and art market existence - beyond the production of the art object. The Interpretative Phenomenological Analysis (IPA) empirical approach as explained within the previous chapter is the vehicle selected to achieve this. “In IPA the relevant substantive literature is used to help orient the study and the findings...” (Smith, Flowers & Larkin, 2009, p. 181) and therefore requires the empirical data to consider the person-in-context but to place this within a supporting ‘framework’.

...the readers make links between the findings of an IPA study, their own personal and professional experience, and the claims in the extant literature. The power of the IPA study is judged by the light it sheds within this broader context.  
(Smith & Osborn, 2015, p. 28)

This clarification of the context in which the artist exists is required in order to fulfill the research objectives, interpret the empirical findings and to allow the meaning of the artist’s interpretations of their experiences to be understood. How do the spheres of the art world and art market operate (i.e., the networks of the art world and art market) and by what means is the artist’s position and their development within these spheres measured (i.e., how is the ‘value’ of that artist and the art object determined)?

In achieving this clarification, I will examine relevant theory relating to such topics via the construction of a ‘framework’. This is due to there being no single perspective regarding ‘networks’ or ‘value’ in the context of the art world and art market. Instead there are multiple stances which at times align with one another, at times contradict one another and which have also changed as a result of temporal matters.

Context in relation to 'networks' and 'value' is not solely required for the empirical discussion but 'The Framework' has two supplementary (and equally essential) roles. Firstly, it identifies where theorists have positioned the 'artist' within the art world and art market networks - specifically their role within value creation (chapter five). Secondly, it enables synthesis (later in this thesis) of the empirical data and theory to identify similarities or disparities and why these might be - bringing together theory and reality and creating a discourse between my empirical findings and current knowledge (chapter nine).

There is consensus within current literature that the art world and art market are unlike any other networks, since they are built on and structured around a complex value system. In order to create a contextual grounding of the art world and art market networks, it is important to firstly understand what it is that brings 'value' to these networks.

## Chapter Three – Value

Within the latter half of the twentieth century, art world commentators began to propose that value creation within the two spheres (the art world and the art market) was interlinked to the phenomenon of the ‘collective belief’ (Fowler, 1997, p. 79) and that the agents of the art world and art market were instrumental in this process of value creation (e.g., Becker, 1982a; Bowness, 1989; Bourdieu, 1992). This is not to say that immediately before, this system of value creation was comprised of more tangible criteria (such as the aggregation of component costs - i.e., materials, time or money used to create them - an alternative model of value creation), only that at this time, ‘value’ became a topic for art world commentators (perhaps due to there being, at a similar time, changes regarding what ‘art’ was understood to be). The principle of this ‘collective belief’ is that –

... the material value only represents the outer husk of art. Its inner kernel is collective veneration of the spirituality and genius...the underlying process is the operation of the consecration process. (Fowler, 1997, p. 79)

The system of collective belief or collective veneration is understood by authors as having further repercussions than solely creating value for works of art. The collective belief is what connects and holds together the networks in which the art objects, artists, agents and institutions exist (Becker, 1982a; Bourdieu, 1992). Within this system, it is the integrated agents from the art world or art market who have the ability to bestow such value (Moulin, 1994; Velthuis, 2005b; Thornton, 2009; Beckert & Aspers, 2011). For these integrated agents to have the capacity to bestow this value, they themselves must have been bestowed with value from other integrated agents of the spheres (Baumann, 2007; van Laar & Diepeveen, 2013). This system of value creation is a self-perpetuating cycle, whereby the agents internal to the spheres secure the spheres’ continuation without external agency or influence. This system has been observed, theorised and agreed to by

theorists conceptualising these spheres (e.g., Moulin 1967 & 1994; Becker, 1982a; Bourdieu, 1992); by sociologists studying the spheres (e.g., Velthuis, 2005b; Gnyp, 2015; Thornton, 2009); by economists analysing the spheres (e.g., Grampp, 1989; Thompson, 2012; Galenson, 2006 & 2010); and agreed to by integrated agents who are part of the two spheres (e.g., Findlay, 2012; Fraser, 2011 & 2005; Perry, 2013 & 2014). In order to consider this concept of 'value' in more depth, there is a need to look backwards to understand how the current system developed from what came before.

### 3.1 – Value gets Constructed

Whilst this thesis is not an historical analysis, nor a comprehensive documentation of value within the history of the art world and art market, it is important to understand that there have been changes regarding how 'value' has been understood. Value has transitioned from being based on more tangible measures (component costs), towards the intangible measure where value is the result of collective bestowal from integrated agents (and what attracts the collective bestowal has also transitioned).

Taking fifteenth century Italy as a starting point (which was at that time the centre of the art world) helps in understanding this transition and gives this 'Framework' a clear juxtaposition to the model of the collective belief. Michael Baxandall (1972) in his analysis of the fifteenth century Italian art world identified a transition, specifically in European thinking, of what the main criteria of value was understood to be. Baxandall found that value was previously fundamentally linked with the material costs and specifically for paintings, the quality and quantity of gold and ultramarine to be used (Baxandall, 1972, pp. 6-8). At this time, within the Renaissance, the criteria of value developed, whereby the skill of the artist entered contracts (between artists and clients) (Baxandall, 1972, p. 23). This was interlinked with wider sociological forces occurring within the higher classes who were the purchasers of art as "...clients were becoming less anxious to flaunt sheer opulence of materials before the public than they had previously been"

(Baxandall, 1972, p. 14). This not only impacted the art of the time (via the amounts of gold and ultramarine – the previous mark of value becoming less critical) but also entered other areas of the clients' lives such as their tastes in fashion (Baxandall, 1972, p. 14). With this move away from tangible measures, where value of an artwork was linked to the component costs, 'skill' became of increasing importance; the collective belief began to enter their understanding of value as this collective veneration was used to measure, rank and to value 'skill'. This is not to say material costs were discarded, it still appeared in contracts of the time between artists and their clients, but it was supplemented with requirements of the master's hand over the hand of assistants (skill).

Eighteenth century France provides another example of how value shifted further from the tangible towards the intangible. Harrison White and Cynthia White (1965) observed that throughout the seventeenth and eighteenth centuries, the French Royal Academy (Salon), through royal sanctioning, took authority as the gatekeeper of the French art world (White & White, 1965, p. 7). With this, new criteria of inclusion developed, whereby the integrated agents of the Salon became the bestowers or consecrators of value - their criteria of value was the artist being 'the learned man' or "...a teacher of the high principles of beauty and taste" (White & White, 1965, p. 6). At this stage, the consecration process was not the sole measure, tangible criteria were still important such as the materials used and the cost of labour.

Nachoem Wijnberg and Gerda Gemser (2000) observed that the process of value bestowal developed further within the Impressionist movement (nineteenth century). The consecration process increasingly underpinned value with 'innovativeness' becoming the measure of value (Wijnberg & Gemser, 2000, p. 323). This was also noted as a measure of value for Impressionists by sociologist Raymonde Moulin, (Moulin, 1967, p. 13). This mark of value needed integrated agents who were experts to certify an artist or artwork as 'innovative'. This developed out of a rejection by the recognised art world authorities, whereby the artists working in innovative

styles were excluded from the conventional art market. Out of these distribution problems for these artists, over time, a separate market to the conventional was established as new collectors began to recognise this innovative art as being valuable. From this, the mark of value shifted to 'innovativeness'.

Within the post-war timeframe it has been observed that consecration emerges as the increasing fundamental measure of value – for example Joseph Kosuth's 'Titled (Art as Idea as Idea)' series of art works are art objects with nominal material cost, which appear to consume minimal labour cost to create (which is not to say that it was minimal time to conceive the idea) and are sold as an idea not a physical art object and yet command significant value (Curley, 2005, p. 125; Dahan, 2014). Authors that have aimed to create understanding of what makes post-war artists 'valuable' have concluded, from analysing the careers of successful artists of the post-war art world and art market, that these artists were successful as they were either the 'artistic genius', 'exceptional artists' or that they possessed the 'special gift' or 'talent'. The integrated agents of the art world and art market collectively recognised this genius, gift and talent and therefore bestowed the art and the artist with value (e.g., Becker, 1982a; Bowness, 1989; Galenson, 2006).

In moving from the tangible towards the intangible measure of value, terms such as genius, talent, innovativeness or even the 'learned man' have been proposed as the criteria of value. Trying to place specific criteria to defining value within the value system creates complications - value is no more understood than if there were no specific criteria at all.

Further consideration of 'value' is still required to fully understand by what means the artist's position and their development within the art world and art market is measured, so that the empirical research can examine whether the artist has a role within maintaining or developing their value within the art world and art market or whether they are external to the process. In developing this 'Framework', there is another distinct but entirely separate

approach in trying to understand what constitutes 'value' in the art world and art market. This focuses on conceptualising models and paradigms of the anatomy of value. This approach has not come out of a critique of applying specific criteria to what may constitute value, but by putting specific criteria of value to one side, the above complications are avoided. This in turn allows further understanding, regarding what 'value' is understood to be within the process of value bestowal.

Prior to this, it is worth acknowledging the impact this section (section 3.1) has had on this research. It is still common for words such as 'success', 'genius', and 'talent' to be used when recognising art world and art market accomplishments and are terms often used by interviewers and interviewees within published interviews. Understanding that these terms do not adequately define value within the art world meant that if such terms were used in responses to my questions by interviewees, these terms would need further probing and inquiry. This allowed understanding about what they personally felt these terms meant, allowing understanding of what they perceived as 'value'. This was not only to achieve greater clarity about how integrated agents perceive value, but it was also felt that by inquiring how artists and art world and art market agents perceived such terms it would illuminate whether the administrative practices of artists in organising their art world and art market existence were a measure for integrated agents in valuing artists. It is understood that exploring individuals' perceptions will not give insight into the collective belief but it helped this research to gain clarity when interviewees used terms such as those used above.

### 3.2 – Value in Action

Understanding 'value' in the art world and art market by deconstructing the process in which it is created is an approach that a number of authors have adopted. For example, one publication comes from an art dealer looking to analyse the art world and art market from their internal perspective - Michael Findlay (Findlay, 2012); another comes from an artist where his view of value

informs the art he produces - Joseph Kosuth (Kosuth, 1991; Dahan, 2014); one theorist examines social networks of the art world and art market - Pierre Bourdieu (Bourdieu, 1992 & 2005); Raymonde Moulin, a sociologist creates understanding of "...what determines the prices of priceless objects" (Moulin, 1967, p. 1); economists have looked to quantify the art world and art market (such as William D. Grampp (1989) and Willi Bongard (Bonus & Ronte, 1997)); and collectors have looked to understand the value of the art they purchase (e.g., Emily Tremaine (Hedberg & Tremaine, 1984)). The primary aims of these publications are as multifarious as the genres of writing from which these works are drawn. Yet there is a convergent theme amongst them regarding how the anatomy of value is understood. The commonality comes out of a need for them to understand value as a part of fulfilling the primary aim of their publication - these texts deconstruct the process in which value is created. The authors often undertook this process in isolation, making no reference to one another's deconstructions of value, which gives weight to the convergence of their conclusions.

The convergence within these publications is that (within the spheres of the art world and art market) value for works of art, artists, other agents and institutions is comprised of two domains - both of which come from different segments of the art world and art market. These two domains are economic value and non-economic value. Economic value is the monetary reward that artists and art objects attract (emanating from the art market, i.e., proceeds from sales) and non-economic value is other forms of reward attracted (emanating from the art world, i.e., critical reviews, museum shows, audience appreciation, etc.). In most conceptualisations, value is seen as only being derived from these two domains, yet in some cases other forms of value (such as social class, inheritance and education of the agent being valued) are also brought into the dichotomy as these are seen as having impact on the bestowal of the two main domains of value - economic and non-economic (e.g. - Findlay, 2012; Bourdieu, 1986 & 2005).

Whether or not the non-economic domain is sub-split and whether or not external factors that impact these two main values are brought into the



debate, the core understanding of what the two main values (economic and non-economic) are understood to be remains consistent from author to author; it is only the terminology given to the two main domains of value that differ. To give examples - Joseph Kosuth (an artist) uses the terms 'Corporate Culture' and 'Art History' (Kosuth, 1991; Dahan, 2014); sociologist Raymonde Moulin uses the terms 'Aesthetic' and 'Economic' (1967, p. 15); which are the same terms used by neo-classical economist William D. Grampp (1989, p. 16). For Pierre Bourdieu, his terms are 'Economic Capital' and 'Symbolic Capital' (1992); and for New York Art Dealer, Michael Findlay, he uses the metaphor of the Daughters of Zeus – Thalia and Aglaea (2012).

Thalia is the goddess of fruitfulness and abundance, representing commerce. Aglaea is the goddess of beauty, which, being in the eye of the beholder is the essential (or intrinsic) value of art.  
(Findlay, 2012, p. 9)

These terms used by Findlay create a romanticised view of value by adopting this mythological frame, which is perhaps intentional to extend the romanticised illusion, as noted by Olav Velthuis in his analysis of art dealers (Velthuis, 2005b, p. 22), that dealers often create in their descriptions of their business activities – i.e. they work not for profit but instead for pure and artistic reasons. Conceptualisations of economic value, whether termed Corporate Culture, Economic, Economic Capital or Thalia are comparable, and the conceptualisations of non-economic value, whether termed Art History, Aesthetic, Symbolic Capital or Aglaea, are again comparable.

For many authors who address the duality of value, this is the extent of their conceptualisations. Once they have stated that they understand value as being constructed of multiple domains, specifically economic value and the non-economic value, they then move to address the primary aim of their output. Nonetheless, as the conceptualisations are from both external and internal agents of the art world, this gives weight to the authenticity that value, in reality, is constructed of two bestowed domains, where the two values are bestowed by agents from separate segments of the art world and

art market - the idiosyncrasies and nuanced characteristics of these two domains of value are not further developed.

One theorist, however, provides an in-depth taxonomy of value - this is Pierre Bourdieu a key theorist from the latter half of the twentieth century. His conceptualisation of value (or capital as he terms it, a point to be considered later) has acted as foundational grounding to many later publications, including many current works that address the current art market and therefore underpins how value is understood within the current spheres.

### 3.3 – An In-depth Taxonomy of Value

It is the accumulation of economic capital (Bourdieu's term for economic value) and symbolic capital (Bourdieu's term for non-economic value) that creates value for an agent or artwork within the consecration process. In this detailed taxonomy of value, Bourdieu proposes that there are also other domains of capital, which are not bestowed but are acquired directly by agents through other channels such as inheritance, education and membership of networks (which he terms social capital and cultural capital) (Bourdieu, 1986 & 2005). Therefore, Bourdieu proposes four main types of capital - social capital, cultural capital, economic capital and symbolic capital. Social capital or cultural capital do not create value for an artist via the system of consecration, but they do have an impact. It is important to understand the meaning and impact of social capital and cultural capital before the discussion moves to address the main bestowed forms of capital. Firstly, however, the interchange of terminology between capital and value needs addressing.

In this taxonomy the term 'value' is rarely used by Bourdieu; instead 'capital' is used – a term that Bourdieu borrowed from the school of economics (Thompson, 1991). There is no implicit statement by Bourdieu relating 'capital' to 'value', yet this, as stated by Jon Beasley-Murray (2000) could be seen as an intentional act to avoid being pulled into complications between

capital and value. However, unlike Beasley-Murray, Göran Bolin (2012) proposes that this is not an intentional act but instead that Bourdieu confuses the terms capital and value –

By subsuming capital into a definition of value, Bourdieu passes over the passage between value and capital, and between capital and value...

(Beasley-Murray, 2000, p. 105)

It seems in fact as if he [Bourdieu] confuses value and capital in his theory. When he discusses...capital, he is actually speaking about value.

(Bolin, 2012, p. 39)

As the discussion here does not need to become entrenched in the complex theoretical debate as to the semantics of capital and value, it will be taken as an assumption that the term capital as used by Bourdieu is interchangeable with the term value as used thus far within this thesis (as has been done so by other authors that use this taxonomy as a framework to understand value - e.g., Velthuis, 2005a & 2005b; Graw, 2009; Horowitz, 2011).

### 3.3.1 – Social Capital and Cultural Capital

Bourdieu classifies social capital as –

...the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance and recognition – or in other words, to membership in a group.

(Bourdieu, 1986, p. 248)

Therefore social capital is the relationships, contacts and networks that an agent creates, maintains and develops – Bourdieu's cultural capital is altogether more complex. Cultural capital is held by agents in three states - there is the embodied state (defined as inherited dispositions – such as social class, family history, language), the objectified state (defined as the ownership of cultural goods – such as art objects, books, instruments, machines) and the institutionalised state (a form of capital acquired/earned

from actions – such as education and therefore not imparted by third parties) (Bourdieu, 1986, p. 243). The consecration process, in which integrated agents from the art world and art market bestow value is not, for Bourdieu, how social capital and cultural capital are acquired. Rather, social capital is acquired by the agents themselves and cultural capital is either directly created by the agents, inherited or purchased (Bourdieu, 1986).

If an agent (e.g., an artist) holds, in high enough levels, social capital and cultural capital this can provide for them increased exposure to the integrated agents who bestow symbolic capital or economic capital – this exposure can make the acquisition of the bestowed capitals more probable. Therefore, these two forms of capital (social capital and cultural capital) are important to understand when addressing the value system, but in the consecration process they are secondary - their impact is only to increase or decrease the chances of acquiring the bestowal of the two main capitals in the consecration process (symbolic capital and economic capital). It is the conceptualisation of these two primary capitals within the consecration process that need further attention as it is these which constitute value within the system of value creation of the art world and art market.

### 3.3.2 – Symbolic Capital and Economic Capital

Within the concepts laid-out by Bourdieu (specifically within 'Rules of Art', 1992) relating to symbolic and economic capital, his economic capital "...is obvious enough in itself in terms of definition" (Downey, 2008, p. 56). Bourdieu's simplified economic logic is based upon the universally recognised pre-existing tangible mode of measurement (i.e., the monetary value) and there is little desire to question or draw attention to the complexities of economic theory. Instead economics is used in the context of mercantile exchange of an object as "...a means to an end (profit, interest, a wage, etc.)" (Grenfell, 2008, p. 103). Bourdieu proposes that it is the 'bourgeois' within society, or people who earn a 'living prosaically' (Bourdieu

1992, p. 80), who bestow economic capital (Bourdieu, 1992 & 1993). Symbolic capital is more complex.

Symbolic capital has not been derived from orthodox knowledge of a pre-existing and universally recognised scale of measurement. The concept of symbolic capital (or symbolic value as termed by Isabelle Graw who uses Bourdieu's taxonomy to understand value (2009, pp. 21-22)) is constructed around artistic prestige, pure art, artists working for art's sake and artists working for the progression of the artistic idea (Bourdieu, 1992). Symbolic capital exists as a fluid domain and has an abstract or intangible scale of measurement, which is socially constructed and inherently personal and subjective. Bourdieu proposes that it is the 'bohemians', who are part of a 'mysterious circle' (Bourdieu 1992, p. 80) that consecrate artists as working for symbolic ends (Bourdieu, 1992 & 1993). Individuals and groups create their own scale to enable them to understand the changing levels of this capital - as a result, from person to person, there can be a clash of views, disparity and disagreement.

One fundamental component of this taxonomy is that these two capitals (symbolic capital and economic capital) are at odds with one another in an inverse relationship. The more an agent attracts one form of capital (either symbolic or economic), the further out of grasp the other form of capital becomes, as do the bestowers of that specific capital (Bourdieu, 1992, p. 83).

Within this taxonomy, Bourdieu places agency with the artist in initially deciding which form of capital they desire - the artist's personal setting, the artist's inheritance either large or small in a financial sense and powerful or weak in a symbolic sense, a person's social views and the philistinism of the artist (or 'Habitus' as Bourdieu defines it) are influential on the artists' direction -

*habitus*...a set of dispositions which incline agents to act and react in certain ways. The dispositions generate practices, perceptions and

attitudes which are 'regular' without being consciously co-ordinated or covered by any rule.  
(Bourdieu, 1991, p. 12)

Therefore, the artists' views towards the two forms of capital – symbolic capital or economic capital - are as much influencing factors as the external environment. In this taxonomy, the artists who have the ability to choose freely their artistic path (i.e. the form of capital they endeavour to seek) are the artists who have money, giving them freedom from the economic imperatives of life and imposing no limitations on their ability to strive to their personally desired capital. Although Bourdieu sees the artist as philosophically having the choice of their direction, there is no indication from him on how or what agency the artist then has in developing, administrating or attracting this desired form of capital.

In this taxonomy this inverse relationship can, however, in some circumstances be altered or changed, developing into a direct relationship. In this direct relationship the two capitals are no longer opposed (where, as one increases the other decreases), but instead both capitals can be held harmoniously. This development from an inverse to a direct relationship is only achievable in the long term.

The artist cannot triumph on the symbolic terrain except by losing on the economic terrain (at least in the short run), and vice versa (at least in the long run).  
(Bourdieu, 1992, p. 83)

If an artist strives for symbolic capital and is bestowed with this by the integrated agents, but at this stage still positions themselves as working for symbolic ends, this artist and their art can also in the long term begin to attract the bestowal of economic capital from integrated agents (Bourdieu, 1992, pp. 141-154). At this stage, the agent can be bestowed with high levels of both capitals simultaneously - as elucidated by Anthony Downey when commentating on Bourdieu's theories:

...after scholars and other commentators ascribe to it [an art object, artist or agent] an iconic status... the market, in its insatiable desire for the iconic, attributes a financial value to it.  
(Downey, 2008, p. 59)

Despite this ability to change the inverse economy for works praised in a symbolic sense, the opposite is not true. If an artist seeks economic reward and holds out for this, they will not gain symbolic recognition, as they will have become a bourgeois artist who creates art only for economic profit (Bourdieu, 1992).

Even though this taxonomy of symbolic capital and economic capital is the most in depth examination of value there are limitations (e.g., complications caused by discussing simultaneously the value of visual arts, literature and theater which all have very different logics; an often outdated feel due to the use of terminology that is rooted in past eras; the use of a nineteenth century novel as a lens for much of the discussion; and an over-simplistic application of economic theories). In spite of these limitations (as well as others), what the theories do achieve is that they provide an in-depth understanding from a key theorist on what he constitutes as 'value' (or capital) within the system of value creation in the art world and art market. Not only does this propose that value within the system of value creation is the bestowal of a specific domain of value (symbolic or economic value), but it also provides a view of how these two types of bestowed value interact with each other and how other types of value that agent's hold can impact on these bestowed values.

### 3.4 – Value in the Current Spheres

This taxonomy provides greater clarity of what the entity of value is constituted to be within the value system of the art world and art market. As a consequence, it has been implemented as the cornerstone to many studies that have addressed the art world and the art market, specifically those that have referred to 'value'. Examples of authors who observe and write about the current spheres, who have used these theories of Bourdieu

as a framework for their research include - Hans Abbing (2002); Olav Velthuis (2005b); David W. Galenson (2006); Elizabeth Currid (2007); Isabelle Graw (2009); Noah Horowitz (2011); Karen van den Berg and Ursula Pasero (2013); and Marta Gnyp (2015).

This is not to say that this taxonomy has been implemented holistically with no adaption or alteration. Current authors (such as those above) have made subtle developments to the taxonomy so that it reflects more closely and accurately the current art world and art market. These developments pertain mostly to terminology as certain terms used by Bourdieu are rooted within the late nineteenth century and therefore feel disconnected with the current spheres. This shows that the core of the taxonomy is still felt to be relevant but that it's framing can better suit the current situation - 'pure art', 'art for art's sake', 'bourgeois' and 'bohemian' are key examples where modernisation of terminology has taken place.

Whilst the work of Bourdieu relating to the art world is relatively recent, the terms 'pure art' and 'art for art's sake' are terms from another era that deflect attention away from the core principle of the taxonomy of 'value' by attempting to determine reasons why artists make the art they make. In the current writings on the art world and art market (such as the above), due to the outdated notion of the terms, and the complications the terms evoke, they have fallen out of use. Similarly, changes have also occurred in relation to the terms 'bourgeois' and 'bohemian', but rather than the omission of terms, the terms have been replaced. The terms collectors, investors, buyers, dealers, gallerists, critics, curators, arts professionals, artists (etc.) have replaced 'bourgeois' and 'bohemian'. Not only does this move the terms into the current spheres but these terms also provide greater understanding about which specific group of agents the authors are referring to, as Bourdieu's two terms have been sub-split into multiple terms. This has developed the taxonomy whereas rather than the 'bourgeois' bestowing economic and the 'bohemian' bestowing symbolic, it is now commonly thought that (for example) investors and auctions bestow economic value, that critics and curators bestow symbolic value and that some agents also



straddle the two. For example, it has been proposed that dealers can (in the long run) possess both symbolic and economic capital simultaneously but they can also bestow both forms of capital as well (e.g., Velthuis, 2005b).

What this means for this taxonomy in understanding value in the art world and art market is that although its theoretical basis is rooted in the twentieth century it has - via developments within terminology - moved forward to reflect more accurately the current spheres.

### 3.5 – Conclusion to Value

It is clear from the existing knowledge addressed within this chapter that the consecration process is how art, artists, agents and institutions are valued within the art world and art market. Yet when the entity of value is critiqued, it is clear that the concept of value within the art world and art market is nebulous and difficult to pin down. Authors who attempt to apply specific criteria to value do not reach understanding of how best to understand the workings of value. When the entity of value is conceptualised and broken down into different domains, the understanding of what comprises these different domains of value is for the most part not conclusively provided. The taxonomy provided by Bourdieu is the most tangible stride toward understanding the anatomy of value, but even these theories are not conclusive, however developments in terminology have brought this taxonomy in line with language in the current spheres. Nonetheless, what can be taken from the literature on the value system is -

- The value system is pivotal to the art world, the art market, the networks, the agents and the agent's roles.
- Value is created via the collective bestowal by integrated agents
- Value within this system is complex, but proposed to be comprised of two main domains – the symbolic (or the non-economic) and the economic.

This has provided a clear position for this research in relation to a unique and fundamental aspect of the nature of the art world and art market. The implications of this chapter means that when the empirical data is brought into the discourse and the artist's role in developing their art world and art market existence (which is intrinsically linked to 'value') is addressed, the term value can be understood in relation to current literature as well as its theoretical and historical context. This consideration of 'value' means that findings from the interviews in relation to value can be further broken down through my interpretation. For example this discussion has allowed understanding of the artist's role in attracting value to be refined - i.e. to address the artist's role in attracting economic value and symbolic value. Furthermore by synthesising (in chapter nine) this theory with empirical data gained from questioning integrated agents of the two spheres I will further develop this understanding of value by questioning the applicability of extant knowledge. Before the empirical data is brought into the discourse, further contextual grounding is needed regarding the networks of the art world and art market.

## **Chapter Four – Networks**

Artists who are part of a dense network may have easier access to sales networks, critics, and important colleagues. This can enhance their visibility, reputation, and therefore the price level of their work. (Velthuis, 2005b, p. 107)

This statement has wider implications than solely applying to artists - being part of a 'dense network', to use Velthuis' terminology, has equal impact for collectors, dealers, critics, curators, auctioneers and other integrated agents from the art world and art market. This chapter on 'Networks' provides clear context to how the spheres of the art world and art market operate (i.e., the networks of the art world and art market) and enables synthesis (later in this thesis) of the empirical data and theory. I begin with a contextual study of the social dynamics of the current networks - subsequently, theory is brought into the debate, which adds the concept of 'power' into the conversation.

### **4.1 – Context to the Current Networks**

Unlike the networks that operate within business environments outside of the art world and art market being considered within this research; the networks of the two spheres of the art world and art market take on characteristics that bear closer resemblance to social networks such as friendships, rather than the business relationships that they in fact are (Klein, 1994; Caves, 2000; Buck, 2004; Kerrigan & Freeman, 2007; Baumann, 2007; Currid, 2007; Muir, 2009; Horowitz, 2011). Events, such as gallery dinners, private views, art fair previews, biennial openings, collector events and after-show parties, typify the construct of the art world and art market networks.

The Contemporary Art world is fast becoming a major social event, and people are there to see and be seen, as much as to look at and perhaps to buy art. One...consumes the art lifestyle. (Horowitz, 2011, p. 122)

To external agents, these events are seemingly purely social occasions, but to those in the know they are informal but critical business environments where deals are done, value is bestowed, knowledge is transferred and shared, where agents become integrated and where contacts are made and nurtured (Currid, 2007; Muir, 2009; Thornton, 2009). Dealers, museum directors, curators, collectors, critics, and other integrated agents are all aware of the importance of these social events. The relationships they make possible allow integrated agents enduring access to information and ultimately survival as an agent of the art world or art market. But more than being one sided (benefiting only one agent) they are mutually beneficial environments - they are a community of common interests (e.g., Moulin, 1994; Giuffre, 1999; Baumann, 2007; Thornton, 2009).

Integrated agents of the art world and art market view the formalising of business relationships as vulgar and would rather emphasise the element of trust within their network relationships – mirroring a social relationship, friendship or partnership (Velthuis, 2005b; Bellini, 2011; Noel, 2014; Velthuis & Curioni, 2015). Agents (specifically dealers) often use the metaphor of a marriage to describe the characteristics of their business relationships, where high levels of trust are critical within the intimate, close and secretive network. In turn, they liken the breakdown of this relationship, between them and other agents (specifically artists) to a divorce (Velthuis, 2005b; Bellini, 2011). An example of the reliance on this trust within the networks can be seen in relation to fakes and counterfeit works of art - having a trusted network of dealers is essential for collectors. By being integrated within these trusted networks, collectors can have confidence in the authenticity of the works they buy. Yet trust within the art world and art market networks extends further than between collectors and sellers – trust is a central aspect to the nature of the wider network (Plattner, 1996; Thornton, 2009; Horowitz, 2011).

In relation to the data collection of the empirical research, being aware of this trust has been fundamental. Artists, dealers and other integrated agents were wary of accepting an external agent (myself) and divulging internal art

world and art market information, which is usually only accessible to fully integrated agents. This created access problems and meant that interrogating the data as to whether there had been full disclosure was an essential part of the data analysis process. However once an artist agreed to be interviewed and then recommended me to other integrated agents within their network, access became more straightforward due to me becoming (at a very low level) integrated into these artist's trusted networks. This meant that other agents who were part of the artist's trusted network were more open to interviews when I was recommended, as the trust that existed between these agents and the artists had impact on the agent's decision-making.

There is not solely one all-encompassing network – the social construct of the two spheres is comprised of a plethora of networks, which are overlapping and vary in characteristics from small intimate networks surrounding individual integrated agents (such as the network around one gallery or one artist) to vast global networks, which are looser in nature (Jyrama, 2002; Currid, 2007; van Maanen, 2009). The networks have a greater role in allowing and maintaining access to the inner circle of the art world, art market and the information and contacts that these provide – they define the status of all integrated agents (Giuffre, 1999; Kerrigan & Freeman, 2007; Currid, 2007; Thornton, 2009).

The relative position of an integrated agent to other integrated agents to whom they are associated, both directly and indirectly, places them within the hierarchies of the art world and art market (Bourdieu, 1993; Giuffre, 1999; Bhandari & Melber, 2009). Long-term power and prolonged maintenance of status within the networks is measured, most critically, by the integrated agent's position in the social structure of the network – e.g., the number of major collectors, dealers, artists and other contacts that integrated agents have direct, unrestricted and unlimited access to (Thompson, 2012, p. 31). This mode of informally ranking an integrated agent's place within the networks explains how, in 2003, a doorman of an auction house could be ranked as one place behind Damien Hirst at number 50 in Art Review's Top

100 most powerful people in the art world (ArtReview, 2003). He had been elevated from a doorman of an auction house to the Assistant Vice-President. Gil Perez, Christie's auction house doorman in New York –

...jotted down facts about regular clients, noting who always wears his lucky tie, who has a particular gait. As this information grew, Gil created his own client database...of more than 2000 clients...Christie's recognized that Gil was special – so special that a number of years ago they promoted him to Assistant Vice President. (Buckingham, 2011, pp. 153-154)

The access to high-level integrated agents that Perez was achieving as a doorman, gave him access allowing a route into the inner circle of the art world and art market networks. This increased his formal position as Christie's recognised his social position and the impact this could achieve. To ensure his networks benefited Christie's to the maximum, Perez was promoted exponentially.

The networks are not only social systems, but they have evolving social dynamics, meaning that they are constantly in flux: gatekeepers, producers and consumers do not have a guaranteed position within the networks and their position within the network's hierarchies can be transient. The position of integrated agents is a relative relationship between them and other integrated agents that shifts over time (Giuffre, 1999; Kerrigan & Freeman, 2007; Bhandari & Melber, 2009). Furthermore, the hierarchical positions of integrated agents in relation to other integrated agents within these networks impacts the levels of value that they can bestow - this can be seen by considering two economic indices that rank artists to measure their economic and symbolic success.

The 'Kunstkompass' and the 'Artfacts' ranking are two indices that bring together artists' reputations and achievements (symbolic) and their market value (economic) to look for correlation in mapping the 'most successful' artists (Grampp, 1989; Quemin & van Hest, 2015). In both cases, artists are awarded points for achievements, which are then combined giving a hierarchy of artists. For example in the Kunstkompass, for the symbolic –

...an artist was assigned 300 points for each work in a major museum like the Metropolitan and 200 for each in a museum not quite as major like the Art Institute of Chicago or the Stedelijk of Amsterdam; if the artist was mentioned in *Art Actual* he received 50 points and in *Connaissance des Artes* 10 points. (Grampp, 1989, p. 33).

The indices propose that all integrated agents exist within a hierarchy and their position within the hierarchy dictates the levels of value they can bestow – for example a major museum stands in a higher hierarchical position than a publication. Therefore the value this institution bestows is worth more – the greater the position within the hierarchies, the more importance and weight that ‘value bestowal’ holds (as far as the indices are concerned).

Furthermore, within these networks, geographies are an important aspect –

...it cannot be ignored that these things happen in particular geographies, institutions, “scenes”. In other words, place matters to the value of culture... They cannot be separated. (Currid, 2007, pp. 392-393)

The success of specific groups of artists within recent art world and art market history has been acknowledged as largely due to the role of locations. The Impressionists grew out of Paris; Pop Artists grew out of New York; and the Young British Artists out of London. The wider networks of critics, dealers, galleries and collectors within these locations, at the times these movements grew, meant that the established networks of these locations had a role in nurturing the concentrated development of these groups (While, 2003; Currid, 2007). The impact of agents gathered in geographic locations due to the ability to create and gain access to stronger networks explains why a few cities (New York, London, Shanghai – the three leading art market locations (McAndrew, 2014)) are the world’s main centres for art operations. I would also propose that the proximity of these integrated art world and art market agents to these world-cities is due to the art world and art market sustainability being interlinked to wider economic forces –

integrated agents working in these locations need the economic value that these leading cities create to sustain their operations.

There is a need to add theoretical perspectives into this discussion in order to bring clarity and greater understanding to the construction of the networks – in particular how they are understood as existing and functioning. In transitioning to address the theoretical perspectives, it is first worth referring back to Bourdieu's taxonomy of value as considered in the last chapter (chapter three), specifically social capital and cultural capital. The ownership of a collection of art (the objectified state of cultural capital (Bourdieu, 1986, p. 243)) can give art collectors credibility and weight to the aspiration to build their collection, giving access to the networks of auctioneers, dealers and art advisors. Education and past jobs within the arts (the institutionalised state of cultural capital (Bourdieu, 1986, p. 243)) can give arts professionals, such as curators, museum directors, critics, art advisors, auctioneers or agents looking to embark on such careers access to networks. High family standing, history, and class (the embodied state of cultural capital (Bourdieu, 1986, p. 243)) can provide access to specific networks (such as dealers and auctioneers), and in the same way a family's social capital can also allow initial access to networks. Social capital however comes into its own in developing one's place within the networks. As can be seen within the example of the Christie's doorman Gil Perez, a job at Christie's auction house gave Mr. Perez entry into the loose network surrounding Christie's, yet this was at a low and unimportant level within this network – he was a member, but one without standing or influence. Perez used his membership in the network to develop his social capital, in turn increasing his position within the hierarchy of the Christie's network, eventually elevating him to the upper echelons of the network surrounding this leading international auction house. Therefore, these two capitals account for gaining access and developing stature within the networks as well as maintaining these positions.

When Bourdieu's social capital and cultural capital are brought into the debate, it is also important to bring another element of his theories into the



discussion, which Bourdieu sees as important and impacting on networks – power. Before power is addressed, it is first important to bring clarity to the theoretical understanding of the art world and art market networks.

#### 4.2 – Theory of Networks

Much of the theoretical work on networks was produced out of a desire to understand artistic production, how the products become activated within society as well as how value for the product is created - specifically how the networks endorse artworks and how this consecration process operates. Within these theories (e.g., Danto, 1964; Dickie, 1969; Becker, 1982a), the artist and the art object are often placed at the centre point within the research outputs. This is not to say that these outputs explore the artist's involvement within the networks or spheres, i.e. the role the artist plays in developing and administrating their existence (which is the aim of this research) – rather the artistic production of the product is the focus. Within many of the theories the two concepts of networks and value become intertwined, so in what will follow I will not only address networks but also consider how networks and value are interconnected.

The establishment of this context does not need to provide a full history of the developments of art world and art market network theory or network theory more widely as this is not the aim of 'The Framework' in the research. 'The framework' is here to create theoretical and contextual grounding for the empirical conversation and to allow the later discussions the capacity to make links (either convergence or divergence) between relevant theory and the empirical. The key theoretical developments that help in understanding the findings come from Arthur C. Danto (1964), George Dickie (1969), Howard S. Becker (1982a) and Pierre Bourdieu (e.g., 1992 & 1993). These works from the latter half of the twentieth century act as a foundation for the discussion to then address the subtle developments of networks as they appear within the current art world and art market.

#### 4.2.1 – Networks and their Nature

Arthur C. Danto (American philosopher and critic) and George Dickie (American philosopher and academic) were both working in the art world of the 1960s when artists were creating an environment in which the understanding of what art could or should be was being challenged. Artists from movements such as Pop Art, Minimalism, Fluxus, Land Art and Conceptualism were amongst some of those at the fore in challenging the understanding of what constitutes art. Out of this environment, theorists and observers began to question what art was philosophically understood to be, as well as how it was accepted and valued by the art world. As networks of the art world were seen as critical in accepting, consecrating and valuing art, artists, and other agents; the debate on networks, its roles and its construction came to the fore. It is important to recognise and understand that it was from this environment that the two foundational theories to networks emerged. Danto's and Dickie's contributions were not only network-focused but explored what art is and how it is deemed as such.

Danto, in his essay, 'The Artworld', published in 1964, was the first to use the term 'artworld' – whereby it referred to the construction of the environment where art was produced, displayed and consumed, both presently and historically.

To see something as art requires something the eye cannot decry – an atmosphere of artistic theory, a knowledge of the history of art: an artworld.  
(Danto, 1964, p. 580)

Furthermore, he proposed that this 'artworld' was an atmosphere of interpretation as well as one of membership, whereby social interaction was a critical aspect for those agents who have acquired an authoritative position and that those who have membership are the ones who can allow entry into the art world which is determined by the agents' interpretations (Danto, 1964; Danto, 1973). George Dickie described his understanding of the art world as having at its core, personnel who act on the network's behalf –

...a loosely organized, but nevertheless related, set of persons including artists... producers, museum directors, museum-goers, theatre-goers, reporters for newspapers, critics for publications of all sorts, art historians, art theorists, philosophers of art, and others. These are the people who keep the machinery of the artworld working and thereby provide for its continuing existence. (Dickie, 1975, pp. 35-36)

A work of art in the descriptive sense is (1) an artefact (2) upon which some society or some sub- group of a society has conferred the status of candidate for appreciation. (Dickie, 1975, p. 34)

Both Danto's and Dickie's publications have their limitations, gaps and complications (such as a lack of empirical basis to their theories), but this being said, the greatest contribution to understanding these networks is the term 'artworld', which Danto introduced and Dickie subsequently adopted. This ensured that by the end of the 1970s it was widely understood to refer to a collective of agents involved in the creation, promotion, display, or consumption of art as well as understood to refer to the environment where integrated agents of the art world create value for other agents, institutions and art works via the endorsements of them (hence via the bestowal of value). Due to this wide use, the term soon began to be used without definition or acknowledgment of the authors who were key in its formulation – becoming a universally accepted expression.

American sociologist Howard S. Becker as well as using the work of Danto and Dickie as a loose foundation, also adopted the term 'Art World' from them within his monograph – 'Art Worlds' – published in 1982. For Becker, the area of interest within his construct of the art world was the Division of Labour or how the cast of characters or the "...people who might reasonably be said to contribute to the event or object ..." (Becker, 2005) cooperate in a network to facilitate and enable outcomes to be produced and then exist within a public context. As with the constructs of Danto and Dickie, for Becker the artist is at the centre of the networks but not in the sense of understanding the artist's role or experience within the networks but rather how artworks get produced and then move around within the networks

(Cluley, 2012). Within his understanding it was taken as a given that networks existed, that they consisted of the characters as laid out by Danto and Dickie, which allowed him freedom to then focus his contribution on the operational processes and how the cast of characters, or the integrated agents as termed within this thesis, interact.

The Painter thus depends on manufacturers for canvas, stretchers, paint and brushes; on dealers, collectors and museum curators for exhibition space and financial support; on critics and aestheticians for the rationale for what they do; on the state for the patronage or even the advantageous tax laws which persuade collectors to buy works and donate them to the public; on members of the public to respond to the work emotionally; and on the other painters contemporary and past, who created the tradition which makes the backdrop against which their work makes sense.  
(Becker, 1982a, p. 13)

The crucial foundation to Becker's thesis is that the social dynamic of the art world networks is based on cooperation: but more than cooperating it is the collective action where there are "...two or more (usually a lot more) people doing something together" (Becker, 2006). He proposed that "The artist...works in the centre of a network of cooperating people, all of whose work is essential to the final outcome" (Becker, 1982a, p. 25).

Bourdieu felt that, from Becker's conceptualisation of the network, "...what is lacking, among other things...are the objective relations..." (Bourdieu, 1992, p. 205). For Bourdieu the concept of the network (or 'field' as Bourdieu terms the social space) is not an environment of agents who create the artistic outcome or event, where all agents contribute to the end result – but rather, networks (or fields – Bourdieu, 1993) are holistically created, controlled, and maintained by capital. The social fields are places where agents distribute capital (of varying types) and where agents struggle for positions and play to win (Bourdieu, 1992). More specifically it is an inverse economy or negative correlation between two capitals (and the two groups of agents who bestow each type of capital) – symbolic capital and economic capital where the two variable logics are opposed to one another (Bourdieu, 1992). As one capital increases, the other decreases. Bourdieu sees the groups of agents, rather

than cooperating, instead they are struggling and opposed to one another in trying to either “...conserve or transform...” the field (Bourdieu, 1992, p. 205). Bourdieu’s vision of the field, (or the network), is of opposing and fighting forces between the bestowers of symbolic capital and economic capital.

...the structure of the field, i.e. of the space of positions, is nothing other than the structure of the distribution of the capital of specific properties which governs success in the field...  
(Bourdieu, 1993, p. 30)

As Bourdieu’s network is created of opposing agents, it doesn’t operate as a unified whole, working towards common goals (as proposed by Becker). Instead, there are two very different groups of integrated agents within the art world and art market – one bestowing symbolic capital and one bestowing economic capital onto the art object and the artist. The ‘bourgeois’ are for Bourdieu the bestowers of economic capital. Opposed to them are the ‘bohemians’ who consecrate artists as working for symbolic ends (Bourdieu, 1992) (these terms are rooted in history and have a disjoint with the current spheres, as previously addressed).

Bourdieu’s analysis concludes that the environment and the hierarchised social structure of the art world and art market (or the field) heavily influence the artist’s position. The collectors, dealers, fellow artists, critics, the viewing public, as well as the artist’s historical placing/context are all influencing factors on the artist, their place within the field and the artwork (Bourdieu, 1992). The environment and structure of the field as well as the bestowers of capital try to push and pull the artist and their work towards one form of capital (either symbolic capital or economic capital) -

Production of the work brings into play...collectors, middlemen, curators – in short, all those who have ties to art and who, living for art and living off art, confront each other in the competitive struggle over the definition of the meaning and value of the work of art...  
(Bourdieu, 1992, pp. 295-296)

In both of the conceptualisations (Becker and Bourdieu), where the nature of the relationships between agents of a network is explored there is

convergence between the theories that the concept of 'power' is understood as a factor in defining the dynamics of the network relationships. Therefore in questioning how networks are understood to operate within the art world and art market the concept of 'power' needs to be explored.

#### 4.2.2 – Networks and Power

For Becker, 'power' within his division of labor, is a distinct but subtle concept. Whilst he does not address 'power' explicitly, there are many examples where Becker demonstrates that integrated agents from the art world have the ability to use their position within the networks to influence the cooperating activities to suit their own ends. In the case of distribution (for example), Becker initially proposes that the aim of this network relation is to repay to the artist "...the investment of time, money, materials in the work so that more time, materials...will be available with which to make more work" (Becker, 1982a, p. 93). Dealers (to use one of Becker's examples) enter the artist's network to achieve this. The dealer will "...serve both audience and artists while profiting themselves...making it possible for artists to live by their art" (Becker, 1982a, pp. 108-109). This network relationship is one of cooperation aimed at primarily serving the artist, however Becker explores how the relationship can transform.

Becker identifies that dealers can use their position within the networks to influence the artists whose work they distribute. This can change the nature of the network relationship, where the dealer's position becomes not primarily to serve the artist but for the artist to primarily serve the dealer. This can be a result of dealers wanting to "... make a messy process more orderly, ensuring the stability of their own business" (Becker, 1982a, p. 94). Becker sees that a dealer can use their network position as an inducement ensuring artists "...produce work in sufficient quantity to sustain...the gallery" (Becker, 1982a, p. 115). This application of influence, for Becker, is still one of cooperation – if the artists were dissatisfied they would "...look for other dealers who will make better terms" (Becker, 1982a, p. 117) ensuring their

network maintains its cooperative nature. This application of influence, for Becker, does not reside only with dealers, influence can be brought into all relationships between agents within the art world; it can even be applied by artists to allow their preferences in relationships to be activated – “...established artists exploit their attractiveness to the existing system to force it to handle work they do which does not fit” (Becker, 1982a, p. 130)

Within Becker’s output, the concept of ‘power’ is active within a network relationship where one agent has access to something another agent does not have but which that agent needs or desires. This is also true for Bourdieu, but within Bourdieu’s outputs ‘power’ takes an explicit and more structural role. Bourdieu’s ‘symbolic power’ is the unnoticed domination of one agent over another agent within the field. This is also termed by him as symbolic dominance or symbolic violence (Bourdieu, 1991), but not to be confused with Bourdieu’s symbolic capital or symbolic value. Power in Bourdieu’s conceptualisation comes from the dominator giving a gift or holding a debt over another agent of the same social network. This gives the integrated agent (who gives the ‘gift’) the ability to hold an economic or moral debt over the other agent, providing the giver power and dominance over the receiver (Bourdieu, 1977; Cronin, 1996).

Thus the system contains only two ways (and they prove in the end to just be one way) of getting and keeping a lasting hold over someone: gifts or debts, the overtly economic obligations of debt, or the “moral”, “affective” obligations created and maintained by exchange, in short, overt (physical or economic) violence, or symbolic violence - *censored, euphemized*, i.e. un-recognizable, socially recognized violence.  
(Bourdieu, 1977, p. 191)

For both Becker and Bourdieu, power originates from an agent’s position within a network (or field), which allows these integrated agents to hold this access as an inducement (or carrot) over other agents who require but do not have this access. Bourdieu develops his understanding further than Becker to bring understanding to the nature of how this inducement of power is activated in relationships (i.e., gift and debt).

In addressing power within networks, it is worth bringing another theorist into the discussion – Michel Foucault, a key figure in theorising the impact of power within social network relations. Foucault, who was a key figure in twentieth century sociology, social philosophy and whose theorisations cover many topics (though here it is only Foucault’s work on power that is of interest), proposed that –

...power is not an institution, a structure or a certain force with which certain people are endowed: it is the name given to a complex strategic relation in a given society.  
(Foucault, 1980, p. 236)

Bourdieu’s and Foucault’s theorisations on power have some common threads, specifically in how they see power as existing within society –

Like Foucault, Bourdieu sees power as diffuse and often concealed in broadly accepted, and often unquestioned, ways of seeing and describing the world.  
(Johnson, 1993, p. 2)

Where the divergence between the two appears is in relation to how power enters the relational structures between agents. For Bourdieu this is via a debt or gift, but for Foucault “Knowledge is a power over others, the power to define others” (Geciene, 2002, p. 120). For Foucault, knowledge engenders power, however, for Foucault power does not always have negative connotations.

If power were never anything but repressive, if it never did anything but to say no, do you think one would be brought to obey it? What makes power hold good, what makes it accepted, is simply the fact that it doesn’t only weigh on us as a force that says no, but that it traverses and produces things, it induces pleasure, forms knowledge, produces discourses. It needs to be considered as a productive network which runs through the whole social body, much more than as a negative instance whose function is repression.  
(Foucault, 1980, p. 119)



In considering the implications of power within the analysis of the findings from the empirical data, specifically when networks and the artist's place within networks were examined, the agents who made decisions, led communications, enforced actions and created strategic moves and adjustments needed to be identified to allow the artist's position within these actions to be mapped. Within this process, addressing what access and increased knowledge agents had within the networks of consideration (over other agents) needed identifying. From this, attention was focused on to power within the network relationships to understand who took the dominant position (to use Bourdieu's terminology) and who within managing the artist's career was dominated. The exploration of the interviews, and specifically the emergence of power within them, allowed a comparison to take place between the findings and above theories, which can be seen within the Conclusion (chapter nine).

In relation to the interviews undertaken as part of this research, it is worth noting an incident pertaining to the impact of power. When I was interviewing art dealers it was found that in the relationship between the two of us, the dealer had power over myself. This power came from knowledge (reflecting Foucault's understanding of power), the dealers had high levels of knowledge from their network positions that I was aiming to gain. At times the power they held allowed them to potentially deny me access to the desired information. In one interview with a dealer there was a slight shift in the power relationship, not so significant to allow myself power over the dealer but enough to allow access to greater levels of the desired information. The dealer said –

How did you come by this topic because you are quite knowledgeable about it, you ask good questions, because when I get students coming to me about the art market and stuff, usually you can tell within two minutes you have no idea about your subject and that you should just go away and do a bit of research before you start lumbering into peoples offices and asking them for interviews, but you obviously know quite a lot...

(Dealer Interview – Anon.)

This level of knowledge, on my part, of the dealer operations and of the art world and art market they are part of, in my opinion, began to break down the power the dealer was initially holding over me. This allowed myself greater levels of insight into the specific dealer's operations (they gave a gift – in Bourdieu's terms). Power was active within this relationship, this was only interpreted by me in hindsight after the interviews, after the transcription and from a reflection on my feelings from undertaking the interviews. This mirrors Becker's, Bourdieu's and Foucault's understandings of power, whereby power enters a relationship in an obscured, unnoticed, accepted and unquestioned manner.

#### 4.2.3 – Networks in the Current Spheres

The theory of networks that Becker and Bourdieu present are, even with their limitations, a sophisticated conceptualisation of the social environment of the art world and art market. As a consequence, subsequent publications have taken these theories as the cornerstone when addressing the current art world and the art market. It is Bourdieu's conceptualisation of networks that, within the current art world and art market, has overwhelmingly been accepted as the basis to the current understanding of 'networks' (particularly as this complements the much-adopted theories of 'capital' as also elucidated by Bourdieu). Examples of authors who write about and who observe the current spheres (including networks), who have referred to or used these theories of Becker and Bourdieu as a framework include – Hans Abbing (2002); Shyon Baumann (2007); Hans van Maanen (2009); Wendy Bottero and Nick Crossley (2011); Catherine Morel (2013); Karen van den Berg and Ursula Pasero (2013); and Marta Gnyp (2015). Many of the authors addressing the current spheres do not develop knowledge of networks beyond Becker and Bourdieu as this is not their aim. This being said, some authors have brought understanding of networks up-to-date where they reflect more closely the current spheres (the art world and art market). These developments are often aimed at reaching a middle ground between competition (Bourdieu) and cooperation (Becker) among network agents.

...the polar structure of the art world has been replaced by a plural one. Whereas Bourdieu characterized the artistic field as a field of combat, defined by opposing poles...this warlike domination of the field by “the very struggle” can no longer be upheld. Instead, the art world today presents itself as a “network world” that has broken into different segments existing side by side in peaceful competition – a whole host of micro-universes illustrating the transition from antagonistic to pluralistic structure.  
(Graw, 2009, p. 99)

Cooperation is highlighted as critical to network systems in the contemporary art world, from production (artists) to consumption (spectators and collectors) with intermediaries (critics, curators, collectors) playing a role in valuating and certifying works of art. Competition, the flip side of cooperation, also makes an appearance...  
(Chong, 2005, p. 98)

One particular theorist that breaks with the ideas of Becker and Bourdieu on networks, but has at times, been paired with Becker and Bourdieu as a cornerstone in recent sociological studies of the art world and art market (e.g., van den Berg & Pasero, 2013) is Niklas Luhmann.

‘Art as a Social System’ (2000), is Luhmann’s seminal output where his theories are applied to the art world, art network or art field, although these are not terms he uses. Rather within his theories he uses the term ‘system’ and as stated by Hans van Maanen (an author addressing the different conceptualisations of art worlds) Luhmann’s “...use of it forces a fundamental break with these other notions” (van Maanen, 2009, p. 106). This shift is linked to the core of his argument, as for Luhmann, it is not relationships between people or agents that construct the system, which is the view of all others addressed within this chapter, but rather it is relationships between communications which construct systems - the system of artistic communication being only one such system. “Instead of using words and grammatical rules, people employ works of art to communicate information in ways that can be understood” (Luhmann, 2000, p.22). Within this system, art objects are communicative utterances and talking and writing about art is also a communicative utterance but there is also another element to his system – the psychic system, whereby observations and

interpretations of the utterances are made. This system is the relationship between communicative acts and psychic acts – utterances and reactions to them, but it is important to make clear that (as stated by Luhmann, and translated by van Maanen) “People cannot communicate, only communications can” (van Maanen, 2009, p. 107). People can create communicative utterances and they can react to utterances via observations and interpretations. This highlights the importance of multiple utterances and receptors within the system creating an open system whereby agents do not grant entry but entry comes from making observations and interpretations or by making a communicative utterance, creating a very inclusive system.

Thus individuals or organizations are not part of the art system, but exist within its environment, whether as artists who make artworks, or as recipients who observe them and perhaps produce communications about them; the system itself consists of communications, in this case artistic utterances and reactions to them. (van Maanen, 2009, p. 107)

The different stances, perspectives and conclusions in observing the networks illustrates that these theories are not the creation of a ‘fixed truth’ – subjectivity and the stance researchers take when observing the art world and art market impacts the conclusion, giving multiple commentaries of the networks. Studying social networks captures a snapshot of the networks at a specific time in history, but problems emerge when this is used to generalise these findings across all spheres of the arts, across differing geographies and across multiple timeframes with very different environments. Each output should be understood through the lens of the time in which it was written.

#### 4.3 – Conclusion

This discussion on ‘Networks’ gives clear context to how the spheres of the art world and art market are seen to operate, illustrating the social dynamics of the current networks whilst giving a theoretical backdrop. This creates a strong basis for the later empirical discussions to build. The disparity within these theorisations has shown that there is no one fixed understanding of art

world and art market networks but there are multiple perspectives. It is clear that networks can change but there are underlying principles that are important and that appear to be consistent. These are:

- The art world and art market networks are unlike a conventional business network – they are social systems where trust is critical.
- Art world and art market networks are environments of levels where integrated agents sit within a hierarchy in relation to each other, which is constantly in flux. These positions determine the levels of value that each integrated agent can bestow onto the art object and onto other integrated agents within the network.
- An agent's social and cultural value (or capital) can be important in gaining entry into the networks and developing one's position within the hierarchies
- Value is understood (by most observers) to be a foundation upon which the networks operate and function
- These networks are perceived (on the most part) as areas of social interactions and communications, which are mutually beneficial.
- Power often shapes and influences the networks, whether the networks are perceived to be underpinned by competition or cooperation or both.

What is not clear so far from 'The Framework' is the artist's position – where do the theorists understand the artist to be located within value creation and within the hierarchies of the networks? The following chapter will explicitly spotlight the artist within 'value' and 'networks' to draw out where the artist is currently proposed to sit in relation to these points.

## **Chapter Five – The Artist**

The two previous chapters of 'The Framework' assemble detailed theoretical context in relation to the construction, nature and underlying principles of the art world and art market, enabling the empirical part of this thesis to be examined and interpreted using an explicit understanding of the environment from which the findings come and to which they refer (a foundation of IPA). The aim of this research is to clarify the position and the role (if any) of the artist in developing and administering their art world and art market existence - beyond the production of the art object. So far within 'The Framework', I have not explicitly addressed the artist: instead I purposely prioritised the mapping of current comprehension of 'value' and 'networks' to ensure focus on these complex issues without any distraction caused by spotlighting the artist within these concepts. The aim of this chapter is to highlight the artist to candidly show the gap that this research fills. Firstly I elucidate the position of the artist in relation to value and networks as proposed by the theorists previously examined. Secondly I examine the impact this has on our understanding of the artist and thirdly, I consider current knowledge to examine what is known of the position and role of the 'artist' other than as the producer of the art object.

In considering the artist in relation to value and networks, theorists considering these matters (i.e., those considered within the last two chapters) mainly address the artist as a creator of the art object. These authors do not explicitly consider the place of the artist within value creation, within the networks or their role within the administration of their art world and art market existence. This being said, in a few select cases, theorists who consider value and networks have theorised that artists can have agency in areas wider than purely the creation of the art object -

- Bourdieu has theorised that an artist's social capital and cultural capital, can allow increased exposure to integrated agents who

bestow capital. This is not to say these integrated agents will bestow the artist with capital but it illustrates that theorists have proposed that artists can use their dispositions to affect their ability to gain an art world and art market position.

- Bourdieu places agency with the artist in initially deciding which domain of capital they desire (symbolic or economic), however he doesn't develop this notion to explain whether the artist has agency in achieving this or whether once the decision is made, other agents (such as dealers) attempt to fulfill such desires.
- Becker, when addressing power states that "...established artists exploit their attractiveness to the existing system to force it to handle work they do which does not fit" (Becker, 1982a, p. 130). The proposal is that artists can use their position to benefit themselves, by ensuring all art enters the spheres, but what does this show? Does this mean that the artist engages with consignment, actively manages the process of their art moving from production to consumption and tries to canvass their dealers to get works consigned?

Whilst the theorists addressed so far within 'The Framework' are the ones that give the most attention to how agents can develop value and network positions, the statements above illustrate the depth of consideration these theorists make in regards to the position and role of the artist within value creation and network engagement. This creates for the reader a perception that the theorists see the artist as solely the producer of the art object and therefore detached from wider activities - as illustrated by sociologist Vera L. Zolberg.

Becker's "art worlds" approach, with its emphasis on collective action and institutional process, makes artists seem passive to an extreme. (Zolberg, 1990, p. 129)

This lack of the artist within literature relating to value and networks leaves a considerable question hanging - Do artists take a position detached from the

art world and art market or is the artist's detached position a manifestation of authors not directly addressing the artist's role – hence not being a true representation of the artist's art world and art market involvement? This generates uncertainty about the artist, their place within the networks, their agency within the art world and art market, their relationship with their dealer and how the artist sits in relation to moving the art from production to consumption through the art-artist-dealer-market process. I argue that this uncertainty has led to the perpetuation of the late eighteenth and early nineteenth century romanticised image of the artist as 'genius' who is isolated in a 'cold garret' with others creating the art world and art market around them - a conclusion also reached by Zolberg (1990, pp. 107-135). Furthermore, it has been proposed that this notion of the isolated genius is perpetuated by the current art market itself, as this romantic image of the artist can be used as a marketing strategy - this 'sales' approach moves the artist and their art object away from commodity or economics by spiritualising artists and their outputs.

...art world players...evoke romantic notions such as "genius" and "masterpiece" as part of their sales rhetoric.  
(Thornton, 2009, p. 8)

The practice of isolating geniuses, then bestowing them with saintly status is as old as art history. Nowadays, the maneuver feels like a marketing strategy...  
(Thornton, 2014, p. 109)

The absence within theory, and the art market's perpetuation of the romantic image, leads to the perception that artists are devoid of any direct or ongoing connection to the art world and art market other than through the creation of art objects. Indeed, it is also the case that theorists have proposed that for the artist to have any commercial acumen or engagement with the art world and art market holds negative connotations and potential negative repercussions for the value of them and their art objects - e.g., sociologist Raymonde Moulin stated "the artist who responds to social demands rather than to intrinsic creative needs is condemned to being a bad painter" (Moulin, 1967, p. 125). This is typified in Bourdieu's notion of 'pure art' and the



'bourgeois artist' – where an artist who isn't working for 'pure' reasons and who rather engages with the trade of cultural goods and "...adjust themselves to the pre-existing demands of a clientèle" (Bourdieu, 1992, p. 142) is defined as being an artist motivated by economics - they are not autonomous from the system of moving art from production to consumption and therefore they are not making 'pure art'.

With the expansion of the contemporary art world and art market and with the increased attention this has brought from theorists, researchers and authors, there has been more focus to understand the inner workings of the art world and art market. Commentators have mapped the positions and roles of collectors, dealers, auctions, museums and tangentially related integrated agents such as art funds and corporate collections (e.g., Caves, 2000 & 2003; Velthuis 2005b; Thornton, 2009; Schubert, 2009; Hatton & Walker, 2010; Horowitz, 2011; Appleyard & Salzman, 2012; Thompson, 2012 & 2014; Hook, 2013; Gnyp, 2015). Yet the artist who is the producer upon which all of these agents rely for the products they buy, sell and collect still has an unclear and unmapped position beyond the production of the art object.

When individual living artists have an estimated net worth of up to \$1 billion (Kulkarni, 2015); when the contemporary art market has an estimated turnover of \$56.6 billion a year (McAndrew, 2017, p. 14); and when the artists interviewed for this research have unique art objects selling from tens of thousands to hundreds of thousands of dollars – can it be correct that artists are detached from economic involvement in their commercial art market? When top artists (including those interviewed by this research) are representing their countries at international biennials, exhibiting at world-leading institutions, academies and museums and undertaking large scale commissions – again, can it be correct that artists are detached from administrative involvement in their symbolic art world?

It is a common trait when addressing the art world (specifically those addressing value and networks) to consider the 'artist' as a collective or

genre. This results in the artist being typified as detached as they and their relation to the art world and art market, its value system and social networks is never truly examined in detail. By stepping away from the broad notion of the art world and art market and instead bringing the individual artist and their own voice into the discourse, glimpses of the artist and their place within the art-artist-dealer-market process can begin to emerge. This is due to the artist being addressed directly as a singular agent rather than being addressed as a collective or genre. This can be illustrated by examining published interviews with artists. I have surveyed of over 500 published artist interviews (not interviews I conducted within this empirical study) and whilst the main focus of these interviews relate to topics such as the artist's influences, specific artworks or exhibitions, the art's content, and thematic changes in the artist's oeuvre; there is some fleeting insight into artist's awareness of the art world and the art market and their position within the art-artist-dealer-market process (other than as the producer of the art object). For example:

Ryan Gander (Interview conducted in 2014) –

It riles me how artists can damn the commercial side of the art world when actually it's the only thing that enables them to make work... If you want to sell your work, you have to take your pig to the market. And if you want to make more work, you have to sell your pig... And you've got all these websites like ArtRank who say who's going to go through the roof at Sotheby's; and then there's all these art advisers which are actually second-market dealers which is a totally new phenomenon. It really smells bad to me... I'm not like one of these flame artists, like kindling, where it burns very bright but it goes out quickly and there's no heat off it. My goal is to burn like coal. No light, just a little glow, but really fucking hot for a really long time. (Needham, 2014)

Vito Acconci (Interview conducted in 2001) –

... No, there can't be art without framing; Art is a simulated category that exists only for the purpose of selling... (Taylor, Sharp & Higgs, 2005, p. 11)

Franz West (Interview conducted in 2001) –

...After a while, the gallerists said that if I would produce what he likes, I could stay with him. That made me so mad. But when I was broke, I went back to him. That had an impact on my style... (Obrist, 2003, p. 932)

Anish Kapoor (Interview conducted in 1990) Interviewed by Douglas Maxwell –

DM: What was Nicholas Logsdail's view at this time, of you changing to stone?

AK: He has an intimate relationship, I think, with his artists and with the work that is going on in the studio. And at some levels too intimate. He was wary, but in the end, I mean what does it matter what Nicholas thinks? In the end one has to do what one has to do.

(Bickers & Wilson, 2007, p. 338)

Interview with Jasper Johns by Peter Fuller (Interview conducted in 1978) –

PF: You have been quoted as saying you want to sell a painting for \$1m. Would that make you feel more successful?

JJ: No, I think it would make me feel a lot richer. That's just the kind of remark one makes on some occasions.

PF: But the prices reached by your works are extraordinary. In 1971, Map sold for \$200,000, in 1973, Two White Maps for \$240,000. Early works have reached \$270,000. The beer cans passed through auction at \$90,000. What kind of effect have these high market figures had on you as a painter?

JJ: I would say none, but I would doubt that. Those things have unconscious effects that one can't determine. I don't know. I really don't know how to answer the question. New works are fetching between \$80,000 and \$120,000.

PF: Do you fear the effects of overpricing?

JJ: I don't have anything to do with pricing. Pricing is determined by other people.

PF: It is sometimes said there's a connection between your low production and these high prices.

JJ: I think that's a lot of nonsense; I believe it's nonsense.

PF: You have never held back works to maintain market prices?

JJ: No, I've held back work because I want to hold it, and I've often sold because I had to sell because I needed the money.

PF: Has your dealer ever advised you not to produce too much?

JJ: No, I assure you he has not! I wish Leo could hear that!

PF: Is there a long waiting list for your works?

JJ: I don't know that there's a waiting list. I think there are people who would like works, who don't own them. I don't really know that. It's a guess.

PF: Doesn't the knowledge of the kind of exchange-value you are creating inhibit you when you sit down in front of a canvas?

JJ: I often find it difficult to make a picture. That has always been true. It has nothing to do with the price of a picture. I don't think that scale has much meaning. I think that one thinks as one always thinks, that one may be making a picture that no one will be interested in.

(Bickers & Wilson, 2007, pp. 109-110)

These published interviews show that some artists are aware of their art world and art market existence, that they are aware that the art world and art market can influence them, that the market can turn their product into a commodity and that the market (via the dealer) can directly affect their art. However, this doesn't plot the position and the role (if any) of the artist in developing and administrating their art world and art market existence - beyond the production of the art object.

Nevertheless, this limited insight is in itself interesting. I propose that the natural convention when interviewing artists is to frame the conversation around the art object, exhibitions, the artist's inspiration, etc. This results in the topic of the artists' administrative engagement being something that is overlooked and thus bypassed (by both the interviewer and the artist). The art object as the obvious point of conversation acts as a distraction from questioning artists on any other matter including their art world and art market roles and positions. This, I propose is a key factor in why consideration of the artist's wider position in the art world and art market is absent in existing theory and recent research - the consideration of the art object and the artist as the producer omits from consideration the artist in any other capacity.

It is worth noting that in the exceptional cases where artists either openly celebrate the economic success of their art; or produce art objects that critique the art world or the art market; the natural convention of focusing purely on the art object is diminished allowing discussions relating to the wider practices of art world, the art market, etc to be introduced. This may be why these artists are repeatedly profiled in literature when considering wider aspects of the art world and art market. However, I argue in the paragraphs below that even in these exceptional cases, the role of the artist beyond the production of the art object is still not fully revealed.

For artists with a global profile who have attracted and openly celebrated the high levels of economic value they have received (such as Damien Hirst, Jeff Koons or Takashi Murakami), we know they are aware of the mechanics of

the art world, the art market, its agents and the economic worth of art, but do we know what involvement they have within the operational dynamics of moving their own art objects from production to consumption? For example -

Before he [Frank Dunphy, Hirst's Business Manager] came along, I [Damien Hirst] was like a punk, really. I didn't care about money...He got me over the fear. I'd still be drinking and I'd probably would have found some way to fuck it all up if Frank hadn't come along. (O'Hagan, 2007).

Is Damien Hirst the entrepreneurial and business mind behind the Hirst 'brand', or is Damien Hirst the artist and public face to the 'brand' with the administrative aspects of his existence controlled and managed by agents who surround the artist? In spite of the massive coverage of Hirst (and these other artists), I propose that we do not definitively know either way.

I also argue that for artists who critique the art world and the art market (such as Hans Haacke, Andrea Fraser or even Grayson Perry) we again do not know what their involvement is in moving their art from production to consumption or what their role is within the art-artist-dealer-market process. All that we know is that these artists are aware of the business practices of the art world and the art market, that they openly talk about these matters and that they write and make art about such issues.

The artist's role with the art world and art market (other than as producer of the art object) is as opaque now as it has ever been but what these exceptional cases indicate is that by putting the art object to one side, discussions can take place that have a focus on matters other than the art object itself. For this reason and in order to achieve the aim of this research, within Part Two of this thesis, I purposely break with the natural convention and sideline the art object from conversations within this research study.

The two-part structure of this thesis now moves on to incorporate the empirical evidence. This enables delineation of the artist's interpretations of their experiences - and my interpretation of these artist's interpretations. The analysis of the empirical data will firstly and intentionally be presented

without critical engagement between this and 'The Framework', but understanding 'The Framework' allows the findings to be read with the required context as a backdrop. The reason for this is so that the complexities in what has been found from the artists can be interpreted and scrutinised without yet becoming entrenched in discussing the implications of this in relation to what is known. This is characteristic of IPA as this methodology is interested in the complexities of lived experiences and recommends the creation of a framework in separation from the discussion of the empirical (Smith, Flowers & Larkin, 2009, p. 112). Within the conclusion (chapter nine) of this thesis the two parts are brought together to synthesise theory and reality to create a dialogue between my empirical findings and current knowledge, achieving the aim of this research – to identify the position and the role of the artist in developing and administrating their art world and art market existence - beyond the production of the art object.

## **Part Two – The Findings**

From my analysis what was clear was that most art that flows from the artist's studio to the art world and art market was via the dealer - this was therefore a critical relationship to examine both in terms of the structure of the relationship but also in terms of how ongoing matters were managed. But there was another element that needed to be considered to fully understand the process of how art moves from production to consumption; this was how other agents engaged with this process. From this mechanism of considering how the artist and dealer organisationally operate (i.e., how the relationship is structured and organised), to how the artist and dealer manage ongoing internal matters (i.e., how the day-to-day matters of the artist-dealer relationship are controlled), to how other art world and art market agents engage with artists and dealers to consume art or to facilitate consumption means that all aspects of moving art from production to consumption are considered. Therefore the following three chapters are each split into three parts - the structural and organisational matters of the artist-dealer relationship; the day-to-day administrative matters of the artist-dealer relationship; and the artist-dealer management of third party relationships.

Before I can identify the position and the role of the artist in developing and administering their art world and art market existence in relation to structural and organisational matters, day-to-day administrative matters or management of third party relationships, the foundation to each of these elements will need plotting. How do artists and dealers work with each other, and when there are multiple dealers representing one artist what foundational systems are there to rule these relationships? How do artists and dealers control the day-to-day matters - are formal agreements used to manage these matters and to define roles? How are third party agents managed - is part of the arrangement between the artist and their dealer that

the dealer manages all third party agents or is there a different strategy?  
These points will be considered within chapter six 'Operating Systems'.

From building this picture of how the artist-dealer relationship operates and how third party agents are managed, the following two chapters (chapters seven & eight) then build to consider the artist's position and the role of the artist in developing and administrating their art world and art market existence (beyond the production of the art object) and what position artists take within moving art from production to consumption.

Before I begin to consider what has been found from the interviews with artists, dealers and other agents, first I will again, as a reminder, list who was interviewed within the study -

#### Artists –

Simon Patterson, Mark Titchner, Pavel Büchler, Gavin Turk, Pablo Bronstein, Tony Bevan, Martin Boyce, David Mach, Kevin Francis Gray, Jeremy Deller, Susan Derges, Alex Hartley, Edmund de Waal, Richard Billingham, David Batchelor, David Nash, Joseph Kosuth, Angela de la Cruz, Ryan Gander, Merlin James, Eemyun Kang, Karla Black and Brian Clarke

#### Dealers –

Karsten Schubert (*Karsten Schubert Ltd*), Richard Ingleby (*Ingleby Gallery*), Ben Brown (*Ben Brown Fine Arts*), Alan Cristea (*Alan Cristea Gallery*), Stephen Feeke (*New Art Centre*), Nicola Shane (*Purdy Hicks Gallery*) and Glenn Scott Wright (*Victoria Miro Gallery*)

#### Other Agents –

Whitney Hintz (*Curator – Hiscox Corporate Art Collection*), David Stone (*Art Partner – Simmons and Simmons Corporate*)



*Art Collection*), Louisa Buck (*Art Journalist*) and Sally Tallant  
(*Director, Liverpool Biennial*)

In addition, there are those who wished to remain anonymous.

A short biography and profile of each participant can be seen within  
Appendix One.

## **Chapter Six – Operating Systems**

This chapter will present findings on the operating systems that underpin the process by which art flows from production to consumption. This will profile the systems of structural and organisational matters of the artist-dealer relationship, the day-to-day administrative matters of the artist-dealer relationship and the artist-dealer management of third party relationships. My analysis has illustrated that the artist-dealer relationship is the foremost channel by which art travels into the art world and art market. By understanding this process, not only can the artist's role be clarified, but also a picture of the functioning nature of the art world and art market can be reached – which is one of the central objectives of this research.

In considering the artist-dealer relationship, there is first a need to clarify the distinction between the primary and secondary art markets – a matter that has been considered by many authors (e.g., ADAA, 2000; Velthuis, 2011; Findlay, 2012; Robertson, 2016; Flynn, 2017).

There are two distinct markets, which are interrelated and sometimes overlapping: the primary market for an artist's new work and the secondary market for works of art that are second-hand (or third or twentieth-hand)...The Primary market provides direct payment to the artist for his or her skill and time, plus the cost of bringing the product to the market.

(Findlay, 2012, p. 14)

There are dealers who operate within both the primary and secondary markets. For these dual aspect dealers, part of their business operation is primary in which they represent artists (moving art from production to initial consumption) and part of their business operation is the secondary market where they buy and sell pre-consumed art objects with no artist involvement. By doing this "...dealers can participate in the pricing of secondary market works by artists they represent" (Findlay, 2012, p. 18), as well as use the profits from the secondary market to help fund their primary market activities.

Many of the dealers being considered in this research operate in both the primary and secondary markets. However, artists are very rarely involved in any of these secondary market activities (even if it is their pre-sold art that is being traded by their dealers). Therefore, in addressing the structural and organisational matters and the day-to-day administrative matters, it is solely the primary-dealer mode that is being considered here. This is the direct relationship that artists have with dealers in moving their art to the consumer. When addressing the artist-dealer management of third party relationships, the links between the artist-dealer relationship and the secondary market will come into consideration as will the artist-dealer relationships with other third party agents (e.g., museums).

#### 6.1 – Structural and Organisational Matters

Authors and theorists who address the art world, such as those explored within 'The Framework', do not delve into the depths of structural and organisational matters of the artist-dealer relationship, as this is not their focus - they address the dealer paradigm but the extent of their consideration is simply the role of the dealer within the system. Analysis of the interviews has shown that in understanding how art moves from production to consumption (via the art-artist-dealer-market process) the formal operating structure of the artist-dealer relationship is one of the fundamental factors that affects the nature of this process.

Whilst it is not present in the literature on the art world and art market, within the interviews it appeared that it is known (particularly by dealers and other integrated agents such as collectors, critics and curators - but commonly not by artists), that the relationship between artists and dealers can operate via various organisational structures. However, it emerged that there was no consideration or recognition of the mechanics or dynamics of these different structures by integrated agents of the art world and art market. It was also evident from the interviews that integrated agents of the art world and art

market gave no consideration to whether these structures have impact on the outcomes of the artist's existence within the art world and art market.

From my analysis, there are four categories of operating structures between artists and dealers, each impacting the art-artist-dealer-market process in different ways. These operating structures are profiled below plainly showing the different schematics of each, before hybrid modes are considered. Although it is the final structure detailed that is the most common mode of operation, the other three structures are detailed first to both build context (as the later structures build from the first by the adding of supplementary layers of operation) but also to illustrate other modes via which some artists and their dealers operate. The impact and further complexities of these four structures will be revealed in later chapters when they are revisited in light of discussions into the communications and expectations within the artist-dealer relationship.

### 6.1.1 – Structure One



Diagram One

The first and simplest structure became evident through my analysis of the interviews with Mark Titchner, Kevin Francis Gray and Alex Hartley. As shown within 'Diagram One', one dealer acts as the sole link to the market for these artists. Titchner is represented by the Vilma Gold Gallery. For Gray it is Pace Gallery and for Hartley it is the Victoria Miro Gallery. Within

this structure, one artist works exclusively with one dealer and it is via this one dealer that the art flows from production to consumption. For the artist, this is a simplistic method of operation with no confusion or interference from any other dealers.

It is worth noting that although in this arrangement one artist is working with one dealer, the dealer's organisation and physical locations will have impact on the nature of the artist's art world and art market existence. Some dealers (e.g., Vilma Gold Gallery) have one gallery in one city; some dealers (e.g., Victoria Miro Gallery) have multiple galleries in one city; and some dealers (e.g., Pace Gallery) have multiple galleries in multiple cities around the globe. Clearly this impacts on the potential distribution of the artist's products and also their profile. A large global dealer (such as Pace Gallery) may allow an artist to be marketed to international clients and enable them access to galleries around the globe for exhibition opportunities, but this isn't to say a large global dealer is necessarily the 'best' gallery, just that it is different. A niche gallery, may offer a more intimate artist-dealer relationship, it may give rise to more experimental opportunities for the artists (i.e. not always producing saleable commercial work) and it may enable a smaller group of collectors to become more heavily engaged with the artist, becoming akin to a patron, rather than the art being distributed more widely to a global network of collectors. Therefore, the different dealers, their 'USP' (unique selling point) and their market position may be vastly different which will affect the artist and their value (both symbolically and economically) in different ways, meaning artists may journey down different paths within the art world and art market. Nevertheless, in relation to Structure One, in essence (irrelevant of the dealer characteristics) the relationship is one artist working with one dealer.

Although some artists operate via Structure One, most artists have multiple dealers based in multiple locations around the globe. Even with the division of market share of the artist and the often-increased competition between dealers that this multiple dealer structure creates, for many dealers interviewed it is seen as the most productive structure -

I think that the ideal scenario for an artist who is not too prolific, between 10-30 paintings a year lets say just as an abstract concept, is to have three dealers, one in New York, one in London and probably one in continental Europe somewhere, that is about right, for somebody who is more prolific, a photographer where by definition there are editions, you probably want more like five or six with an added one in somewhere a little bit niche, Tokyo, Mexico City, Brazil, Norway something like that...  
(Interview - Ben Brown, p. 110)

These multiple-dealer operating structures fit into three types –

### 6.1.2 – Structure Two

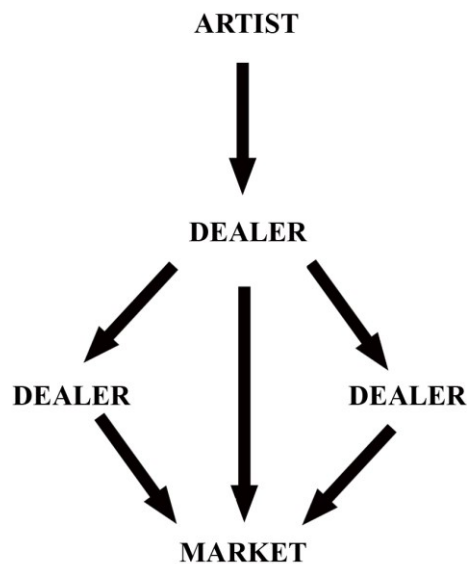


Diagram Two

Structure Two is the least common of the multiple-dealer structures. It involves artists working in a similar mode to those in Structure One (they have a relationship with only one dealer), but in Structure Two, the main dealer supplies the art of the artist to other dealers around the globe who therefore also represent the artist as a primary dealer, but indirectly. Confusingly these dealers are often, as identified by the artists interviewed, termed their secondary dealers. These are not secondary market dealers in the way spoken about above (i.e., dealers buying and selling pre-consumed

art with no artist involvement). Instead this refers to primary market dealers who have access to the artist and their art only via another primary market dealer. To avoid confusion, I have termed these 'indirect dealers'.

The only artist interviewed who currently operates via this mode is Richard Billingham. Anthony Reynolds Gallery acts as Richard Billingham's primary market dealer who then supplies Billingham's art to indirect primary market dealers that are selected by Reynolds.

I mean he places work in shows and you know if someone wants to put me in a show he manages this...so there is a commercial gallery in Madrid...I had some work there but Anthony [Reynolds] dealt with that, I didn't even go to it.

(Interview – Richard Billingham, p. 49-56)

In this structure, all contact with these indirect dealers is managed by the primary dealer even down to issues such as income - when sales take place within the indirect galleries, the income from such sales goes via the primary dealer, who takes their commission before passing on the artist's share. These indirect dealers are often called 'sister galleries' by the dealers as the relationship is often close, personal and two-way. Whilst the indirect dealer may represent the artist, it is important to recognise that some of these indirect dealers may not support or promote the artist to the same extent that the direct dealer would. For example, some indirect dealers may not host solo exhibitions and in these instances would act more as a retailer of the artist's work.

Similar to Structure One (yet unlike some later structures), the nature of the relationship for Structure Two is one of cooperation – this is not to say that competition does not exist between the dealers, but it is not explicit and is often suppressed in recognition of the supremacy of the direct dealer. In this structure, there is a dominant agent (to use Bourdieu's terminology – see 'Networks', section 4.2.2) within the power dynamics of this relationship of moving art from production to distribution (the direct dealer) but all agents are working in cooperation toward a common goal - the distribution of art.

The nature of this structure appears therefore to be aligned to that proposed by Howard S. Becker – the network exists as a cooperating network and the dealer’s primary role is to serve the artist (via repaying them with economic profits for the artwork produced) whilst also profiting themselves. The same can also be said for the following structure of operation, yet in this structure the artist takes a more central role.

### 6.1.3 – Structure Three



Diagram Three

In Structure Three, as with Structure Two, all art that goes to the indirect dealers is via the direct dealer and when sales occur via the indirect dealers, payment arrives to the artist via the direct dealer who takes their commission from the proceeds (see Diagram Three). David Nash, Jeremy Deller and Martin Boyce are the interviewed artists who operate via this structure. The main difference between Structure Two and Structure Three is that artists in Structure Three have input and conversations into the artistic and curatorial aspects of the display of their art object, with the indirect dealers. Due to this, the artist gains a closer, more personal relationship with the indirect dealer resulting in a backward flow of information from the indirect dealers to the artist. These conversations and communications between the artist and



dealer are both instructional and informative but they only pertain to the art object or curatorial aspects. Conversations pertaining to business relations still go via and are overseen by the direct dealer. For example, for Boyce, his direct gallery is his UK dealer Modern Institute based in Glasgow: indirect dealers where there are direct conversations include Galerie Eva Presenhuber in Zurich, Johnen Galerie in Berlin and Tanya Bonakdar Gallery in New York.

...some artists work quite independently and work with each of their galleries independently, another model is to sort of have a primary gallery that everything goes through and that's how I do it with the Modern Institute and that's partly in recognition to the mutual support that has happened over the years.  
(Interview – Martin Boyce, p. 79)

#### 6.1.4 – Structure Four

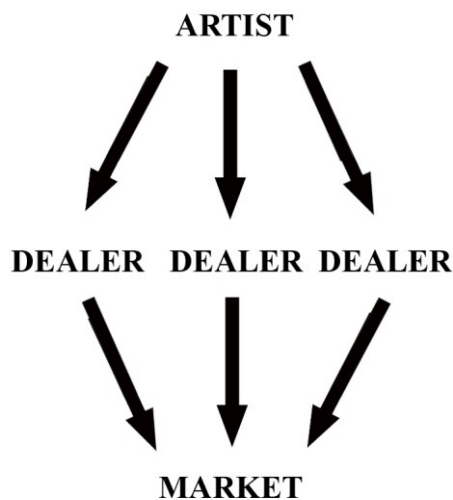


Diagram Four

The most common structure, as shown in Diagram Four, involves the artist having independent, direct relationships with a number of dealers, as became evident through analysis of the interviews with Edmund de Waal, Susan Derges, David Mach, David Batchelor, Pavel Büchler and Simon Patterson. The main difference between Structure Four and the previous structures is that the artist has a direct relationship with each dealer

independently, although each dealer will be aware of the other dealers. The nature of Structure Four is unlike that of Structures One, Two and Three as competition between the dealers can take a more central role within the relationships. As shown within the quote below from dealer Ben Brown - he perceives that the ideal nature of the relationship is that dealers working with one artist, via Structure Four, do not take advantage of each other. This shows that whilst cooperation is the ideal nature of the relationship between the dealers, competition is an underlying factor and in some cases can displace cooperation -

...an ideal world is that the various galleries, the three to six galleries on the whole get on and they distribute the works of art amongst themselves... The obvious important factor is that they are not at each others throats in terms of trying to get hold of work and trying to screw each other over.  
(Interview - Ben Brown, p. 110)

In certain cases (e.g., David Mach) the nature of this structure is one mostly of competition where each dealer is jostling to control and dominate the process in which art moves from production to consumption (mirroring Bourdieu's theorisations of the nature of the art world – competing and fighting (see 'Networks' section 4.2.1)).

The galleries don't work with each other - the galleries are very funny, you have to think of it as a pie and everybody protects their slice you know, they are not always the most generous people towards each other like that.  
(Interview - David Mach, p. 327)

In other cases (e.g., Susan Derges and Pavel Büchler) the nature of the relationship is one where both cooperation and competition exist, but where competition is not forceful but gentle (i.e., competitive tension exists between the dealers). This mirrors Derrick Chong's theorisations of the nature of the networks, where cooperation is critical, but competition makes an appearance, and also Isabelle Graw's development of Bourdieu's stance proposing that competition is not forceful but rather the art world and art market exists in peaceful competition (see 'Networks' section 4.2.3).

Although most of the artist-dealer relationships examined fitted neatly within one of these four structures of operation, there were cases of atypical and hybrid structures.

#### 6.1.5 – Hybrid Structures

Two cases that illustrate that the structures of the relationships (although they can be distilled into the above listed four operating structures) can be tailored as appropriate to form bespoke structures are those of David Nash and David Batchelor.

David Nash has in the past operated via a hybrid of both Structure Three and Structure Four - he worked with two different dealers separately (Structure Four), yet via one of these dealers, his art was also distributed to indirect dealers with whom Nash had curatorial conversations – Structure Three. The reasons for this and the impact on the art, artist-dealer relationship and the operating system will be explored in later chapters (chapter eight).

David Batchelor works directly with his various dealers on an ongoing basis (Ingleby Gallery in Edinburgh and Galeria Leme in Sao Paulo, as well as in the past with Wilkinson Gallery, London) via Structure Four. He also operates via another supplementary structure - he works sporadically with other dealers on individual one-off projects and exhibitions (for example by working with galleries and dealers such as New Art Centre, Karsten Schubert Ltd, Anthony Reynolds Gallery, Lisson, White Cube, and more recently Gagosian).

The interviews also reveal that although one artist (most commonly) operates with their dealer(s) via one of the structures profiled above, it is common for dealers to have multiple structures of operation across their roster of artists – the relationship that one dealer has with each of their artists, can operate via any of the structures listed above. For example, artist Alex Hartley (who is

represented by the Victoria Miro Gallery) operates exclusively with the Victoria Miro Gallery via Structure One. When Glenn Scott Wright (a director at the Victoria Miro Gallery) was questioned on the structures of operations between him and his artists he stated that they also operated via Structures Two and Three, where they act as the direct dealer for some artists and also as the indirect dealer for other artists. These two interviews reveal that this dealer (Glenn Scott Wright of the Victoria Miro Gallery) operates with the artists they represent via Structures One, Two and Three.

The interviews have also revealed that the majority of artists interviewed have operated via different structures with different dealers throughout their career, for example –

- Simon Patterson had sole representation early in his career with a London dealer (Structure One). After a period of time the two parted ways. Following this Patterson began new relationships with other dealers and by serendipity now works with these multiple dealers via Structure Four.
- Kevin Francis Gray was, earlier in his career, represented by Haunch of Venison - when this gallery ceased trading, Gray after a period of no gallery representation (due to a search for the 'right' gallery to work with), began a relationship of sole representation with The Pace Gallery. In both cases operating via Structure One, but with different dealers.

Artists will generally operate within one of the above structures unless there is an impetus that sparks the need for change. These reactions and adjustments can sometimes be a result of issues regarding communications and expectations and will be explored further in later chapters.

Having outlined the operating systems of the structural and operational matters, I now turn to another layer of operating systems revealed in the interviews that impact the art-artist-dealer-market process and the dynamics of the relationships within this process – day-to-day administrative matters.

These matters require profiling before the impact of these (and the structural implications) can be considered.

## 6.2 – Day-to-Day Administrative Matters

Whilst the structural and organisational matters are the bedrock of the artist-dealer relationship, the manner in which this relationship is managed on a day-to-day basis ultimately affects how the art, artist and dealer exist within the art world and art market (these day-to-day matters include but are not limited to – the consignment of art objects, pricing, sales and commission fees). In a similar regard to structural and organisational matters, authors and theorists, have not investigated in depth day-to-day matters - how they are agreed, controlled or what day-to-day role each agent will take within the internal artist-dealer relationship. Recent works by contemporary authors have addressed specific points pertaining to administrative matters such as how dealers price the art object (e.g., Velthuis, 2005b), but the dynamics of the artist's roles within agreeing such issues is still absent.

Within a traditional business relationship the nature of these matters and the terms in which they are to be controlled are mutually outlined and agreed to within written terms and conditions or for high value items within formal, written and signed contracts.

...contracts are documents...which describe the permissions, obligations, and prohibitions of two or more parties over a set of actions...We encounter such texts frequently in our daily lives...  
(Camilleri, 2005, p. 3)

This also applies to many areas within the 'arts' outside of the visual art world and art market being considered within this research, where contracts are the norm and are implemented as a matter of course. For example -

We in the music industry depend on our contracts. They are the one thing that gives our industry some order.  
(Schulenberg, 2005, p. 27)

There is, however, a lack of clarity in art world literature, regarding the presence or otherwise of contracts within the artist-dealer relationship. Within historically focused texts, such as Michael Baxandall's consideration of the workings of the fifteenth century Italian art world, it is clear that contracts were implemented between artists and patrons (Baxandall, 1972, pp. 5-8). These cases provide little clarity regarding the contemporary use (or not) of formal contracts in the art world, particularly since dealers, as intermediaries, did not then exist.

When authors examine more recent art worlds (where dealers exist in a form similar to how they exist in the current system), there are more relevant considerations of the use of contracts (or not) between artists and dealers. Nevertheless these are limited both in number and depth of consideration. These considerations have appeared sporadically since the mid twentieth century with four key examples being - Firstly, Raymonde Moulin's analysis of the French art market from 1952-1962 (but with historic context) where she considers that certain dealers (e.g., Paul Durand-Ruel) did not utilise contracts but others implemented detailed contracts (e.g., exclusivity contracts, first right of refusal contracts and monopoly contracts) (Moulin, 1967). Secondly, art world and art market legal press (from the latter half of the twentieth century - particularly the Art Law columns published in the 'Art Monthly' magazine) where occasional articles explored that written agreements between artists and dealers are rarely used meaning serious problems arise (but no empirical evidence is provided substantiating their assertions) (e.g., - Lydiate, 1977). Thirdly, the reserved rights agreement written by Seth Siegelau in 1971 and recommended to artists to be used when selling art (Siegelau, 1973), but although widely published at the time it has been used only by a small handful of artists. Fourthly, literature from and considering the twenty-first century art world and art market where the extent of consideration of contracts explains that there is no general use of contracts in the artist-dealer relationship but that written contracts can benefit the artist and the dealer by remedying inequalities within the art world - but again empirical evidence, specifically from the artists themselves is lacking

(e.g., Caves, 2000; Landes & Levine, 2006; Lazzari, 2010; Cellini & Cuccia, 2014). Therefore, lack of detail and lack of empirical evidence (specifically from the artist) means that it is still unclear whether contracts are used or not and if they are used what topics enter these agreements.

In spite of this lack of clarity from literature, prior to embarking on the interviews I personally anticipated that contracts would be implemented as a matter of course between the artist and dealer. This was informed by my personal experience of working within the art world (albeit the publically funded art world and not the art world being considered here) where formal contracts and agreements are used as a matter of course.

Contrary to these expectations, my research revealed that day-to-day administrative matters (in moving art from production to consumption) are managed between the artist and dealer in ways that bear little resemblance to either a traditional business relationship or even the publicly funded art world that I have personally experienced. It appears that in reality, the current situation no longer reflects the art world explored by Moulin and when the current situation is considered from an empirical stance, the relationships are far more nuanced than that detailed either within art law publications or more recent outputs mentioned above.

### 6.2.1 – Artist-Dealer Agreements

Questions I posed to the interviewees (and their answers) illustrate the significance of these day-to-day administrative matters in determining the roles of agents, the nature of the relationship and how value is created and maintained. For example –

- Who dictates the price of the art objects and are prices to be reviewed at regular intervals and how is this administrated between multiple dealers?

- Who funds the creation of art works, exhibitions and art fairs and how are these costs recouped? In cases where dealers fund the creation of artworks does this change ownership of the art object – i.e., do the dealers have ownership or part-ownership?
- Who is the agent that has authority to vet collectors - does the dealer have authority to sell work to anyone or do sales need to be vetted by the artists?
- Are works of art consigned to dealers for certain lengths of time on a sale or return basis or are the art works kept by the dealer until they are sold?
- Does the artist have authority to sell art objects to collectors without dealer involvement or must all sales be administrated by the dealer?
- Are dealer commission fees set or variable depending on the art in question and when should payment from sales be sent to the artist – is it, for example, 30 days after each sale or is it after a set time period, e.g., monies owed is sent every three months?

These are quite complex issues that are usually clarified in a traditional business relationship and are usually referred to in terms and conditions within a formal written contract. When artists were questioned in relation to how these day-to-day administrative matters were controlled there was a common response – there are no agreements or formal contracts in place. For example, Edmund de Waal stated “No, the interesting thing is there is nothing written down, no contracts” (Interview - Edmund de Waal, p. 496), and Richard Billingham stated “No, nothing is written down” (Interview - Richard Billingham, p. 53). Dealers reiterated this – Alan Cristea, director of the Alan Cristea Gallery stated “I don’t have a single contract with an artist...” (Interview - Alan Cristea, p. 157) and Nicola Shane director of the Purdy Hicks Gallery stated “No we don’t think they are worth the paper they are written on...” (Interview - Nicola Shane, p. 401). Louisa Buck, an arts journalist when interviewed stated in relation to the artist-dealer relationship that -



...it's a very organic process, the relationships they form with their artists, as you know, things like contracts and agreements are often done on a hand shake and good will and not on a witnessed Legal document, it's very nebulous...  
(Interview - Louisa Buck, p. 138)

This absence of a contract or an agreement appears as a result of how the artists and dealers perceive their relationship - their relationship with each other is seen as one that has no similarities to a business relationship. They instead perceive their relationship with one another as a personal one where trust (a term repeatedly used by the interviewed artists and dealers) is the key factor and thus for them a formal or informal contract has little relevance, need or value to them. As can be seen in the following excerpts, 'trust' is the cornerstone to the artist-dealer relationship -

...I think you have to have trust, I think having a contract wouldn't really make much difference...I think if you feel you need a contract because you don't feel you can trust the person that you are working with it really isn't going to work, you have to trust...  
(Interview - Susan Derges, p. 194)

I have always worked on the basis that it doesn't matter what contract you write, if the two protagonists fall out, its meaningless, so I do it all on trust.  
(Interview - Alan Cristea, p. 157)

...we feel that if we have a contract and the relationship breaks down and you are bound by that contract, what on earth is the point, the artist isn't going to enjoy making work for you...we are not going to enjoy it either, I mean it is like being in a marriage or a relationship that is completely broken down and you are sticking together, it is just much better to have a clean break, so for us we have never had a contract, I mean lots of artists don't like them...  
(Interview - Nicola Shane, p. 401)

From my interpretation of the artists' and dealers' perspectives on contracts, I perceive that contracts and agreements are seen by dealers and artists alike as binding and repressive documents that are aimed at keeping the two agents working together. Therefore they restrict flexibility within the relationship, rather than being a productive tool that can be used as a method in which key day-to-day administrative matters can be discussed, clarified, detailed and explained.

### 6.2.2 – Atypical Cases

There were however two exceptions in relation to the absence of formal contracts and a reliance on trust. Firstly, artist David Batchelor stated that for one of the one-off group exhibitions he was involved in he did sign a contract - "...I have signed a very basic contract which is unusual, the other galleries it was just sort of yeah yeah we will sort it out..." (Interview - David Batchelor, p. 9). However, this use of implementing a contract cannot be seen as an institutional practice by this dealer; as one of the artists interviewed who has representation by the same dealer stated that "there is nothing written down, no contracts" (Artist Interview - Anon.). To hypothesise a reason for this anomaly, it could be the practice of this dealer to have a basic contract where there is a short-term relationship with an artist where there is not enough history to have allowed trust to build and possibly also to ensure that both parties agree that the relationship is short-term, and not long-term representation.

Secondly, one artist (the name has been redacted), in relation to trust within the artist-dealer relationship, stated

The overwhelming interaction I have had with art dealers over my career has on the whole been unsatisfactory, intellectually, artistically and commercially...Generally speaking I suspect artists' relationships with second hand car dealers and drug dealers will be found to be more philosophically stimulating and certainly based on a higher level of honesty than their relationship with art dealers.  
(Artist Interview - Anon.)

This quote provides fascinating insight; it is the only case from all interviews where trust appears broken to an irreparable level but the artist and dealers are still working together. This is even more intriguing when the dealers that the artist has been represented by are considered. The artist in question has been represented (and still is) by world leading dealers, some of which represent other artists interviewed within this research. What has led this

artist to have such unsatisfactory relationships? Why, when trust clearly has broken down, has this artist-dealer relationship continued? Has this absence of trust meant that the relationship now bears closer resemblance to a more formal or traditional supplier-retailer relationship? Due to the artist not wanting to speak about this topic in any more depth or answer any more questions regarding it, understanding why this is or what has led the artist to perceive the artist-dealer relationship in this way is unknown, but what it does achieve here is to provide an interesting counterpoint to the nature of the artist-dealer relationship that all other interviewees have described.

### 6.2.3 – Conclusion

The conclusions I have drawn from the interviews illustrate that there is no formal basis upon which the artist-dealer relationship stands. This is an important finding as although this might be common practice within the art world and art market, it is an anathema in normal business practice (and other arts sectors).

Whilst 'trust' has been documented within the literature as the nature in which dealers operate (see 'Networks' section 4.1), this is often from the standpoint of examining the dealers' business operations within distribution networks (i.e., with collectors, advisors, etc). For me, when reading this literature, questions have remained regarding whether this trusting nature is the actual mode of operation via which dealers function or whether it is a tool to give themselves an outward appearance of altruistic motivations. What this research has shown is not only that contracts are absent within the artist-dealer relationship and that the relationship is informal in nature, but it has also given greater clarity as to the dealer generally working on the basis of trust. It can be seen that this personal confidence in one another (trust) actually is the foundation to their operation and is not a public facade. However, further questioning is required to understand why this is the case. Questioning the communications and expectations that exist between the artist and dealer in the absence of any contracts brings greater levels of

clarity and context to why 'trust' is the foundational element within this relationship (a point to be addressed in chapter seven).

Having outlined the structural and organisational matters and the basis of day-to-day elements of the artist-dealer internal relationship, I now turn to examine how the artist and/or dealer interact and respond to third party agents as this has been found to be another fundamental element which ultimately affects how the art, artist and dealer exist within the art world and art market.

### 6.3 – The External (third party) Relationships

External relationships can affect the art or artist's value (both symbolic and economic). These third parties are integrated agents of consumption (both symbolic and economic consumption) or are integrated agents who facilitate this consumption. It was envisaged before embarking on this research that these external relationships would be actively managed within the artist-dealer mechanism, due to the scale of positive or negative impact they can have (both symbolic or economic). The main third party agents are considered below -

#### 6.3.1 – Collectors

Although artists may meet collectors socially at events and private views, artists themselves (on the whole) do not have a business-relationship with collectors; rather it is the dealer who controls these relationships. The dealer-collector relationship is one that has comparability to that of the artist-dealer relationship – in that it is a personal relationship where formalisation is replaced with 'trust' between the two parties. The dealer will not sell to a collector until they trust that they are a 'good' collector (a term used by many of the artists and dealers to describe desirable collectors) who are collecting for the 'love' of the art (symbolic), not for investment or a quick profit (economic). Profiteering buyers, by contrast, are termed 'flippers' by the

dealers, as they buy art and then quickly flip it at auction to make a quick profit. But the sentiment of trust also works in the opposite way (as described within the 'Networks' section 4.1) whereby trust creates collector-confidence that the dealer is selling them authentic works at the correct market price.

This relationship is closely protected by the dealers due to the impact this relationship has - it brings direct profit to the dealer (economic value) and the main income to the artists. The trust that exists between these two integrated agents has been seen as becoming, with new collectors, even stronger, whereby if an artist moves from one dealer to another dealer for representation these new collectors are now less likely to move with the artist to the new dealer, but rather they stick with the initial dealer and collect the work of another artist – showing more commitment from the new collectors to the dealer than to the artist whose work they collected (perhaps due to these new collectors having less confidence in their own judgment of what art they should collect, therefore relying more on the opinion of an expert – the dealer).

...there are also people that are quite loyal to galleries, this is a sort of new phenomenon with new money, who are more and more loyal...  
(Interview - Simon Patterson, p. 376)

Trust is there to allow the dealer to maintain their own symbolic value (or reputation as a good dealer) and the symbolic and economic value of the art and the artist. If the dealer were to sell to anyone, rather than just 'good' collectors they may damage the artist's value and in turn be perceived by artists and the market as a 'bad' dealer and therefore lose or irrevocably damage their place within the market hierarchies (to use the vernacular of Bourdieu, they would become a Bourgeois dealer). It is therefore an important relationship for the dealer to closely guard.

Of course, it is very important, this, for dealers...to place the work in the best possible context they can, it is good for them not just good for you, it is in their own interest...there aren't many dealers who would just simply sell the work to anybody, you can't walk into a Bond Street gallery, you or me, and simply buy a piece of work.

(Interview - Pavel Büchler, p. 121)

Dealers frame their relationship with the collectors as relying heavily on trust, which builds over time and as illustrated by the Büchler quote, dealers would not sell to anybody - however when art fairs are brought into question where does the trusting element sit? Dealers and collectors do not have the opportunity to build trust within the context of an art fair and as dealers often use these fairs to engage with new collectors, how do dealers verify whether or not collectors at fairs are not flippers and are a 'good' collector? What appears to be the case is most art is sold within the private-view days of the art fairs, these days for some fairs are broken down into two types, the VIP's and the VVIP's (very very important people), these people are pre-vetted and have been directly invited by dealers, the fair or the fair's sponsors, therefore other dealers will have a greater confidence level that collectors attending on these days will be 'good' collectors. What also appears to happen is that in conversations that the dealers have with these collectors the dealer tries to map the collector's profile (i.e., why they collect) to ensure that the collector is in fact a 'good' collector. Therefore, when it comes to the public days the important art has been sold and the unknown collectors have little opportunity to buy work of any significance or any art at all – hence again linking to the Büchler quote, you can't just walk into a gallery and buy art. This provides some level of vetting, meaning the dealers are satisfied to sell to them, but this level of vetting might not be adequate to meet the artist's opinion of a 'good' collector - this is a point which will be reconsidered in the next two chapters.

### 6.3.2 – Art Fairs

Art Fairs are, for dealers, a fundamental tool in distributing art to collectors, in reaching new collectors, in managing their own and their artists' international reputations and also in establishing and maintaining their position within the art market and art world hierarchies.

Let's not forget that the reason that the art fairs, to a great extent, have expanded so much is that it's the gallerists way of penetrating global markets and keeping up with the auction houses who can penetrate all kinds of undeveloped...markets.  
(Interview - Louisa Buck, p. 141)

I'm affected by art fairs because if that's the form that the public choose then, you know, I have to take part, and I believe that the last figures that I saw was over 30% of my turnover came from art fairs last year.  
(Interview - Alan Cristea, p. 160)

As with collectors, artists have no relationship to the integrated agents managing the art fairs, but the dealers again have a close relationship. Yet it is a relationship that takes a different dynamic to that between the artists and dealers or the collectors and dealers. This relationship is the most formal that I have found to exist within the art world and art market. Dealers apply for a booth at the art fairs and these applications are vetted before the dealers are accepted (vetted mostly on symbolic criteria, which is perhaps due to the art fairs wanting to move the appearance of their activities closer to symbolic rather than economic, which is perhaps also a reason that art fairs have built non-commercial exhibition areas and project spaces into the fairs – they are promoting themselves not only as economic venues but also as symbolic venues). Therefore this relationship is not based on trust but more closely represents a business relationship (perhaps as the owning companies of the art fairs are often not solely art world and art market agents but organise fairs and events for many sectors – e.g., see MCH Group, the owners and operators of the Art Basel art fairs). Perhaps the acceptance by dealers to formalise the relationship comes out of their heavy reliance on such events and perhaps the art fairs have wider impact on the dealers - as fairs vet the dealers on symbolic criteria, they need to be continually developing their symbolic value at the gallery.

### 6.3.3 – Auctions and Secondary Dealers

The impact of auctions and secondary market dealers on the art-artist-dealer-market process can be extensive as they can dramatically affect the

economic value of the artist and their art (both positively and negatively) by independently trading in pre-sold works by this artist. These are critical third parties, yet they are often detached from artists or dealers and work independently from the artist-dealer relationship. This is manifested by a lack of proactive or ongoing management of these potential relationships by any of the agents' involved.

The interviews with the artists demonstrated that the artists do not manage these integrated agents or have a relationship with them, but there is awareness and opinions regarding such agents by artists. The overwhelming opinion and emotion from artists was disdain, dismay, dislike or discomfort – showing that artists do have knowledge of these integrated agents, their activities and their potential impact, but don't want themselves or their art to be involved with this market.

Well I try to ignore it [the secondary market] as best I can and hope nothing ever turns up...I don't like it.  
(Interview - David Mach, p. 331)

...the only thing I dislike about it is from a totally selfish point of view is I ought to be more thick-skinned about it but it sort of hurts ...In a sort of childish way it sort of upsets me but also you know it happens and there is nothing you can do about it.  
(Interview - Simon Patterson, p. 387)

Dealers, unlike the relations they have with art fairs and collectors, do not pro-actively engage, manage or nurture relationships with secondary dealers or auctions and on the most part leave these third party agents unmanaged where they only engage with them in a reactive mode (to be discussed further in later chapters). This perhaps is due to there being little direct motivation for them to do so. Primary dealers will neither profit from the sales of their artist's work by secondary dealers nor will they profit when the art is sold at auction. The impact of this lack of management is that these integrated agents and their activities are not controlled by either the artist or the dealer, meaning that at times they can undermine the artist's value (either economic or symbolic), but equally the potentially positive benefits of managing these relationships are not capitalised upon.



#### 6.3.4 – Museums and Public Institutions

Gaining display and exhibitions at museums, public institutions and other events (e.g., biennials and triennials) are dealt with in a very similar way to how auctions and secondary market dealers are dealt with - their activities are not influenced, controlled or actively managed by either the artist or the dealer. There is no proactive or ongoing management of these potential relationships. Yet the impact of these integrated agents on the art-artist-dealer-market process can have great impact onto the artists and the value of their art (specifically symbolic value).

As with auctions and secondary market dealers, there is an understanding from artists regarding who these integrated agents are (and their potential impact) but the artist's emotions are the opposite to those relating to auctions and secondary market dealers. For museums, curators and biennials, artists have a hope and a desire to work with them;

I love to make museum shows it's such a joy  
(Interview - David Nash, p. 356)

The ultimate aim is to have the work looked after in a public collection for everyone to see. It also means the work is respected and accepted into the canon of art history.  
(Interview - Karla Black, p. 74)

It could be proposed that dealers do not proactively manage these integrated agents as the dealer will not profit (in the short term) when museums or other symbolic agents host exhibitions for their artists - more commonly it would cost the dealers as they would be expected to contribute money to fund such events (they may however in the long run profit from the increased symbolic value as this can also bring greater economic value to the artist and their art). On occasion, dealers may respond to museum shows by staging an associated show, but this does not mean that the dealer has been an integral part in managing the museum show or managing the museum as a third

party. Dealer resources can also be a factor in relation to why dealers might not be proactively managing these agents on behalf of their artists -

I see that dealing with museums more being between the artist and the curator myself, I don't have a big enough team that I have one person specifically dedicated to getting museums shows  
(Interview - Ben Brown, p. 113)

This response from Ben Brown is perhaps a false dichotomy, with him considering his role in gaining museums shows as too black and white – he does not directly seek out museum shows for his artists but surely his influence and standing within the art world and art market would attract more attention for the artists he represents, due to his other high profile activities (i.e., hosting exhibitions and exhibiting at art fairs).

This sits at odds with how recent authors have theorised the activities of the dealer and even more at odds with the dealers who term themselves as 'gallerists' (See 'Introduction' section 1.3). Recent authors writing on the topic of dealers and the art world, have viewed the role of the dealer as an agent who manages the artists' whole existence and who will therefore be managing and promoting the artists in the symbolic sphere as much as they do with the collectors (e.g., Plattner, 1996; Caves, 2000; Velthuis, 2005b).

...art dealers actively stimulate critical acclaim for their artists by inserting their work into the art world's taste-making machinery: they induce critics to write about the shows, they try to interest museum curators in exhibiting the artist's work...  
(Velthuis, 2005b, p. 41)

What is clear is that neither artists nor dealers capitalise upon the positive benefits of managing these relationships. Nevertheless this is not the full extent of what has been found; firstly, the above does not consider how artists and dealers engage in relation to sales of art to museums and institutions. Secondly, although neither the artist nor dealers are proactive they are at times reactive where they reactively manage these agents. This reactive stance is how the artists and dealers manage both the symbolic agents (museums and institutions) but also the economic agents (auctions

and secondary market dealers) - they react in response to an impetus. To understand this process further and specifically why many third parties are managed in this mode, the communications and expectations that exist between all of these agents needs addressing (chapter seven). Once this has happened this system of operation becomes clearer, uncovering why a reactive approach is taken (chapter eight).

#### 6.4 – Conclusion

This chapter has presented the findings from the interviews on the Operating Systems that underpin the process by which art flows from production to consumption. This has profiled the systems of –

- The artist-dealer relationship is the foremost method by which art objects reach the market. This means that the dealer plays a significant role in determining how the artist and art will exist within the art market (which can also impact how they exist within the art world).
- The structural and organisational matters of the artist-dealer relationship – detailing the four main structures via which artists and dealers have been found to operate.
- The day-to-day administrative matters of the artist-dealer relationship – detailing that the nature of the relationship has no formal basis and is fundamentally dependent upon ‘trust’.
- The external (third party) relationships – detailing that these relationships can be beneficial to both the artist and dealer; that some integrated agents, such as collectors, are actively managed; but most third party agents are not actively managed by either the artist or the dealer and that this can be detrimental to the development or maintenance of both symbolic and economic value.

By considering directly the artist within the artist-dealer relationship and the artist within the art-artist-dealer-market process, greater clarity and new

knowledge is being brought into the wider discourse, which is enhancing current understanding of the operating nature of the wider art world and art market. This being said, at this stage certain layers of complexities regarding these issues have not yet been dealt with, which leaves questions including - why trust is a key factor; who selects which of the four structures via which the artist-dealer relationship will operate; and why some of the key third party agents are left unmanaged? To answer these questions, consideration is needed regarding the 'communications and expectations' that exist within the artist-dealer relationship and between these two agents and third parties (chapter seven). From this deeper understanding of these underlying factors, consideration can then be given to how the artist engages with the process of moving their art from production to consumption – allowing their role within the administration of their art world and art market existence to be understood (chapter eight).

## **Chapter Seven – Communications and Expectations**

In the absence of any formal operating systems between artists, dealers and third parties, the exploration of the communications and expectations that exist between them (but are unwritten) brings clarity about how these agents select a structure of operation, how they manage day-to-day administrative matters (and why trust is selected over contracts) and how external relationships exist without being based on any formal arrangements. Investigation of the communications and expectations also uncovers complications and limitations that are manifested by these operating systems. Although the reactions and adjustments that artists, dealers or third parties may make to their operating systems arising from these complications and limitations will not be considered until the next chapter, this chapter does begin to shed light onto how the artists are involved within managing their own art world and art market existence – hence beginning to fulfil the aim of the research.

The exploration of communications and expectations will begin by addressing the structural and organisational matters of the artist-dealer relationship, then move on to consider the day-to-day administrative matters of this relationship, before examining the artist-dealer management of third party relationships.

### **7.1 – Structural and Organisational Matters**

As the various organisational structures are one of the fundamental factors in determining the artist's external profile, it is important to understand how they are selected and how artist-dealer expectations and communications inform this selection. It is the period of establishment of a new relationship and the period where supplementary dealers may enter an existing relationship that will be the focus. When the initial dealer begins representation of an

unrepresented artist, they represent them via Structure One - as there is only one dealer and one artist. Understanding if and how the relationship transforms by the inclusion of supplementary dealers and whether this means the artist and dealers will operate via Structure Two, Three or Four is interlinked with the expectations and communications between the artist and initial dealer and the expectations and communications between the initial dealer and supplementary dealers.

I assumed that I would find that there were conversations between the initial representing dealer and the artist (either at the start of their relationship or when the artist had developed sufficiently to take on further representation) in order to discuss whether either party felt another dealer would be a worthy addition to their relationship. Furthermore, within these conversations I expected the artist and the initial dealer to debate how the relationship should be managed (i.e., which of the three multiple dealer structures). It turned out my assumptions were incorrect.

#### 7.1.1 – Artist - Initial Dealer

Analysis of the interviews uncovered commonality in responses from dealers regarding the formation of the structures in which they operate with their artists. Dealers have the expectation that the artist is the agent who determines the nature of the relationship (i.e., which operating structure will be used).

Well every artist decides on a different course...  
(Interview - Ben Brown, p. 109)

...it depends on the artist...  
(Interview - Glenn Scott Wright, p. 514)

Dealers perceive that they give authority to the artist to select the structure of operation that suits them, their art and their ambitions. This matches the theories of Howard S. Becker, who proposed that the artist is the agent who holds the authority in choosing the "...distribution system which serves them

best or constrains them least” (Becker, 1982a, p. 95). The artists did not reiterate this perspective – artists were passive on the matter. This is because artists were found to be unaware of operating structures, the options available and that they had a choice in determining how they work with the dealer (this will be further considered within the next chapter).

Whilst dealers expect the artists to lead, they do not communicate their expectations. The lack of communications surrounding this results in the dealer subsuming the artist into their typical or preferred structure of operation. This structure relates to the initial dealer’s expectations on how they perceive their role as dealer. Do they expect their role to be proactive in seeking new dealers or reactive? If they have the expectation that they should be reactive, do they dominate the situation (to use Bourdieu’s term) or do they take a more passive stance?

#### 7.1.2 – Initial Dealer and Supplementary Dealer(s)

Initial representing dealers who expect that their role is to be proactive in seeking other dealers to represent their artists will operate with the supplementary dealers via Structure Two. In these cases, the initial dealer, without the artist’s inclusion or communication with them, approaches their existing network of sister or partner dealers around the globe (however this ability to approach sister dealers is dependant on the artist’s ability to fulfil the increased demand of another dealer – a factor again not communicated and determined in isolation by the dealer). Following direct communications between the two dealers, if there is agreement to the terms, these new dealers then begin representation of the artist via Structure Two. The implication of the initial dealer perceiving their role as being proactive means that they have the ability to lead the communications between them and the new dealer, dictating the terms of the relationship - they take a cut of all sales, they control the flow of art to these dealers and are able to control the nature of representation and the activities of these supplementary dealers. I would suggest that the nature of this relationship has similarities to both the

theoretical stance of Becker (i.e. cooperation) but also that of Luhmann (i.e. utterances and responses) (See 'Network' section 4.2.1 & 4.2.3). I propose that this relationship is one of responses but one that exists with cooperation, yet cooperation that takes on a more hesitant or tentative characteristic than the cooperation proposed by Becker - dealers respond to one another's actions, but due to the common goal they both have (the sale of the artist's work) they cautiously cooperate.

Most initial dealers take a reactive approach to gaining supplementary representation for their artists. Their expectation is that their role is to only respond to new dealers who directly approach them or the artist. If no supplementary dealers approach the artist or dealer, the relationship continues to operate via Structure One, but if supplementary dealers approach the artist or initial dealer, the relationship changes. These supplementary dealers will either approach the artist or the dealer to begin the courtship of seeking representation of the artist. In most cases (with prints being the exception) the artist will refer the requests from other dealers to their initial dealer to manage this process. This can be either out of the artist not wanting to be involved in the process or it can at times be out of respect for support that the initial dealer has provided to the artist (as was the case for Martin Boyce).

The first stage of this process appears to be the initial dealer entering into brief and informal communications with the artist in relation to the suitability of the new dealer who is requesting to represent the artist (but this doesn't always occur). The role in assessing the suitability often lies with the artist to accept or reject the new dealer's request – again this role is not communicated, but artists seem to understand that this is ultimately their decision. Rejection can be due to - the artist considering that the dealer is not suitable; the artist not wanting representation in that location; or due to more practical reasons of the artists not being able to meet the supply needs of the additional dealer.



I probably do have a problem with under-production in that I can barely fulfil kind of requirements or demands from two galleries...it means that a gallery in New York is almost beyond question, it would be extremely difficult for me to be able to have serious New York representation...without taking all of the work away from my other two galleries.

(Interview - Pablo Bronstein, p. 100)

If the artist decides to reject the request, the process ends. If they accept, the artist will then take a subordinate position, giving the dealer the authority to manage the process – again the artist's expectation that the dealer will manage this is not communicated. When the artist takes this subordinate position, the result is that the first dealer refers to their typical or preferred structure of operation. This depends on whether they expect the dealer's role in managing the inclusion of new dealers into the existing artist-dealer relationship is to dominate the situation or take a more passive stance. If the original dealer has the expectation that they should dominate the situation, as with the proactive dealers, they can dictate the nature of the relationship and place themselves in the lead and most influential position. However, in this situation as the new dealer has approached the initial dealer or the artist, the new dealer is not distant from the artist - the artist and new dealer can therefore have a close and communicative relationship (although not in relation to business) – Structure Three. If the initial dealer has the expectation that they should not take a dominant position in dictating how the new dealer will integrate into the existing artist-dealer relationship and perceive their role as passive, the typical response is that the new dealer will bypass the existing dealer and start an independent relationship with the artist – Structure Four.

The expectations of the initial dealer are not overtly communicated to other dealers, but there appears to be an expectation or unwritten rule between dealers. It is understood by dealers that it is the artist who is the agent that has the primary role in selecting the structure of operation, but when the artist is passive this role falls to the artist's initial dealer. They are the agent who holds the lead position in selecting whether they and the new dealer will operate via Structure Three or Four. As these expectations are not openly

communicated, what appears to happen is that the new dealer waits for the initial dealer to take the dominant role but if they do not, the new dealer will then act, beginning a direct relationship with the artist (Structure Four). The selection of either Structure Two, Three or Four, with the first subsequent dealer to enter the process, sets the precedent for later subsequent dealers entering the process – later subsequent dealers will operate via the structure by which the initial dealer and the first subsequent dealer operate. Even when dealers leave the process, the mode of operation appears to remain the same – what happens when the lead dealer from Structure Two or Three leaves the process is however unclear as this had not happened for any artists interviewed and seems quite a rare occurrence.

In rare circumstances, the initial dealer's position as the agent who selects the mode of operation for subsequent dealers can be overruled. If the initial dealer's market-standing is overshadowed by the subsequent dealer, this higher market position can give the subsequent dealer the expectation that they can dominate the initial dealer to ensure that the structure of operation is via the higher-ranked dealer's preferred structure. It can even give them the power to push the initial dealer out of the picture entirely (whereby the subsequent dealer could demand exclusive representation). This expectation is not communicated but it is known that for the higher-ranked dealer to either dominate or push out the existing dealer, it needs the communicated authority of the artist. This appears a rare event and no first-hand examples of this exception were identified within the interviews, although interviewees did hypothesise this as being likely if such an approach occurred. What was identified were artists understanding that higher-ranked dealers could seek representation, that these dealers had the power to dominate the initial dealer but that they (the artist) had the authority to accept or reject these terms.

A dealer's hierarchical position can also have effect on other issues. It was found, from interviewing dealers, that there is an unwritten expectation (or rule), that applies to the process of a subsequent dealer beginning representation of an already represented artist - this relates to geographic

implications or as dealers termed it 'turf'. There is an expectation from the initial dealer that all subsequent dealers wishing to represent an already represented artist respect the initial dealer's turf. It is expected that a subsequent dealer will not begin 'courting' the artist or dealer (who represents that artist) with the aim to offer supplementary representation if the artist already has a dealer based in the same geographic location as they are based. This geographic exclusivity allows each dealer representing one artist to have a monopoly over one geographic location and avoids direct competition between dealers representing the same artist in one location.

It was found, however, that there are two exceptions to this expectation - the first is hierarchies and the second is dealers specialising in 'prints and multiples'. If a new dealer, with a greater market position than an initial dealer wishes to represent the same artist and both dealers are based in the same geographic location, the dealer with the greater hierarchical position can 'trump' the initial dealer and break the expectation. This only happens in very rare circumstances and the result is that the higher-ranked dealer will either force the original dealer out of the picture or it will result in the two dealers representing the same artist in the one location. The decision of which outcome is selected lies with the artist. Within the interviews it was only Edmund de Waal who was represented by two dealers in one location for his original works.

The second exception is for a dealer who will distribute solely an artist's original works with another dealer distributing limited edition prints and multiples in the same location. For example Gavin Turk is represented for his original works in London by Ben Brown Fine Arts but is also represented in London by The Alan Cristea Gallery but solely for his prints and multiples. This exists as an exception to the dealer expectation mainly due to there being no direct competition existing between the two dealers in the same location.

...in no case do any of my artists I represent on a primary level work with another dealer in London, the exception would be if I did the

originals and he had a print dealer, which quite a lot of my artists do, because I don't do prints...  
(Interview - Ben Brown, p. 108)

It is expected by dealers that - all dealers abide by the unwritten rule that dealers respect one another's turf; that print dealers are the exception; and that superior dealers have the ability to override this rule; but these expectations are never communicated.

What is clear from considering these structures of operation in more depth is that there is often a state of confusion or at least a lack of clarity in the selection of the structure of the artist-dealer(s) relationship. Agents often have differing expectations of their role; these expectations are not communicated between any of the agents - creating the lack of clarity. This lack of clarity may have little impact - the dealers are satisfied with the structure in which they and the artist operate and the artist is also satisfied (or at least unaware that there is any other option – a point to be further considered in the next chapter). Yet the lack of clarification can have complications and limitations. One implication may be that the artist's ambitions are not being met - they may be operating via a structure not suited to the art market and art world profile that they desire. The selection of one structure over another can have impact onto the artist's art world profile, international reputation, and their ability to control the flow of their art into the art market - which can in turn can impact their value (both symbolic and economic). For these reasons questions remain regarding why these expectations are not communicated and what the impetus is for some artists to make adjustments.

Before I consider the artist's direct reactions and adjustments to these structures my attention will first move to consider the 'Communications and Expectations' that I have found to exist within the day-to-day administrative matters of the artist-dealer(s) relationship. This will not only address issues such as pricing, sales and the roles of agents, but it will bring more clarity to the Structures of Operation - specifically how Structure Four is managed, a point yet to be clarified.

## 7.2 – Day-to-Day Administrative Matters

Within the management of day-to-day administrative matters, certain topics are discussed between the artist and dealer (yet still nothing is formally written down) and certain topics remain unspoken with neither party bringing them into discussion (i.e., the spoken and the unspoken). This raises questions as to why some expectations are communicated, why some are not, why this is the case and what impact this has.

### 7.2.1 – The Unspoken Expectations

From cross-comparison of artist and dealer interviews it is apparent that certain matters are never communicated between the artist and the dealer. The implication of this is that there is never clarification of many aspects of the relationship. For certain matters this is not an issue as there is mutual alignment between (non-communicated) expectations. For others it causes confusion and complication, as there can be disparity between expectations. The main matters where expectations are not communicated relate to ‘the dealer’s role’ and ‘sales’ where it is clear that there are strong expectations by both the artist and the dealer regarding these matters but where these expectations are not routinely communicated.

#### 7.2.1.1 – The Dealer’s Role

Although the role of the dealer in the current (or recent) art world and art market has been detailed in literature (e.g., Plattern, 1996; Velthuis, 2011 & 2005b; Bhandari & Melber, 2009; Thompson, 2012 & 2014), this rarely brings the artist’s or even the dealers’ own perceptions of the ‘dealer’s role’ into consideration, or compared the expectations of the dealer and the artist to look for correlation or disparity. I have found that the underlying expectation from both artist and dealer is that the core role of the dealer is as an agent to

sell the art that the artist produces. For most artists this is not the only expectation they have regarding the role of the dealer. Some artists (e.g., Martin Boyce, Richard Billingham and Susan Derges) perceive a key role of the dealer is to also act as a buffer between the artist and the market, whereby the dealer protects the artist from market pressures. Other artists (e.g., Joseph Kosuth, Eemyun Kang, Karla Black and David Nash) perceive that the role of the dealer is to act as a promoter in a symbolic sense (as well as the economic – i.e., sales) for example - by creating interest in their art through the dissemination of their art to art world audiences (i.e., seeking museum shows and institutional sales); by the creation of the 'legend' or public image of the artist; by relaying the meaning of the art from the artist to the wider art world and market; by the creation of scarcity value for the art object.

The dealer's expectations of their own role beyond the core role include - to promote the artist within the market but also within the art world by sales to museums (Nicola Shane); to help develop the career of the artist and to act as their business representative (Glenn Scott Wright); and to ensure longevity of the artist where they facilitate and ensure price increases over time and ensure the artist gains higher art world standing (Ben Brown). On some occasions, these expectations between the artist and the dealer can be aligned, but as they are not communicated, neither party knows this.

The dealer attempts to fulfill these personal expectations of their own role (which may change over time), but dealer resources can be a limiting factor within their ability to achieve this. Furthermore the dealer acts in a different capacity for different artists - the reasons for this relates to the expectations of artists. The expectations of the perceived role of the dealer are never communicated between the artist and dealer but the dealer seems to react to the artist's requirements. There appears to be a non-verbal interaction between the artist and the dealer in which the artist's expectations are responded to by their dealer. I would propose that the dealer reacts to the artist's physical activities and then adapts their activities to suit the situation. For example, if the artist manages enquiries from third parties or the public,

the dealer will leave the artist to manage this administrative matter. If they do not, the dealer will fill the gap - dealing with certain enquiries, and only passing to the artist other enquiries that will be of interest to the artist or that need the artist's interaction or approval.

Although this shows a close and supportive stance from the dealer toward their artists, the lack of communication can create situations where artist's expectations are left unfulfilled or artists and dealers begin to step on one another's toes. At times neither agents make adjustments or alterations to this lack of clarity created by the non-communication of expectations and allow the relationship to continue to move forward in this state, but in other circumstances the artist can react to the lack of clarity or the unfulfilled expectations to make adjustments. This will be explored in the next chapter (chapter eight).

#### 7.2.1.2 – Sales

One of the main areas of complication that arises from the lack of communication of the perceived role of the dealer relates to the sales of art. Although it is an expectation, agreed to by all, that the core role of the dealer is to sell the artist's products, when this matter is further probed, this commonality of expectations is only superficial. Expectations regarding the detail of points relating to sales ('commission fees', 'studio sales' and the 'collectors of the art') are not always aligned.

##### 7.2.1.2.1 – Commission Fees

The interviews uncovered that commission fees are most often set within the artist-dealer relationship at 50% (i.e., 50% of proceeds from sales go to the artist and 50% to the dealer). This is a point that is documented within literature on the art world and art market (e.g., Craves, 2000; Bhandri & Melber, 2009; Velthuis, 2011; Gerlis, 2014), but what this literature does not address is the nature of commission fees in relation to indirect dealers. The

main adaptation of this 50/50 common practice is where sales are made by indirect dealers, meaning two dealers will take a commission from sales proceeds (i.e., Structures Two and Three). What was found was that in these cases either 50% goes to the artist, 10% to the direct dealer and 40% to the indirect dealer; or 40% goes to the artist, 10% to the direct dealer and 50% to the indirect dealer. These fees are a point only spoken about when artists take action to alter the fees (rare occurrences) but until then remain as an unspoken foundation. Some artists feel that the dealers deserve the level of commissions they receive, but other artists perceive it to be excessively large.

Artists do not communicate with other artists about the 'business' of their practice or their artist-dealer relationship. Dealers only communicate with partner dealers about business (and not with other dealers). Why then is there such uniformity between dealer commission rates? Surely if dealers set their commission fees in isolation and there was little communication, the commission fees would differ? What I hypothesise to be the reason is that there are common rules between dealers. As with the aforementioned topic of 'turf', this was not communicated but was commonly known. I would propose commission fees are the same – non-communicated but commonly known. This still leaves the question, if they are not communicated how are these matters commonly known? I propose that this links to the social nature of the art world and art market networks – as discussed within the 'Networks' (see section 4.1) much of the business activities take place within social events. I would expect that it is within these environments that knowledge regarding these common practices is shared. This isn't to say that within these events these matters are explicitly spoken about between agents but I propose that passing comments, hearsay and social discussions are what build and disseminate these commonly known matters or rules. Therefore it is immersion in the social spheres that encourages and allows transfer of knowledge. However, what is clear is that between the artist and dealer commission fees are not discussed, they are implemented by the dealer and only in rare circumstances when the artist reacts to a disagreement to the commission fee rate, do these fees get discussed.



#### 7.2.1.2.2 – Studio Sales

From dealers there was a clear and definite expectation that the artists they represent do not and should not sell direct from the studio – sales should always go via the dealer(s).

We have pretty much a blanket understanding that a sale of an artist that we are working with will go through the gallery...  
(Interview – Richard Ingleby, p. 279)

From most artists there was agreement to this – reasons for this expectation from artists included: a respect for their dealers; the expectation that selling was not their role; that if they were to sell out of the studio this could create fractiousness within the artist-dealer relationship leading to problems, such as a withdrawal of investment by the dealer into the artist (both monetary and time) or even a break within the artist-dealer relationship.

The exception to this rule is that the artist can independently sell or gift artworks to their family or close friends. Even though the dealers see this practice as a given and a founding principle of the relationship, it still remains un-communicated. In most cases there is little implication on the relationship as the expectations from both agents are aligned, but in certain cases I have found that artists do sell direct to collectors with no dealer involvement. This practice is again not communicated to the dealers and is a direct reaction and adjustment by the artist to an impetus. Reasons and implications for this adjustment will be further addressed within the next chapter (chapter eight).

#### 7.2.1.2.3 – Collectors of the Art

In relation to sales, artists and dealers alike have the expectation that it is solely the dealer's role to sell art with no artist involvement. This was not the full extent of the expectation from artists – artists have expectations regarding to whom the dealer should be selling their art. Most artists had

expectations, led by emotions, that the dealer would be selling their art to 'good' collectors, 'moral' collectors or 'ethical' collectors, both in terms of their collecting motivations and the source of their money – therefore there was the expectation that the dealer would vet collectors to allow an informed choice on whether they were a good, ethical and moral collector before the art was sold.

I think all good galleries will try to sell to good collectors and good institutions.

(Interview – Karla Black, p. 74)

...a really good gallery, they don't just sell works, they place works...the A list galleries try to make it difficult for collectors to get works I mean they are not stupid, they are part of generating desire...

(Interview – Joseph Kosuth, p. 310)

This expectation that the dealer should be selling to 'good' collectors also appeared to be an expectation of the dealer's role by the dealer. As stated by Glenn Scott Wright, one of the main ways the gallery can keep works out of the resale market and the auction market is by being careful in the first place about to whom they sell. The expectation that the dealers should be vetting all collectors is however an unspoken matter within the artist-dealer relationship. This would at first inspection appear to make little impact as the artist's and dealer's expectations are aligned, but this is not always the case. There can be commonality in expectations that the dealer should only be selling to the 'good' collectors but there can be disparity between who the dealer and who the artist would deem as a 'good' collector.

...different dealers have different ideas, so without naming them, one of the dealers I work with... would consider that a Ferrari driving senior executive of a Swiss bank is a really quite wonderful client or a pop star or whatever, regardless of the quality of their collection...I work with a very small but very nice gallery in Switzerland which actually has the nicest collectors, their...clients are professional people, architects, psychiatrists or whatever who are modest buyers but with very high quality collections...

(Interview – Pavel Büchler, p. 121)

What also came out of the interviews was that the vetting of each and every collector to the artist's desired levels was impractical and unachievable for the dealers – e.g., probing into the source of collectors' wealth to enable a conclusion to be made regarding the ethical and moral source of their income. Art Fairs are a prime example of this; can a dealer probe into the collector to decipher if they are a good, moral and ethical collector in the fast-paced highly competitive environment of art fairs where sales are often made to new collectors? As Glenn Scott Wright stated in relation to their booth at Art Basel (2015) –

...at Basel this year every single work on our stand was spoken for within the first hour of the fair opening...  
(Interview – Glenn Scott Wright, p. 523)

In these situations a dealer surely cannot be impartially vetting collectors, or vetting them to the levels that the artists desire to allow understanding of whether they are good, moral or ethical collectors in the artist's eyes. What I perceive to be the case is that the dealer attempts some level of informal vetting of collectors (as mentioned in section 6.3.2) but the expectation of the degree of vetting desired by the artists is idealistic which doesn't map onto the practicalities of selling art in a fast-paced environment.

A day-to-day matter that crosses the boundary of being both a spoken and unspoken expectation is 'stipends' – this will be addressed before the communicated matters are explored.

### 7.2.2 – Stipends

Stipends have been used as a salary paid by the dealer to the artist. For example, Leo Castelli, a dealer working in New York in the mid twentieth Century, paid artists Richard Serra and Donald Judd \$500 per month to allow them to pay rent and afford materials (Robson, 1995, p. 101). Within this research, stipends have only been identified as a tool to assist artists with the production costs of an unusually high-cost art object. The artist usually

fronts the cost of production, therefore stipends are not an everyday mechanism to fund production in every artist-dealer relationship. Artists expect that if they needed funding assistance, their dealer(s) would support them by making the required stipend available. The dealers have the same expectation. Neither artists nor dealers communicate these expectations to one another – in these situations stipends were a matter located within the unspoken aspect of their relationship. This is until stipends were a required facility.

Kevin Francis Gray, Gavin Turk, Martin Boyce, Mark Titchner and others all stated that they have received stipends from their dealers. Gray's dealer funds production costs for all works. In all other cases, stipends are used only when artists have an artwork, project or exhibition they wish to create which has higher than normal production costs.

I personally have never been given money by a gallery that was to contribute to living expenses, etc. Any money put into work from a gallery is put on account and owed to the gallery.  
(Interview – Martin Boyce, from email communications)

In most cases the stipends are solely fronted by the artist's direct dealer – this is not always the case and funding can come from a mixture of sources including indirect dealers, print dealers, public funders and external parties. The artist initiates requests for stipends – most likely due to the artist, not the dealer, being the agent who knows what art is to be produced and what funding levels might be required. The communications consist of what the stipend is required for, what level of funding is needed and how the production costs are to be recouped. What all artists who have received stipends are clear about is that if the dealer pays the production costs, the artist still has full artistic control. The dealer paying for production does not allow them any creative involvement; the only guarantee that offering a stipend gives to a dealer is the assured consignment of the work to their gallery. However, there seems little clarification between the artist and dealer on whether a stipend would affect the ownership of the art object, transferring it from the artist to the dealer – this appears to be an unspoken

and un-clarified matter.

### 7.2.3 – The Spoken Expectations

Other than stipends, it emerged from the analysis that there were only two elements within the management of the day-to-day matters of the artist-dealer relationship where the two agents regularly and consistently discussed and clarified the outcomes (but again the outcomes were not contracted and only informally agreed). These were the consignment of works of art to the gallery and the pricing of these works. This provides clear evidence of hands-on involvement of the artist in managing their existence within their art world and art market. Other communications did take place regarding the art object but as the art object is not the consideration of this thesis – as they do not show engagement within administrative matters outside of the production of art – these communications will not be further probed.

#### 7.2.3.1 – Consignment

Consignment is where works of art produced by an artist are agreed to be provided to the dealer for them to exhibit and/or sell. Conversations are usually framed around events such as art fairs or gallery exhibitions. The works are most often consigned on a sale or return basis where there is an agreed and fixed time period of between 1-2 years for which the gallery holds the work before returning it to the artist if not sold.

...it could be a month or three months or six months so literally even if a gallery has put money in to help fund something and you have given them a nine month consignment period i.e. they have got nine months to sort of sell the work, you know it has happened that they haven't sold it and so we've taken the work back and we have had to kind of come to some sort of agreement with the money and just to sort of like sever that particular kind of bit...

(Interview – Gavin Turk, p. 480)

...so you consign it for that exhibition plus maybe for up to two years

afterwards, yet sometimes just because they don't want to ship it back its longer, you know if it is Los Angeles they might keep it for slightly longer because it is just the cost of shipping.  
(Interview – Tony Bevan, p. 37)

Within all interviews, both artists and dealers agreed that the consignment of works is a topic that is discussed between all parties, and one that is often discussed in person at the artist's studio, mirroring Becker's view of the art world, where the agents cooperate to facilitate and enable outcomes (see 'Networks' section 4.2.1). Most artists and dealers expect that dealers should help in selecting works, due to the dealer knowing the environment in which the art is to be sited (art fairs or exhibitions) and also bringing an objective view into the conversation. What is clear from both sides is that the dealer is not to dominate or lead the process – the artist is the voice of authority and dealers hold an advisory role.

I really think it is important that it is a two way thing because we want to make sure we take the right works, works that we think that we can show properly and sell, works that are appropriate to sell for certain art fairs, works that might be appropriate for certain clients, and just to make sure that we get a good representative selection of work, because I think that, maybe if you have made the work you might have particular favorites and perhaps not think of others that are equally beautiful, so in a way even though we know our artists work incredibly well, we are coming to it with a sort of different dimension...  
(Interview – Nicola Shane, p. 400)

Although the artist and dealer communicate about what works are to be consigned, the roles of agents within this process appeared to be unspoken – the expectation that the artist is the lead agent and that dealers are involved in an advisory capacity is an expectation not communicated. This does not cause conflict within the process due to there being alignment of expectations. It was also clarified by dealers that they had no involvement or control within the artist's practice – the artists reiterated this expectation. What the above has clarified is that consignment clearly exists as a topic spoken about, discussed and agreed upon between the artist and dealer.

### 7.2.3.2 – Pricing

Unlike many matters of the artist-dealer relationship, pricing is a topic that has received wider theoretical consideration within research into the art market. The works that have closest relevance to the consideration here are the works of Olav Velthuis' (2003 & 2005b). His analysis of the pricing of works of art is based on empirical data from interviews with primary market dealers and gives insight into the logics used in creating the price of works of art. However, what the publication does not achieve is to place the artist into this pricing logic or consider their roles within the relationship of moving art from production to consumption. In Velthuis' analysis, the role of the artist in price determination is not considered. This is due to the dealer, not the artist, being his focus, but this gives the perception that artists are absent from the matter.

What I have found is that artists are not absent but are integral to pricing – pricing is an overt topic within the artist-dealer relationship. There are three main methods in how artists and dealers manage the matter of pricing – artist-led negotiation, dealer-led negotiation or dealer control with no artist involvement. Out of these three methods, only in three of the interviews was pricing a topic not spoken about between the artist and dealer. Karla Black, Mark Titchner and Richard Billingham gave their dealer full authority to manage pricing without their involvement. All of the other artists had direct communication and negotiations between them and their dealers – for some this is dealer-led and for others it is artist-led.

I gave the price in the first instance and I discuss with the gallery as well – also I suggest the price agreement between my galleries abroad.

(Interview – Eemyun Kang, p. 303)

It comes from them, we would have discussions, its usually very short because I get very embarrassed about it and they say what they think that they can get for something, sometimes I think it is too much sometimes I don't think it is enough but they know the market or they think they do...

(Interview – Jeremy Deller, p. 175)

I think you would always go to the artist and discuss what you think with the artist first and you know some artists are very willing to go along with what you suggest, others have their own ideas, and if they have their own ideas you have to kind of work out a compromise... (Dealer Interview – Anon.)

Dealers perceive it to be the artist's role to dictate which of these three modes will be adopted as the method to price their art objects, but this expectation is not communicated. The artists therefore do not understand that they are the agent in control, however this lack of communication of expectation of roles does not cause complications within the relationship – the dealer reacts to the artist's lead. If the artist shows a desire to lead, the dealer will accept this and negotiate pricing with them. If the artist shows an interest for involvement but not a desire to lead, the dealer will lead but negotiate prices with the artist. If the artist shows a total lack of interest the dealer will manage this process independently. Therefore, as with the structures of operation, one dealer may work in different ways with each artist in their roster.

Artists appear to use their art's component costs (i.e. tangible measurements – see the introduction to 'Value', chapter three), past sales and in select cases their personal desire to increase the price levels (to a level they feel their art should be attracting) as their criteria in deciding the price levels for new work. The dealer's role within the negotiations appears to be to bring market context into the discussion. The results of the communications means that two angles of assessing price are utilised, creating a price that is satisfactory to the artist but also which will be acceptable to the wider context of their art market.

We had a situation where *an artist* [the name has been redacted as this artist has not been interviewed within this research]...sent an email to his dealers and said "I would like to put the price up roughly 10% and what do you think" and my reply was "...your prices are in dollars, for a dollar based purchaser that's fine and nothing has changed, for your euro based purchaser, your prices have gone up 25% in the last nine months and I would only support a price rise in your dollar terms if you cut down on your output." I am almost positive



that almost every other dealer said...you should definitely not put your prices up right now for whatever reason they said, because the next day he went round and said “we have decided to keep our prices at the same level”.

(Interview – Ben Brown, pp. 110-111)

These conversations on pricing between the artist and dealer occur regularly (each time a new art object needs pricing) but the nature of the negotiations can change. Dealers and established artists observed that one main factor that affects these conversations is the artist’s career position and market experience. The emerging (less experienced) artists often have unrealistic ambitions and want their price levels to match the prices of artists whom they see as their equal. The emerging artists therefore need greater levels of communication (from the dealer) on the external environment and the problems that price inflation can cause. The established artist understands these factors and that their prices may have little resemblance to the prices of their peers, therefore creating prices that are more in line with their past products and their art market – meaning dealers need not intervene or make significant changes.

...the very common thing particularly for younger artists...is that they feel their prices are too low...they read about some auction price by some youngster who has just got half a million dollars in auction and they say “why aren’t my prices like that I am as good an artist so therefore my prices should be fetching that...”, we always talk to our artists about longer term strategies in terms of their careers and pricing, we want them to have, and most artists themselves want to have long careers, they don’t want to have a crash and burn...we have to kind of point that out to them and say we could just aggressively raise your prices because you’re selling well, make as much money and when people aren’t prepared to pay the price any more that’s it, your career is over, do you really want that from us, because that is not actually what we want for you we want some longer term planning and we want things to be a life long thing...

(Interview – Glenn Scott Wright, pp. 516-517)

...so a young artist or an artist whose work hasn’t had much exposure on the market will rely very heavily on us to get that right and to work out how to position them in relation to everything else that is going on and to help them build that over period of time. A much more senior artist whose maybe had a twenty year career will come to us with a very clear sense of what the prices should be because there is a

market already there and we will be working within that predefined structure...  
(Interview – Richard Ingleby, p. 277)

This is new knowledge. It was before unknown that artists engaged with pricing, or actively compared their prices to others or that the dealers take a protective role where they ensure price increases are carefully undertaken to protect the artist's long term progression. What currently has not been detailed is the relationship between the multiple dealers and how within Structure Four, these spoken matters are communicated and managed. I will turn to this before considering why certain matters within the artist-dealer relationship are spoken and why others are not.

#### 7.2.4 – Operational Matters

Within Structure One the artist will only have conversations with their sole dealer. In Structure Two, the artist will only have conversations with their direct dealer but this dealer then independently undertakes communications with the indirect dealers. Within Structure Three the artist may have conversations with the indirect dealers on consignment (with the involvement of the direct dealer) but the matter of pricing is one that only the artist and direct dealer negotiate about, the direct dealer then independently communicates the pricing strategy to the indirect dealers. The nature of this emerged from conversations with the artists, direct dealers but also with indirect dealers, as can be seen within the following quote from Stephen Feeke of the New Art Centre, who acts for certain artists they represent as an indirect dealer.

If you are working with a gallery, sometimes very straightforwardly they will say these are the works that we are consigning for this artist, this is how much they are, this is how much commission you will get if it sells, we always negotiate, if we can, if we are not happy with the terms...  
(Interview – Stephen Feeke, p. 217)

Structure Four is more complex and depends on the nature of how the relationship between the artist and dealers is managed, particularly whether within the relationship one agent takes the lead or not. In most cases one agent takes the lead in negotiating issues within the relationship; this can be one dealer taking the lead position between all agents or it can be the artist themselves. There appears to be an expectation by all agents of the relationship that one agent will take the authoritative position to chair conversations between all agents on topics such as who will consign which works, which bodies of works, which dealer will represent the artist at which art fairs and the price of the art, but these expectations are not communicated and there is not a conscious or communicated selection of the agent to do this. What appears to be the case is in the absence of a lead agent, one agent will step in to fill the gap. This lead agent can change dependent upon the topic or can change over time and most often is the dealer who is most actively working for the artist at that time (e.g., creating exhibition opportunities, publications and sales). Therefore, in relation to pricing and consignment, conversations exist between the artist and all dealers collectively where all dealers are aware of happenings and enter into the negotiations with the artist. One dealer can lead the conversation or the artist can lead the conversations. This cooperative method is seen as particularly important in relation to pricing to ensure a consistent price level across all areas of operation.

It's really a negotiation between all parties so, there would be, again that information is shared so there is no surprises and there wouldn't be any, it is very clearly, you know, no one would hike prices or indeed cut prices without letting everyone else know and that's because of course as you well know, it's totally totally international, our Berlin dealer just sold something to clients in London, our American dealer sells things to people in France, it is completely international.

(Interview – Edmund de Waal, p. 498)

The nature of this communal relationship between the international dealers and the artist are always remotely communicated (i.e., phone/emails) and done so in a cooperative manner but this isn't to say that it is always plain sailing. Due to the lack of communication of selecting the lead agent or

discussing how the relationship between all will be managed there can be a lack of clarity that some artists have felt at times within their career.

...there is often a kind of sense of people claiming or wanting to be maybe more in control of who can show what at what art fair and things like that or who would get the next body of work, in the past that has felt quite tricky to negotiate...  
(Interview – Susan Derges, p. 191)

This isn't to say the nature of the relationship is competitive, rather it appears to be a degree of confused cooperation manifested by the lack of clarity from the lack of communication of roles.

#### 7.2.5 – Conclusion

It has not been apparent until this research that artists engaged with pricing; it was unknown that artists had such definite expectations on who collectors of their art should be; it was undocumented within art market literature the exact levels of indirect dealer commission fees and it was unknown the impact of stipends in the current art world or that some artists have whole practices fully funded by their dealers. This is all critical knowledge in building a picture of the inner workings of the artist-dealer relationship and are all points that will be further developed within the next chapter. But before this, it is worth revisiting the question of spoken and unspoken communications, particularly why some matters are communicated and why others are left.

For me, this relates to the matters themselves. The matters that are discussed are matters where the outcomes are not always the same. Prices will change dependent on the art itself, consignment will alter dependent on the work available and stipends are artwork specific. Therefore assumptions become less practical, meaning that conversations need to take place and when conversations take place expectations naturally enter the discussions and therefore a compromise occurs. The unspoken matters have less variability and hence allow presumption/assumption of actions to be made,

i.e. the price of two works may be very different, yet the commission fee and the collectors that the gallery will aim to sell to will be constant – allowing the none-variable matters to remain unaddressed. I therefore propose that it is the variable nature of the matters that determines whether or not they will enter the artist-dealer relationship as spoken or unspoken.

What has not been fully addressed so far is how artists react to these matters where their expectations are not being met and what adjustments they may make due to these reactions and this will be further considered within the next chapter (Reactions and Adjustments – chapter eight). Firstly, the communications and expectations pertaining to external (third party) relationships need consideration.

### 7.3 – The External (third party) Relationships

Although there are a plethora of integrated agents and institutions that inhabit the art world and art market, from the interviews there are only a few third party agents with whom the artists and dealers engage – these are addressed below.

#### 7.3.1 – Collectors

It is clear that dealers have communications with collectors and that both the artist and the dealer have expectations regarding this, but what the above discussion regarding collectors hasn't addressed is whether there are direct communications between artists and collectors. What has been found is artists do not have conversations with collectors in relation to business matters but they do have social conversations with collectors often at exhibition private views and other social events. For some artists these are rare and sporadic (e.g., Richard Billingham, Martin Boyce and Alex Hartley) but for other artists (e.g., David Nash, Tony Bevan, Edmund de Waal and Pablo Bronstein) these social conversations are more regular.

Artists have as much or as little interaction with collectors as they choose. I have relatively little contact with people who collect my work...

(Interview – Martin Boyce, from email communications)

One artist expects and encourages his dealers to bring collectors to the studio – David Nash. This is due to him understanding, from experience, that studio visits make sales more probable and build collector interest – however dealers always administrate collector contact and Nash's conversations pertain only to the art objects (i.e., not business matters). Dealers reiterated that some artists have conversations with collectors pertaining to the art and that these conversations are facilitated by themselves. Furthermore dealers reiterated Nash's perspective stating that a sale is much more likely when studio visits take place – this is therefore a tool in the dealer's arsenal to help secure sales.

### 7.3.2 – Art Fairs

The only communications that happen directly with the art fairs themselves were those administrative matters between the art fair and the dealer (i.e., the application process). There are however significant expectations and communications pertaining to art fairs between the artist and the dealers, these relate to the dealer selection of artists and the selection of the art objects to be exhibited at the fairs.

The art fair application process requires a list of the artists that are proposed to be exhibited; this means that dealers undertake a selection of which artists to show months before the fair itself. In this selection process there appears to be brief informal conversations between dealers representing the same artist, where they discuss which dealer will represent the artist or certain bodies of art at each fair to ensure no duplication. From artists, although they expect to be shown by their dealers at the art fairs, they have little expectation that this will be regular, as the dealers have many artists to represent – hence stating that they take a back seat in the selection process.

They allow the dealer to select who to take to the fairs and until asked remain distant from this matter. The dealer perceptions of the artist's expectations are however not quite the same.

...there are certain artists who want to show at every fair and they are contacting us and saying what are you taking by me, can I give you something...

(Interview – Glenn Scott Wright, p. 522)

This disparity between what the artists say and what the dealers have found to be the artist's expectations in regards to seeking representation at art fairs mirrored the double stance observed by dealer Richard Ingleby.

There is a slightly schizophrenic approach to it, in that intellectually and emotionally they are not bothered or interested...from a completely practical point of view and their understanding of where their sales are coming from...they see the requirement of being a part of that...

(Interview – Richard Ingleby, p. 283)

I agree that there is a double stance from some artists (even though the artists themselves do not recognise or admit to this), and I agree that some artists might seek to be represented at art fairs as they notice the increased attention these environments can create. I don't think that this shows solely economic motivations by the artists, but also an opportunity to increase symbolic value – art fairs create high levels of press engagement, high levels of public engagement and also engagement from curators, museums and other key art world players. It is this I would propose that is motivating artists to communicate their expectations.

Most artists state that there are direct communications between the artists and dealers regarding what artworks are to be taken to art fairs. David Batchelor, David Mach, Tony Bevan, Alex Hartley, Pablo Bronstein, Edmund de Waal, Joseph Kosuth, and Susan Derges all state that their dealers request that they make artworks available for the fairs. Artists state that dealers request – works that are the best of their new work; back catalogue and important works; works that will be easily saleable; or works which are

typical examples of their products (so that they are instantly recognisable in the highly competitive visual atmosphere of the fairs). To quote Edmund de Waal, dealers generally seek an “...over bright self pastiche work...” (Interview – Edmund de Waal, p. 506). The artists do not see this situation in a particularly positive light – Edmund de Waal states in response to his above statement that “Yeah, I mean put it like that, yeah that’s a bit shit” (Interview – Edmund de Waal, p. 506). This skimming of the best art from the artist’s production was found to be an exceptionally sore point eliciting a lot of emotions from many artists – there is dislike that new works are being premièred at fairs; that new bodies of work are being split up meaning gallery exhibitions are not as concise and as first-rate as the artists desired; and that dealers want ‘museum-quality’ works of importance to create a buzz at the fairs. Even though these emotions are not communicated to the dealer, I do consider that the rawness of these emotions for most artists is an overruling feeling that drives most artists to take a reactive stance to being exhibited at fairs. The raw emotive responses is why it was not surprising that it is in relation to the selection of art for fairs that I found artists making some of the most drastic adjustments to their activities – a point that will be further addressed in the next chapter (chapter eight).

### 7.3.3 – Auctions

Direct communications between artists/dealers and the auctions pertain to imminent sales, the tracing of sold work or charity sales. Glenn Scott Wright, Tony Bevan and Jeremy Deller state that they have had direct communications with auction houses – the auction house got in touch with them when they were to auction a work by that artist (or an artist the dealer represents). Within these conversations the auction houses request any information on the art history, such as provenance, exhibition history or publication/press coverage – these requests are openly facilitated by the artists and dealers. Another occurrence of communications with auctions is when an artist is to have an exhibition where past works are to be exhibited (e.g., a retrospective). In these circumstances, if the selected art has



previously been sold at auction, the artist or dealer (or at times the hosting institution – such as a museum) will initiate conversations with the auction house. Artists are clear that in these cases the artist has no ability to access the information of the collectors as this is highly protected by the auction houses – the best situation is that the auction house will pass on their request and then if the current owner is happy to loan the work it is up to them to get in touch with the artist or to request the auction house to facilitate this. Administrators of charity auctions also have direct communications with artists and dealers as they request artworks to be donated from either the artist or dealer that can be auctioned with the proceeds going to the charity.

Most artists have the expectation (or the hope) that their dealer will be monitoring the auction market for them. This expectation is not communicated to the dealer. The dealers also have the expectation that it is their role to monitor this marketplace – but again this expectation (or the results of the activities) is not communicated. This role appears to be a foundational expectation of the dealer's role –

Well certainly any good dealer will do that...they will always have spies at every auction checking what prices a work makes...  
(Interview – Louisa Buck, p. 145)

Even with this alignment of expectation, the artist's expectations extend further than solely the expectation to monitor. Some artists do not expect their dealer to react (i.e., bid) but others want the dealer to actively engage to protect their market value, but again these expectations are not communicated. Dealers also have different expectations, some dealers bid and buy back; some dealers will direct clients to the auctions to bid; some dealers will bid on works on behalf of clients; and some dealers do not bid in any circumstances. Therefore there is alignment that the dealer should monitor the auctions but disparity regarding the control the dealer should exercise over this secondary market. The result of this misalignment is that artists can be dissatisfied with the results of the dealer's activity or inactivity.

### 7.3.4 – Museums

Most artists and dealers agree that it is the dealer's role to initiate and administrate any sales to museums. Artists perceive this to be a priority but do not convey this expectation. Dealers are pragmatic about the situation stating that it is not only much harder to sell to museums but it often means drastic price reductions. It can result in the dealers having to seek private funding to support the acquisition of the work and it can have a much longer timetable than private sales – as the process of securing funding and gaining museum board approval for acquisition can take many months or years. Although dealers do undertake museums sales, the amounts of sales are often not at the artist's expected levels.

In relation to museum commissions, it is understood by artists and dealers that this process is one that the museums administrate and initiate. Therefore the artist and dealer take a reactive position. The same applies for other public commissions, institution commissions and biennale commissions – the artist and dealer are reactive. Only in very rare circumstances does the artist seek commissions directly via undertaking an application process without the commissioners first requesting the artists to apply.

Expectations regarding the seeking of museum (or other public institution) exhibitions (both group or solo) are however less aligned. There are mixed expectations regarding whose role it is to initiate and manage communications and activities. Martin Boyce, Joseph Kosuth, Alex Hartley, Richard Billingham, Tony Bevan, Eemyun Kang, Gavin Turk as well as some dealers all have the expectation that it is the dealer's role to initiate museum shows without the artist's involvement. They should be actively approaching their network of contacts to get communications started, museums interested in their artists and exhibitions secured. This is not a communicated expectation – even when artists would like more of this activity from their dealers (a point made by Gavin Turk and Eemyun Kang) this expectation is still not communicated. Opposed to this, other artists stated that dealers don't initiate such relationships –

...I don't think I have ever had an institutional show that was initiated by a dealer...

(Interview – Pavel Büchler, p. 127)

Pavel Büchler, David Mach, David Batchelor, Edmund de Waal as well as dealer Ben Brown all state that they expect that this is a relationship between the artist and the museum. Furthermore that this is a relationship that should be initiated and managed by the museum, but again this is an expectation not communicated. Other artists (e.g., Susan Derges, David Nash and Kevin Francis Gray) and dealers (e.g., Nicola Shane) perceive that it is a mixture of both museum and dealer initiation.

It is clear that it is not expected that it is the artist's role to initiate this process but in no circumstances are any of these expectations from any agents communicated. The result is a lack of clarity. For example Gavin Turk perceives it to be the dealer's role to initiate and manage this process and wants more of this from his dealer, but his main dealer (Ben Brown) has the expectation that the agent who should be initiating and managing this process is the museum.

An interesting development that artists and dealers conveyed is that they feel this process has changed due to the impact of art fairs. Tony Bevan stated that curators used to come to his studio on a regular basis to have conversations, yet this is now a very rare occurrence. Instead curators and museums staff attend art fairs and initiate conversations with the artists' dealers – this is perhaps another reason why artists are keen to be shown at fairs.

#### 7.4 – Conclusion

This chapter has presented the findings from the interviews on the communications between artists and dealers and what they expect from the relationship. This shows that:

- Expectations pertaining to the structural and organisational matters of the artist-dealer relationship are not communicated, meaning that the structure of operation is not consciously selected but instead the artist is subsumed into the dealer's typical or preferred operating structure.
- Certain expectations pertaining to day-to-day administrative matters of the artist-dealer relationship are never communicated but other expectations are consistently communicated – it is whether outcomes are variable or not which determines whether the matter is communicated or not.
- Expectations pertaining to the roles of agents in relation to managing external (third party) relationships are not communicated, but certain details are discussed.

The key conclusion that can be drawn from the analysis of the 'Communications and Expectations' is that many matters of the artist-dealer relationship are not communicated, but there are clear expectations. When there is alignment of expectations, there is little consequence but when there is disparity between the expectations, problems within the relationship can emerge. This illustrates that by considering directly the artist within the artist-dealer relationship and the artist within the art-artist-dealer-market process, greater clarity and new knowledge is being brought into the wider discourse, which is enhancing current understanding of the art world and art market. Although within the artist-dealer relationship and the inner circles of the art world and market this is accepted practice, what this chapter has achieved is to draw back the veil of secrecy and opacity, bringing clarity and fresh insight into this relationship to outsiders.

What has not yet been considered, are the implications of what happens when expectations are not being met and how artists react to this to take an active role within managing their own existence within their art world and art

market. Consideration is needed regarding the 'Reactions and Adjustments' that artists make to the relationship, their activities and even to the art itself.

## **Chapter Eight – Reactions and Adjustments**

The previous chapter revealed that artists engage directly with pricing and consignment whilst also having very definite expectations regarding other administrative elements. This is not the full extent of the artist's direct engagement with the art world and art market (outside of art production). It is clear from my research that artists make adjustments to realign their operating systems to meet their expectations. These adjustments can affect the structural and organisational matters of the artist-dealer relationship, the day-to-day administrative matters, the management of third party relationships and even the art itself.

In understanding what direct adjustments artists make to their art world and art market existence, the reactions that trigger a desire for change need consideration. What sparks the artist to convert a reaction (an awareness that there is a misalignment between expectations and reality) to an adjustment (a deliberate act to alter the situation)? There are underlying factors that govern this situation. By considering these factors at the same time as considering the reactions and adjustments, transparency is reached of the artist's position within administrating their art world and art market existence, beyond the production of the art object. Furthermore it builds a picture of the nature of their motivations to make change – are the reactions and adjustments economically led, symbolically led or a combination of the two?

### **8.1 – Structural and Organisational Matters**

There is an underlying factor that limits artist's ability to adjust their operating structure (i.e., the four structures of operation) or to even acknowledge if the

operating structure that they work within is the most suited to meet their ambitions. This factor is knowledge. It appears that dealers have knowledge and awareness that there are different structures in which the artist-dealer relationship can be controlled, due to dealers often working in different ways with different artists. Artists however appear to have limited knowledge regarding this, particularly in their years as an emerging artist.

Information on the different operating structures does not appear within literature relating to the art world and art market; the interviews have shown that possible structures of the artist-dealer relationship are not a topic spoken about between the artist and other artists; and the dealers do not impart to the artists knowledge of the different operating structures. Artists can only acquire knowledge pertaining to the structure of operation from first-hand experiences. For artists who have only been directly represented by one dealer within their career they appear to only be aware that the artist-dealer relationship can operate via the structure in which they work. For artists who have been represented by multiple dealers within their career they appear to have increased levels of knowledge of the possible structures. Nevertheless, they do not appear to have the full picture, rather they only have awareness of the structures to which they have been exposed.

The implications of the artist's lack of knowledge of the options pertaining to the structures of operation means that artists often do not have the knowledge to allow a reaction to choose a different option. Artists cannot react to this knowledge of the situation to either be satisfied that they are operating via the most suitable structure or to want an adjustment to realign this situation to better meet their career ambitions. The result is that artists may be operating with their dealer(s) through a structure that is not the most suitable option to meet their career ambitions.

This begs the question, why are dealers silent on the matter? It could be proposed that the dealers consciously withhold communications to allow them to lead on the matter or to dominate the artists; therefore using knowledge to allow them greater power over the artists and the situation

(reflecting Bourdieu's theorisations of power – see 'Networks', section 4.2.2), but this doesn't seem to be the case. I propose that within the artist-dealer relationship, the situation appears to be one that does not ever reach the surface as a topic for discussion and instead it remains as an unconscious aspect of the relationship. The dealer automatically subsumes the artist into their typical or preferred structure without imparting knowledge of the available options to the artist.

Even with this lack of knowledge of the various options of operating structures, reactions and adjustments by artists to their operating structures were not totally absent from the interviews. Although the reactions and adjustments are not sparked by knowledge of the various options of operating structures, the interviews have shown that other impetuses have sparked artists to react and adjust. Adjustments by artists to their operating structures can be sparked by a reaction to matters external to the operating structures, or even sparked by knowledge gained from other sources. David Nash made adjustments to his operating structure due to his knowledge of typical business practices (external to the art world and art market); and David Mach, Karla Black, Susan Derges and Kevin Francis Gray all made alterations to their operating structures as a direct result of a reaction to day-to-day matters.

#### 8.1.1 – Adjustments Sparked by Knowledge

David Nash worked with his direct dealer via Structure Two, but Nash wanted to have a closer connection to the indirect dealers so he adjusted the relationship. He now works with the direct and indirect dealers via Structure Three. How did Nash know that this was possible?

...I come from a business family and so I know how to do it [operate and run a business].  
(Interview – David Nash, p. 346)

These dispositions meant that he acted, from a position of knowledge, to adjust the structure to fit with his expectations. What is also clear from this case is that all his dealers (both direct and indirect) willingly adapted the situation to ensure the artist's expectations and wishes were enacted. This however was not Nash's only adjustment to his operating structures.

Nash also changed his operating structure whereby a hybrid structure was created which combined Structures Three and Four – he had two direct dealers (i.e., Structure Four) but his existing direct dealer distributed his art to other dealers (i.e., Structure Three). The new direct dealer was courting Nash for representation and Nash had works that were not consigned to his other existing dealers. The combination of these opportunities resulted in Nash reacting and then adjusting the situation. I would propose that again it was Nash's business knowledge that led him to respond to this new offer of representation.

What is clear from these cases is that Nash's knowledge of 'business' gave him the ability to make adjustments and what is also clear is that the dealer(s) respected these adjustments.

### 8.1.2 – Adjustments Sparked by to Day-to-Day Matters

Two artists made direct adjustments to their operating structures due to a reaction to a lack of payment by a dealer from sales of their art objects. Karla Black and Susan Derges, who both operate with their multiple dealers via Structure Four, detailed such cases.

I started to work with them in 2006 and left in 2011 after a few years of having to wait a long time to get paid my half of the sale.  
(Interview – Karla Black, p. 72)

...with one gallery it was simply non payment or very late payment of sales, a kind of on going financial difficulty in getting paid and I seemed to spend so much time trying to unpick complexities and payments and money owed and where work was and it became so



exasperating and irritating that I think the relationship kind of suffered from that and in the end there was a general falling out...  
(Interview – Susan Derges, p. 193)

The result of the dealers not sending monies owed sparked a reaction by the artists, as stated by Black – “I got sick of not getting paid” (Interview – Karla Black, p. 72). These reactions then led each of them to make a direct and existential adjustment to their structure of operation. The adjustment was to break ties completely with their respective dealers.

Lack of clarification of the terms of the day-to-day matters (i.e. payment terms) could be proposed to be the impetus that resulted in the lack of understanding of how payments to artists were to be administrated. However, I do not think that in these circumstances, clarification of payment terms (such as within a contract) would have altered the situation. There appeared to be other reasons why the dealers were holding back from making payments to the artists, perhaps financial difficulties within the galleries – however this is speculation. What is clear is that these financial day-to-day matters sparked the artists to have a reaction strong enough to adjust their structure of operation.

Two other artists who reacted to day-to-day administrative matters that sparked them to make adjustments to their structure of operation are Kevin Francis Gray and David Mach.

In the case of Gray the adjustment was linked to the matter of stipends. When Gray was seeking representation (due to the closure of his previous gallery – Haunch of Venison), he was specifically seeking representation from a dealer who was prepared to pay all production costs, as these costs were unmanageable by Gray himself – his art objects are high cost sculptural works, either bronzes or hand-carved marbles. Therefore, Gray brought stipends as a topic into conversation so that the matter could be agreed to at the outset of the artist-dealer relationship.

There were a number of galleries, American galleries that were

interested and I felt with the type of work that I make...I needed to work with a gallery that has the financial weight that can come behind this type of work and help produce it...Pace Gallery was one of them...

(Interview – Kevin Francis Gray, pp. 240-241)

The gallery pays for all the production of the works from start to finish, so it is a very good situation...some of those marbles are quite expensive a lot of them take up to a year to make.

(Interview – Kevin Francis Gray, p. 241)

The matter of stipends in this relationship dictated the structure of operation – it appears that his new dealer reacted to Gray's request by seeking solo representation of Gray's work (i.e. Structure One). The conversation pertaining to stipends at the outset of the relationship resulted in the structure of operations becoming a spoken topic. This was the only case where the selection of the structure of operations was spoken about. It shows that the dealer is open to discuss operating structures at the start of a relationship.

In the case of David Mach, he has rejected the traditional notion of 'representation'. The reaction that led to this was his perception that dealers were trying to input their commercially led ideas into his activities as a result of these dealers having their own agendas.

...I remember talking to a gallery who said...if you keep making these works you will never show in New York and I always use to think...I can't deal with that, I don't like being guided, I don't like being told, I don't like being ordered about, I don't like being distracted, I don't like being given advice...

(Interview – David Mach, p. 332)

This rejection of representation resulted in Mach making an adjustment to his operating structure. He operates with his multiple dealers via Structure Four, where all dealers have independent relationships with the artist. As earlier detailed (see section 7.2.4), in all other examples of Structure Four that this research has uncovered, one agent takes a lead role to cooperatively chair the relationship to ensure all dealers work in harmony. Mach's reaction to his perception that dealers wanted artistic input has manifested itself whereby

there is no agent who takes a lead role or a chairing position within the relationships between the artist and all dealers. Although his dealers have wanted to take a lead position, Mach has put a stop to it to ensure that he is not 'represented' and that the relationship between himself and his dealers is one that more closely resembles the traditional producer and distributor business model where both are agents within a supply chain but where the supply chain is unmanaged from start to finish (Mentzer et al., 2001). Due to this, the relationship between his dealers has developed a competitive edge and an atypical dynamic has come into play. This has given Mach the ability to have full control over his own career direction and outputs produced, placing the dealers in a lesser position where they do not represent him and do not develop his career but instead only distribute his products.

### 8.1.3 – Conclusion

Artists appear not to have full knowledge of the various operating structures, the options available and their ability to adapt them. Therefore artists have not had the ability to have input at the start of the relationship to select the most suited structure or had the ability to make alterations throughout the relationship. Although other matters have led some artists to adapt their structures, I feel that this lack of knowledge is creating the situation whereby artists' full ambitions for their art world and art market profile may not be achieved.

What is clear from the above cases is that when artists do make adjustments, the dealers react compliantly to allow the artist to lead in defining how the artist-dealer structure should operate (even in the Black and Derges case, it appears the dealer did not fight the break of the relationship). Furthermore, what the above cases have shown is the far-reaching impact the artist's adjustments to their structure of operation can have on their existence. These adjustments also reveal motivations. In the cases of Mach and Gray their motivations were clearly linked to the art (symbolic). I would also suggest that Nash's motivations in both cases were symbolic – in the

first case although he stated he wanted a closer connection to his income, I think that the closer connection was not to ensure greater economic value but to control how his income was created (i.e., how the art was being shown and who the art was being sold to), and in the second case I perceive the adjustment was to allow exposure of un-shown art and to allow the art to move out of the studio. Even in the Black and Derges case I do not think the motivation was economic, the reaction was to a breakdown of trust relating to an economic matter but their reaction was not to ensure they would gain more economic profit, rather it appeared to be to allow them less economic engagement in chasing income.

Artists are engaging with the administration of their existence but the motivations for this are usually symbolic (or at least not solely economic). I therefore feel that adjustments to their operating structure, if they are done for the right reasons, can be beneficial. However not possessing sufficient knowledge may be limiting artists' ability to adjust their operating structure to fully reflect their ambitions.

## 8.2 – Day-to-Day Administrative Matters

The previous chapter outlined that the artist and dealer(s) mutually understand expectations in regard to spoken matters, meaning expectations are met and adjustments are not usually required. Unspoken matters, by definition, are a source of potential confusion due to possible misalignment of expectations between the artist and dealer. When artists become aware that their expectations are not being met, reactions and subsequent adjustments can arise. However, unspoken matters are not the whole extent of where adjustments are made – adjustments also take place in relation to the artist's management of the administration of day-to-day matters. In addition to detailing the reactions and adjustments, I will consider the motivations that have led the artists to make such adjustments (symbolic or economic) and will also examine what gives artists the ability to react and to turn this reaction into an adjustment.



### 8.2.1 – Reactions and Adjustments to the Unspoken

Reactions and adjustments to unspoken matters pertain mainly to sales, particularly due to these specific activities of the dealer becoming noticeable and drawn to the attention of the artist. Even though matters such as 'commission fees', 'studio sales' and 'collectors' are topics not explicitly spoken about, these are often topics that the artist will become aware of. This awareness or knowledge of the situation can cause artists to react to unfulfilled expectations and in turn make adjustments.

In relation to commission fees, there is usually no artist reaction to the situation, with the situation remaining unspoken and accepted as an unwritten rule. Only in two interviews with artists did a reaction occur - one artist's reaction was that the commission fee is excessively large but this reaction did not spark an adjustment and the commission rate remained at the dealer's standard level (50% to the artist and 50% to the dealer). The other artist's reaction (David Nash), did lead to an adjustment.

...what they wanted to do was actually 60% to the artist and 40% for them for home sales...through other galleries it was the other way around 60% for the galleries so it would be 40% or 50% for the selling gallery, 10% or 20% for the home gallery and the remainder to the artist...I did wear them down to 50/50 on everything...  
(Interview – David Nash, p. 346)

As many of the sales were taking place within the indirect galleries, Nash was receiving less income overall than if the split was 50/50 across the board, meaning Nash was having to make and sell more art in order to receive the same level of income than if the commission rate was 50/50 for all sales. This, and the knowledge of 'business practices' as previously detailed, sparked Nash to not only react but to adjust this situation, aligning it to a state which he felt was fairer, less complex and more equitable.

In relation to studio sales, two artists (David Mach and Gavin Turk) have been found to sell their art directly from the studio. For David Mach, selling

from the studio is another adjustment to the aforementioned reaction that he doesn't want 'representation'. His adjustment, whereby representation has been rejected, means that he doesn't feel bound to any dealer where he would be obliged to have all sales administrated by a dealer. Therefore, studio sales are available to him as another distribution channel, in the same way he perceives dealers solely as a distribution method. It could be construed that he is being economically motivated as he would be taking 100% of the sale proceeds – however as he employs studio staff to manage his administrative matters and does not actively seek collectors and instead only responds to collectors approaching him and the studio directly, I do not think this is the case. It is purely another manifestation of his reaction to his perception that dealers want to control artists through offering representation. Similarly, I don't think that the reaction and adjustment by Gavin Turk shows economic motivations.

We have the capability of selling stuff from the website...it is able to generate a small amount of revenue...I mean it is only in small little bits for small graphic works...generally they tend to be things that on the whole galleries don't really want to deal with...  
(Interview – Gavin Turk, p. 476)

The direct sales of these low value works appear to be an adjustment to his existence to align it with his ambitions. His dealers are not interested in distributing this body of work, therefore he must have been left with outputs with no distribution channel – studio sales appear to be an adjustment to this situation. It could be proposed that this is economically motivated, whereby he has created another distribution method but as this only creates a "...small amount of revenue..." and as it wouldn't be Turk directly administrating this distribution method (instead one of his studio staff), I do not think this is the case. I rather perceive it to be a method to distribute all art produced – showing to me an artist fully directed by artistic motivations (or symbolic). If dealers were not interested in this body of work, some artists might stop creating such outputs. As Turk has continued to produce these works and has found another distribution method, I would propose this shows an artist whose activities are fully directed by symbolic motivations.

He creates the art he wants to create and then distributes it by the most fitting method (to fund his practice) – dealers for his main products and the studio for the low value works.

Reactions and adjustments to commission fees and studio sales seem a rare occurrence (with only the above cases being documented) – artist's reactions and adjustments to the collectors of their art seem more widespread. As stated within the previous chapter, artists have expectations, that the dealer will be selling their art to 'good', 'moral' or 'ethical' collectors (see section 7.2.1.2.3). Even though dealers also perceive this, there appears disparity between the artist and the dealer regarding who is a 'good', 'moral' or 'ethical' collector. These expectations are never communicated. When artists are unaware of who their art has been sold to, they have no reaction to the situation as they assume that their expectations are being met. When the artists do find out to whom their art has sold, they often become aware that their expectations are in fact not being met. It is this that creates a reaction and can lead to an adjustment. In the case of private collectors, the reaction rarely sparks an adjustment but for institutional collections, adjustments are much more commonplace. An example of a statement from artists regarding the knowledge of private collectors who have purchased their art can be seen within the following quote from David Batchelor –

I have never been in a position where my work is only being bought by diamond mining, apartheid loving, anti-Semitic, homophobic Nazis'... I mean everyone says this, sometimes your work is bought by a collector and you think yeah good...and you go and see their collection and you think what, how can they possibly put my work in with this shit...you have to accept it...  
(Interview – David Batchelor, p. 6)

These types of reactions, illustrate that artists feel connected to their art postproduction, whereby they feel the need for their art to be symbolically appreciated and housed with art of equal symbolic standing. They do not see their art solely as a product for sale that once sold is detached from them. This is however the extent of a reaction in relation to private collectors; no



adjustment is undertaken, not even to vocalise these reactions to their dealers. Adjustments in relation to sales to institutional collections are however a more common occurrence – there are two forms of adjustment – some artists request that certain works should be sold to institutional collections and other artists directly get involved with administering the sales.

...if there is a certain key work, I would say to my dealer it should go to a museum but whether they can get it in or not I don't know...  
(Interview – Tony Bevan, p. 43)

Yes, I do say that particular works should go to a museum, yeah I think that there are a few pieces which now that my medium has changed... are kind of set aside for something other than you know just any sale...  
(Interview – Susan Derges, p. 204)

I mean I had this once with someone from *one of my galleries* [the name has been redacted as they have not been interviewed within this research] not selling something to the Museum of Modern Art and I had to go and sort it out myself, I happened to be in New York and I went to see the person and said what happened and they said “oh, its because they asked for a ridiculous amount of money” and I said “well it's obvious you want the work to be in the Museum of Modern Art, so you can have it at the price with the museum discount”... so that was sorted.  
(Interview – Simon Patterson, p. 378)

This direct adjustment by Patterson is a hands-on act showing a greater level of involvement than most artists have taken in relation to sales. This case shows a misalignment of expectations between the artist and the dealer regarding Patterson's view of the importance of museum collections and his willingness to take a cut in prices to secure symbolic value. The artist presumed that this went without saying, but when he found out how the situation had manifested, he directly engaged to ensure his ambition to be represented in major international museum collections was being met. This adjustment again, although it is engaging with the business of his practice, is an act directed by symbolic motivation – the increased symbolic value of being collected by The Museum of Modern Art is worth the reduced economic value to ensure such a situation occurs.

A more common adjustment would be for artists to specifically request up front that their dealer ensures that certain works are aimed for sale to museums and institutions. The artists appear not to be forceful in this request – if the dealer has an eager and suitable private collector, the artist might be happy to forgo their desire for the work to be sold to a museum. Dealers reiterated that artists at times request works to be sold to museums and stated that when possible they try to facilitate these desires. They also stated that selling to museums is a nightmare – the dealer often has to make large discounts, has to find funding and that it has a much longer time span than a private sale, at times stretching over many years.

There appear to be two other layers to the artist's ability to make adjustment to sales – firstly, the artist's perceived influence and secondly their economic security.

### 8.2.2 – The Perceived Ability to Make Adjustments

Approximately half of the artists interviewed had awareness that their economic security (or lack of it) and/or their influence (that is directly linked to the value (symbolic or economic) that they create for a dealer); allowed or hindered their ability to make adjustments, particularly in relation to sales.

...do I have any say... probably not if I am honest you know because I am not really an artist that carries that weight yet, you know if you're a very big hard hitting artist within the gallery framework then of course you will be in a position to negotiate...but where I am at the minute I don't see I am in a position to really negotiate...  
(Interview – Kevin Francis Gray, p. 239)

From discussions with Gray, it was clear that he perceived his standing within the gallery hierarchy (created by his levels of economic and symbolic value in comparison to other artists) impacted his ability to make adjustments. He was having reactions, but was unable to convert them to adjustments as he felt his limited hierarchical position hindered this. There

was not however disappointment toward this, rather happy acceptance – he is represented by a world leading gallery (Pace Gallery) who pay all production costs. These opinions, alongside the expectation (although not communicated) that his dealer had his best interests at heart and that they would only be making ‘good’ sales, made his perceived lack of influence to make adjustments negligible and unimportant to him.

As well as an artist’s perceived level of value within the gallery, their personal levels of value (specifically economic) can also impact their perceived levels of ability to make adjustments. Both David Nash and Tony Bevan felt that personal debt or lack of debt is a hugely important factor in relation to influence. If debt is high or the need for income from sales is high, then influence to adjust one’s situation becomes low. Conversely, if you have no debt, or have wealth, your ability to make adjustments can be significant. If artists have a cushion of finance, they have the choice to only sell works they are happy to sell. If they don’t have this cushion and have debt, they can perceive themselves as having less ability in dictating to their dealers, as they feel they have a weaker position and thus have less control.

Pavel Büchler reiterated a similar perspective. His salaried role of Research Professor at Manchester Metropolitan University allowed influence with his multiple dealers – not the role itself but because of the salary and the financial security that it brought. If sales were not regular or there were periods of low sales, which Büchler stated there had been, he perceived that he still held high levels of influence, he could dictate prices, whether sales should go ahead or not and whether to be part of certain shows, as he wasn’t bound to the gallery for his sole income. Therefore he had the ability to make decisions that only satisfied him artistically or intellectually – he could make the optimum decisions without jeopardising his income.

Before I move to consider other day-to-day matters where artists have made adjustments it is worth questioning why only half of the artists interviewed felt that their value had impact over their influence and ability to make adjustments. From my interpretation of the artist’s responses to the topic of

influence, I propose there are a number of possible reasons. Firstly, artists who had a close friend-like relationship with their dealer, gave them the ability to enter into discussions with their dealer in relation to any topic about adjustments regardless of perceived influences. Secondly, an artist with high levels of value who would have the ability to make such adjustments might not recognise what it is that has created this ability to freely make adjustments. Thirdly, some artists feel that due to the dealer seeking to represent them, this grants the artist the ability to make adjustments, irrelevant of their value or standing within the gallery.

What also emerges in relation to this point of the influence of the artist is the dealer's perspective. Dealers express that they don't have different levels of accommodation of adjustment dependent upon the artist's value (symbolic or economic). They try, to the best of their ability to accommodate the adjustments of any artist when these adjustments are conveyed to them. Even though I think that for some dealers value is not a factor, I do question whether this is the case for all dealers as some artists had definite perceptions of their lack of influence, which perhaps has been built from experience. However, if the dealer's stance is taken at face value, it seems that the artist themselves are the agent, in relation to influence, who are limiting themselves the ability to make adjustments, i.e., if the artist perceives a lack of influence, this can be a self-fulfilling prophecy.

### 8.2.3 – Reactions and Adjustments to the Administration

The services of a dealer often relieve the artists from the burden of every day bookkeeping: accounting, shipping, insurance, archiving. (Jones & Coppet, 1984, p. 18)

This is not what I have found to be the case - from speaking to artists, many conveyed that a result to being represented is that there is a huge amount of day-to-day administration that needs to take place, much of which is not an activity for the dealers as it is administration that is created by having a relationship with a dealer(s). For example, administration is created in regard

to spoken matters (pricing and consignment); it is created regarding the production of new works (i.e., cataloging them); it is created via enquires from the public, museums, auctions; it can relate to shipping works; and it is even created via the artist monitoring of the dealer's activities to consider whether the artist needs to make any adjustment to their relationship.

Following a reaction to acknowledge that there is a large quantity of administration there were two common adjustments – to self-manage the administration or to employ administrative assistants (however not assistants to assist with production). For the artists who manage the administrative elements themselves, this appeared to be due to one of two factors. Firstly, the artist's inability to financially sustain administrative assistants (hence making employing them unachievable), or secondly, out of a perception from the artist that the administration of employing an assistant would create more administration for them than actually doing the administration themselves. Other artists have however made a direct adjustment to this situation through the employment of administrative staff.

It takes the commercial pressure off, I am very very very clear about that, which is that it allows me to make more work...I mean I'm not stupid I have to make sure enough is coming in to pay six people's salaries...but I am totally convinced that it stacks up that way...  
(Interview – Edmund de Waal, p. 499)

Even though the artists who employed administrative assistants were confident that this activity created a buffer between them and the administrative matters, what they were clear about is that the artist-dealer relationship is still close. The staff do not act as the artist's representative in conversations with the dealers, they rather assist the artist with these conversations and matters – therefore taking the strain of the mundane tasks and once the artist and dealer have made a decision (e.g., to have an exhibition in the gallery) help to facilitate this. The artists were also clear that assistance didn't give them full detachment from the administrative matters, the artist still needed to be aware of activities and monitor the undertakings of the staff.

...you have to be on top of it you do, I can't just sit in my library and let them take care of the nasty world, it doesn't work like that.  
(Interview – Joseph Kosuth, p. 311)

#### 8.2.4 – Conclusion

What is clear from the above cases is that when artists do make adjustments, the dealers react compliantly to allow the artist to lead in defining how the artist-dealer relationship should operate. This being said, many adjustments are avoidable. If up-front and continuous communications between the artist and dealer were more common, many adjustments would not be required. Adjustments from artists to their prices and consignment do not take place, this is because these matters are communicated and expectations are relayed to one another. With expectations of the unspoken matters not being communicated, the expectations are often not met which is what can spark the reaction and adjustment process – often leading to anxiety and dissatisfaction within the relationship. Although the dealer may not be able to meet all of the expectations, both parties would be aware of the other's expectations – roles and responsibilities would be agreed and an agreeable compromise would be reached in advance of any issues arising. Improved communications would not mean artists would be devoid of any need to undertake adjustments or engage with the administration of their existence, but what it would result in is less adjustments being required, as dealers would more commonly meet artist's expectations from the outset.

#### 8.3 – The External (third party) Relationships

##### 8.3.1 – Art Fairs

It has been previously mentioned that artists can have a 'schizophrenic' reaction to art fairs. They have a desire to be regularly represented at these events (due to the increased attention they bring), but there is also a

reluctance to be represented due to the adverse impact created by dealers requesting a regular supply of the 'best' art for the events. This isn't to say dealers are unaware, dealers have vocalised their awareness of the pressure of fairs on artists and that they also have a similar dual reaction to fairs.

It's a bit of a Catch 22, you don't like it but you have to be there...  
(Interview – Karsten Schubert, p. 426)

I think it is disruptive [to artists] and I think it puts a huge pressure on them...I think that's really tough...  
(Interview – Nicola Shane, p. 405)

These events can have a direct impact onto the art itself. This impact is noticeable to the artists themselves and it has sparked reactions and at times adjustments from many artists.

...the impact that has on my work is often very disruptive because if I am working on a body of work it might have a three year lead in time...and if every four months or five months you have people asking you whether you have got something new for an art fair it is really not helpful that you are pulling out a number of works from a series of work...  
(Interview – Susan Derges, pp. 205-206)

In relation to these types of reactions, some artists make no adjustments. They are unsure of how to react to the situation, they feel they need to exhibit but notice the impact it can have on the art. They therefore question how can this situation be resolved – in certain interviews these questions were also conveyed to me in questions such as 'what have you found other artists to do'. This shows two things, the artists are looking to make an adjustment but don't know what adjustment would resolve the situation and also that they do not communicate these reactions to other artists to understand how they may make adjustment. This isn't to say that all artists make no adjustment – some do. They can make adjustments within the creation of the art.

...I have noticed with some artists when I have seen their pictures at art fairs they are not great and it is because they have been hurried for it...

(Interview – Nicola Shane, p. 405)

Although to hurry production or 'grind out' new works is an adjustment that both artists and dealers have vocalised that they have seen within art fairs, and it is an adjustment which shows a practice controlled and led by the art market (economic), it is not an alteration that I have observed to take place with any of the artists I have interviewed. The adjustments I have observed, although they are adjustments to the practice rather than to the administration of their existence, are not adjustments whereby the practice is led by the market. Rather the artists make the art they want to make but become more prepared for the request of art for fairs.

Actually I am more proactive...when I am making things, if there is something that I know I don't want to exhibit as part of a big exhibition then I might put it aside...which can be consigned next year.  
(Interview – Edmund de Waal, p. 506)

...he [one of Nash's dealers] wanted something of a certain size and I said well I don't have any, you have sold it all, and I wasn't going to come here and grind out another piece for an art fair, the thing is being ahead of the game enough...  
(Interview – David Nash, p. 358)

Being 'ahead of the game' by putting art to one side for fairs ready for the dealer requests allows these artists the freedom from the artistic pressures of taking art out of bodies of work aimed for other activities (gallery or museums shows). This also means that 'grinding out' a work for the demands of the fairs (hence having a practice driven by the market) isn't needed. This activity means that the practice is not being market directed or focused. They are not making art for a demand; they are making the art they want to make and then deciding on the most suitable distribution method post-production. This however is not the only adjustment – some artists say 'no' to dealer requests -

...certain works I won't let go to an art fair, like there is one of the 'One and Three Chairs' that I own, I just think it is demeaning you know...  
(Interview – Joseph Kosuth, p. 315)



...you don't have to give any work for it, you know the galleries of course will ask because they want to show your work...but you can, and I have said, "I just can't do this just now".  
(Interview – Martin Boyce, p. 86)

Opposed to this, the adjustment by some artists is to understand the nature of fairs and then use this to their advantage – play them at their own game. Emerging artists when questioned stated that they use art fairs as a valuable tool to boost their exposure and as collectors, critics, curators and the public attend, the exposure is not solely market focused. Other artists turn the attention back to the fairs themselves through their art.

...sometimes you can do work in an art fair that is about the fair itself...the idea of the fair or playing with it a little bit...  
(Interview – Jeremy Deller, p. 178)

Although in some cases the art is made specifically for fairs, the fact that it is inspired by and not created for the art fairs, shows that the motivations of the artists are not economic but instead symbolic – it is done out of artistic motivations. Hence the impact of fairs is not all negative, they can be managed in a mode whereby they do not pressure artists, they can be managed so that they are a productive tool and whereby the event has no negative effect on the art or the artistic reasons for creating.

What is different with the reactions and adjustments that artists have and make in relation to fairs, compared to those relating to other matters, is that they are sparked by the impact on their art and it is within the art or practice where the alterations often take place (rather than within the administration of their existence). This shows that the demands of the market can drive the practice of artists, rather than the practice being detached from the market (and then only when it has been created does the market enter discussions). This shows that artists can be economically driven not symbolically driven – in my opinion this is a negative adjustment to the situation of fairs. The interviews have illustrated how artists are combating these demands to ensure they keep their motivations detached from the market. Yet, it is again lack of knowledge that is hindering some artists the ability to do this. Lack of

knowledge of what adjustments are possible is stopping some artists making an adjustment even when they desire one – communication could again be a solution. It is not communications with the dealer, but communications with fellow artists that would allow the spread of knowledge. Artists stated they do not talk to other artists regarding business matters, this appears to be due to a reluctance as they feel that this would show other artists that they have administrative engagement (which they feel could be viewed negatively), but as all artists engage with the administration and face similar problems, I do not feel artists would judge one another but instead would welcome a discussion.

### 8.3.2 – Auctions

There is no communication between interviewed artists and other artists regarding auctions (or other administrative matters) and there are very limited (in most cases none at all) communications of expectations from artists to dealers on the matter but this doesn't mean that there are no reactions –

An auction is always a bad thing if you are not a trophy maker for billionaires...so it is awful.

(Interview – Joseph Kosuth, p. 317)

Even with highly emotive reactions such as this, they very rarely spark an adjustment. Two artists (Simon Patterson and David Nash) stated that they made an adjustment in response to specific cases and one artist (Gavin Turk) stated that he makes ongoing adjustments in relation to auctions – but these are the only reactions that emerged.

...it wasn't an artwork or any artwork he was claiming it was...so I had to go to the auction house, remonstrate and write a letter to say "this is not a work by me" it was actually a photograph of 'The Great Bear'...they had put it right at the front of their catalogue, saying it was the original work. There is no original, it is a print edition for fuck's sake...

(Interview – Simon Patterson, p. 388)

I bought a fabulous piece...it was a big redwood piece, and it was in an atrium and somehow it ended up in an auction in Dallas, this thing which I probably sold in 1990 for \$20,000 which would be a snip now and I got it for \$7,000, I couldn't buy the wood for that...  
(Interview – David Nash, p. 359)

It's not that organised...sometimes something comes up for auction and you have already spoken to someone who you know that they want this thing, so you literally would connect them up with the auction and kind of encourage them to buy it.  
(Interview – Gavin Turk, p. 478)

The motivation in the Patterson case was to ensure only authentic works were being sold and that the description was aligned to the particular art object being sold. This adjustment was a symbolic act to protect his art. I would propose that Turk was directed by the same motivations – protection. What Turk is protecting is more questionable – are his adjustments made to protect his economic value (to ensure high auction prices are reached) or are they made to protect his product (to ensure it is being bought by a collector who has a desire to collect his art and not a dealer or flipper meaning the work would come back onto the market at a potentially higher price)? I propose that his adjustments were out of a motivation to bring together his art with a collector who valued the symbolic qualities of the art – hence a symbolic motivation by Turk. Similar questions can be asked with the Nash case – did he buy the work back so that he could sell it for a higher price (hence creating economic value for himself) or did he buy the work back so that it could be shown, appreciated and be sold to a collector who would value the symbolic qualities of the art? I think it was mainly to ensure that his work was to be valued symbolically but what this does show is that he is monitoring the auction market and prepared to make direct adjustments to engage with it. Even with this direct engagement by all three artists into the overtly economic aspect of the art market, I do not think this is out of economic motivations, but motivations to ensure the best for the work itself and also to ensure that the existing symbolic value is not undermined. It is however, important to understand these specific alterations in context, the auction market for these artists is quite small in comparison to many artists (a point acknowledged by Turk himself) therefore these adjustments would

be very rare occurrences. They are not regularly and actively managing this aspect of their market, rather making specific and sporadic adjustments.

### 8.3.3 – Museums

Certain reactions and adjustments in relation to museums and institutions have already been detailed within this chapter where artists make adjustments to ensure sales to museums take place. Museum and institutional shows or exhibitions do however require reconsideration. As expectations regarding these third parties are not communicated between the artist, dealer and the third party, artist's expectations are often not met. When artists become aware that their expectations are not being met a reaction by artists takes place. These reactions are however the extent, - adjustments do not occur. Artists do not act on these reactions to adjust the situation. They do not seek shows via directly communicating with curators or museums and they do not adjust the situation by asking their dealer to undertake more of this activity. The artist is not proactive, meaning their expectations and ambitions often remain unfulfilled. As previously recommended in relation to other matters within this chapter, a solution to this situation might be communication – through communication between the artist and the dealer on this matter and the conveying of expectations, the artist and dealer could jointly create a strategy to ensure the artist's ambitions and expectations were achieved.

### 8.4 – Conclusion

This chapter has presented the findings from the interviews (and my interpretation of these) on the reactions from artists and how these reactions can lead to adjustments to their art world and art market existence. This shows that:

- Reactions and adjustments to structural and organisational matters are exceedingly limited due to a lack of knowledge by artists of the

options available to them and the impact that the various operating structures might have. This means artists may not be operating by the optimum structure to meet their ambitions. Yet the adjustments that artists have been observed to make (sparked by an external impetus) illustrate change is possible and that dealers will facilitate the artist's desire and requests for change. Increased knowledge on the part of the artist would enable them and their dealer to operate via the optimum structure for the artist to meet their ambitions.

- When expectations pertaining to day-to-day administrative matters are communicated between the artist and dealer these expectations are satisfied – resulting in adjustments not being necessary. Unspoken matters do result in reactions and adjustments by the artist to realign their existence to meet their ambitions – for certain matters this could be eradicated with better communications. Nevertheless certain matters (e.g., administration) even with improved communication would still exist. Lack of knowledge and perceptions of a lack of influence are factors limiting artist's ability to make adjustments.
- Lack of knowledge and perception of a lack of influence have also, within examination of third party relationships, emerged as factors affecting the artist's ability to have reactions and make adjustments. Artists rarely make adjustments to their relationships with museums or auctions. Art fairs on the other hand are an external matter that has sparked many adjustments and it is the only matter where these adjustments can be art-focused.

From this analysis, it has been found that dealers are facilitators within the artist-dealer relationship. In no cases of adjustments by artists have the dealers been observed to block or reject the adjustment or request for adjustment. The dealers try (to the best of their ability) to facilitate the artist's requests and when these requests are unachievable for the dealer, the dealer tries to reach a compromise with the artist. This illustrates that the artists who do not make adjustments due to their perceived lack of influence

are creating a self-imposed restraint whereby they are limiting themselves the ability to make adjustments and therefore to better achieve their ambitions. Greater levels of communication between the artist and dealer would allow expectations to be vocalised earlier within the relationship meaning expectations would more likely be met – or even better, a strategy for achieving the artist’s ambitions to be crafted and roles and responsibilities defined. Improved communications would allow the artist less engagement with the administration of their existence; would avoid wasted energy on reactions and adjustments; would enable greater focus on to their artistic practice; and would ensure an existence that is more closely aligned to their ambitions.

I propose that in no cases from the artists interviewed were motivations economically driven. The only cases of market driven motivations came out of discussions relating to art fairs, where artists and dealers observed other artists being economically motivated. Even with questions of whether there was full disclosure within the interviews, I still do not perceive that any of the artists questioned have made adjustments for purely economic reasons.

Having detailed the reactions and adjustments, my attention will now move to synthesise the findings of the empirical research together with ‘The Framework’, enabling the reexamination of the theories in light of what has been discovered.

## **Chapter Nine – Conclusion**

A qualitative research interview is often described as ‘a conversation with a purpose’. The purpose is informed, implicitly at least, by the research question...the aim of the interview is to largely facilitate an interaction which permits participants to tell their own stories, in their own words. Thus, for the most part, the participant talks, and the interviewer listens.

(Smith, Flowers and Larkin, 2009, p. 57)

I have sat in the garden of Simon Patterson’s London home talking about the art world whilst eating madeleines, baked that morning by his wife Patricia Bickers (the editor of Art Monthly). I have been welcomed into the home of Gavin Turk and sat in his dining room with him, his wife and his mother-in-law chatting about art. I have stood chatting to Kevin Francis Gray in his studio whilst he and his assistant unwrapped, for me to see, a life-size clay sculpture of the female form that Gray was in the midst of creating. I have sat in the lounge of Lady Bessborough’s stately home overlooking the rolling hills of Wiltshire whilst interviewing Stephen Feeke the director of The New Art Centre. I have sat in the studio of Edmund de Waal watching him on his potter’s wheel ‘throwing’ new artworks whilst we spoke. I have sat in Glenn Scott Wright’s office having a conversation with him about his experiences of the art market, whilst watching the gallery staff of the Victoria Miro Gallery, through his glass-fronted office, all busy at work; and I have sat in a café in rural Wales eating sausage and chips with David Nash after spending a morning with him talking about the art world and art market and being welcomed into his home and studio.

But the ultimate moment, for me, was when I was sat facing Joseph Kosuth, he was at his desk, I was two-feet away on the sofa. I was chatting to the father of conceptual art in the library of his London studio whilst drinking tea. He was casually telling me stories from his life in the art world – the occasion when he and John Baldessari were sat in the overtly commercial environment of an art fair feeling like ‘whores at a pimps convention’, and how the portrait of himself by Andy Warhol came about.

I was overjoyed, they were talking to me, I was being welcomed into their lives as if I was a friend and I was finding out more than I could have ever imagined! The conversations were giving me what I needed – their own stories in their own words. This was inconceivable, when two years before, when I was embarking on this study, I was so worried that no-one would even speak to me that I had devised a strategy of what I would do if I couldn't get any interviews.

Their openness has enabled me to see how the two spheres of the art world and art market operate and how the artist fits into the two spheres. But more than this, it has made me rethink my understanding of the art world and the art market – I am now questioning elements of the fundamental theories that have been, for over 30 years, the foundation to the theoretical understanding of the art world and art market – an outcome which far outreaches what I thought was ever possible.

Here, within the conclusion to this thesis, I will revisit the key findings of the empirical research considering how this has changed the understanding of the role of the artist but also changed the understanding of the detailed picture of the art world and art market. Furthermore, I will lay out my own ideas by revisiting 'The Framework' and synthesising it with what has been found from my interviews - I will detail my own perceptions of the 'big picture' and how the networks are organized, how value enters the two spheres and how power has influence.

### 9.1 – The Detailed Picture – My Findings

Key theory and current literature on the art world, the art market, value and networks (see The Framework) has not spotlighted the artist - this absence of consideration of the role of the artist other than as the creator of the artistic object has made the artist appear passive to an extreme within the art world and the art market. This, I perceive, has extended the popular idealised



image of the artist from the late eighteenth and early nineteenth century, whereby "...the artistic genius isolated himself or herself from the masses and from the market" (Bürger, 1984, x). I propose that this has been further reinforced by the general fondness of this image of the artist.

Indeed, the art world likes nothing better than to isolate a "genius".  
(Thornton, 2014, xv)

This research has placed the artist at its centre - it has not focused on the art world, the art market, other art world agents, the artist as a creator or even the art object itself. This has had a profound impact on how the artist is understood. We now know that the image of the artist as being isolated in a 'cold garret', devoid of any connection to the art world or art market is not a true representation of the artist in the current art world and art market. Artists are active in developing and administering their own art world and art market existence, beyond the production of the art object. But further than dismantling the romanticised image of the artist as detached from the art world and art market, it has illuminated the detail of how the art world operates, specifically the detail of the art-artist-dealer-market process of moving art from production to consumption and it has shown the motivations of artists in taking the position of administrator.

The following will reconsider the empirical findings to detail the key conclusions emphasising what has been uncovered –

There are four main operating structures in which the artist and their dealer (or multiple dealers) operate. These different structures can heavily impact the levels of administrative involvement the artist may have – for example within Structure Two (see section 6.1.2), the artist will have little administrative engagement as the direct dealer takes the lead role in distributing the art objects and managing the relationships between all dealers; whereas within Structure Four (see section 6.1.4), the artist may take the lead role (either out of choice or necessity) where they administrate the wider relationships between all dealers representing them, resulting in

high levels of administration. Equally, the various structures can impact on how the artist exists within the art world and art market – for example within Structure Two the artist will have little control over how their art is distributed, shown and sold around the globe; whereas in Structures One, Three and Four (see sections 6.1.1; 6.1.3; 6.1.4), the artist can take a position of greater involvement in these matters with the ability to control or steer distribution, sales and exhibitions.

Even so, there is a lack of communication between the artist and dealer(s) regarding these structures, meaning that the structure of operation is not consciously selected but instead the artist is often subsumed into the dealer's typical or preferred operating structure (see section 7.1). The implication of this is that artists may not be working by the optimum structure to meet their ambitions. Artists are limited in their ability to have a reaction and then adjust the situation regarding their operating structure. This limitation comes from a lack of knowledge by artists of the options available to them and the impact that the various operating structures might have (see section 8.1). Yet the adjustments artists have been observed to make (sparked by an external impetus) illustrates that change is possible and that dealers will facilitate the artist's desire and requests for change (see sections 8.1.1 & 8.1.2).

It is clear that the artist-dealer relationship has no formal basis (i.e., no formal contract or written agreement) and it is a relationship fundamentally dependent upon trust (see section 6.2.1). Certain day-to-day matters are spoken about between the artist and dealer(s) (e.g., pricing, stipends and consignment – see section 7.2.2 & 7.2.3), but fundamental aspects of these matters are left unspoken (for example do stipends change the ownership of the art objects being funded?). Many other critical day-to-day matters are also left un-spoken, un-addressed and un-clarified within the relationship (e.g., sales, collectors and commission fees – see section 7.2.1). What determines whether the matter is communicated or not is linked to the variability, or not, of the outcome of the matter – the variable matters are spoken about and the non-variable ones are not (see section 7.2.5).

The outcome of this duality (between spoken matters and unspoken) is that expectations of spoken day-to-day matters are generally met as the expectations are communicated and shared. But the expectations of the unspoken day-to-day matters can result (when they are not being met) in the artist having a reaction and subsequently making an adjustment by directly engaging with the administration of their art world and art market existence to realign it to meet their ambitions (see section 8.2). However, a lack of knowledge on the part of the artist (lack of knowledge of the misalignment of expectations to reality), as well as perceptions of a lack of influence on their part within the relationship, are factors that limit the artist's ability to have reactions and then make subsequent adjustments.

As with day-to-day matters within the artist-dealer relationship, the way in which external (third party) relationships are managed also has no formal basis (see section 6.3). These relationships can either be beneficial or detrimental to both the artist and dealer in building, developing or maintaining network positions and value (both symbolic and economic). However, the lack of a formal basis results in some integrated agents, such as collectors, being actively managed and many other third party agents not being actively managed by either the artist or the dealer (and only reactively managed), resulting in the benefits or detriment not been holistically controlled, managed or realised (see section 6.3). This lack of a strategy is manifested by a total lack of communication between dealers and artists on how these integrated agents should be managed and what each other's expectations are in relation to these integrated agents – specifically whose role it is to manage them (see section 7.3). Artists rarely make adjustments to the management of external (third party) relationships – art fairs are however the exception where many adjustments are made by artists (which can at times be art-focused) (see section 8.3). A lack of knowledge and a perception of a lack of influence on the part of the artist have again emerged as limiting factors affecting the artist's ability to have reactions and make adjustments to their art world and art market existence.

The findings have shown that the artist is actively and regularly involved in setting prices, administrating consignment and in instigating and administrating stipends (when they are utilised) (see sections 7.2.2 & 7.2.3). Furthermore, artists are also involved in adjusting their art world and art market existence to realign it to meet their ambitions, for example, in relation to payment from sales, commission fees and directing sales (see sections 8.1.2 & 8.2.1). They also have a continual flow of administrative matters to deal with (such as shipping works, communicating with dealers, third parties and the public, and cataloguing their art objects) (see section 8.2.3). Some artists manage these matters themselves taking full control, others employ studio assistants to manage this for them, but this doesn't fully detach the artist from administration – they have to manage the staff and undertake administrative roles that require their direct involvement. All of this clearly positions the artist directly within the art world and art market, they are not devoid of any attachment but take both an active and reactive position in administrating their own art world and art market existence. My interpretation of this engagement is that it is not negative; there is very rarely any impact onto the art object whereby it's production is being directed by the art market and made only for economic reasons. At times the motivation for the artist's involvement is to protect or build value (mostly symbolic), but on the most part the engagement is out of administrative necessity and to ensure that their existence within the art world and art market best meets their ambitions.

All of this is new knowledge – I have been able to draw back the veil that has been hiding the role of the artist to identify that they do have an art world and art market position and a role within developing and administrating their existence within the art world and art market beyond the production of the art object – therefore answering the aim of this research. However, the implications and the impact of this detailed insight is incomprehensible without understanding how it fits into the big picture to which it refers – How do the spheres of the art world and art market operate (i.e., the networks of the art world and art market) and by what means is the artist's position and their development within these spheres measured (i.e., how is the 'value' of that artist and the art object determined)? In this study it is 'The Framework'

that has provided this context – as recommended by IPA, as “...In IPA the relevant substantive literature is used to help orient the study and the findings...” (Smith, Flowers & Larkin, 2009, p. 181). ‘The Framework’ within this research has also been fundamental in allowing me the ability to formulate my own ideas in light of my empirical research.

## 9.2 – The Big Picture – My Ideas

Here I reflect on the ‘big picture’ that ‘The Framework’ provides, in light of the ‘detailed picture’ my research has created, to consider whether there is convergence or divergence between theory and my findings. Within this, I lay out my own ideas regarding value, networks and power. When beginning the interviews what I was hoping to achieve was a tantalising glimpse into the artist’s existence within the art world and art market, but the openness from the interviewees and the detail of the artist’s interpretations of their own experiences within the context of their environment provides substantially more than just a glimpse. The depths of what has been uncovered gives fine-grained insight into the detail of the art world and art market – it is this depth, together with my interpretations, that gives me the ability to rethink the ‘big picture’.

It is important to note that my ideas and theorisations are based on the context of what this research has considered – therefore they are created from the detailed picture with a focus on the artist, the dealer and the artist-dealer relationship – any propositions below that consider anything wider than the artist, dealer or the artist-dealer relationship would need further research to assess its validity.

### 9.2.1 – Value

The convergence between theory and my interpretations of the empirical findings leads me to agree to much of what has already been proposed in relation to value in the art world and art market, specifically Bourdieu's in-depth taxonomy of value (see 'Value' chapter three). In light of my research, I agree that value bestowal holds the networks together. I agree that value is comprised of two domains (whether called symbolic and economic or the other terms detailed in section 3.2). I agree, from my interpretations of the interviews, with the developments of this in-depth taxonomy of value made by Olav Velthuis (2005b), Marta Gnyp (2015) and Isabelle Graw (2009) (to name only a few), who instead of seeing the bohemian and bourgeois bestowing the two forms of value, consider bestowers in finer grain and classify them by their roles within the art world and art market (see section 3.4). However, what my research has done is to shed detail on to certain specifics of this process of value bestowal. Particularly how emerging artists interact with value and how the inverse and direct relationship of symbolic value and economic value manifest in the spheres of the art world and art market being considered within this research.

In developing Bourdieu's taxonomy of value, specifically the notion that the two main domains in the bestowal of value (symbolic and economic) exist in either an inverse or (eventually) a direct relationship (see section 3.3.2), I propose that artists (in the spheres being considered within this research), when starting out in their career aim for symbolic value and are recognised and bestowed with this value. This initial recognition often comes from participation in artist-run exhibitions, publically-funded opportunities and in lower-level activities (such as Degree Shows). At this time the symbolic and the economic for these artists exist in an inverse relationship. Bourdieu proposes that these artists once bestowed with symbolic value will not then be able to attract economic value until they have attained enough symbolic value to gain the interest of the bestowers of economic value. From my findings, I do not see this being the case. I propose that, irrespective of the

levels of symbolic value attained, they will not be able to attract both forms of value simultaneously until they are selected for candidature of inclusion (into the art world and art market being considered in this research) by integrated agents of this art world and art market. I have found that dealers are often the integrated agents who select the artist for inclusion into the network. Once accepted, this inclusion often changes the artist's relationship to value – it changes to a direct relationship where they simultaneously attract economic value and symbolic value and then this state of a direct relationship continues throughout their career within these two spheres. Therefore there could be artists, who have created vast levels of symbolic value but who have never been selected for candidature of inclusion into the networks by integrated agents (perhaps as they are unknown to them) and who never attract economic value, meaning their relationship to the two domains of value remains in an inverse relationship. This came out of conversations with the artists about how they reached their current art world and art market position and how their art world and art market 'career' began.

From these conversations, I propose that this transition from the artist having mainly one domain of value (symbolic) to then attracting both domains of value (economic and symbolic) creates confusion for the emerging artist in relation to the measure of economic value. As the measure of economic value is new to the emerging artist, when they enter these systems they seem to struggle to understand how they set their levels of this form of value (i.e., how prices are set). I see that emerging artists when entering the art world and art market from other spheres of the art world are external agents and are not yet integrated agents of the art world and art market that they are entering. Therefore, as with other external agents, they do not understand by what criteria economic value is measured, hence they struggle to set the prices for their art. This results in them using atypical tools to rank their own value (atypical for the art world and art market they now inhabit). For example, emerging artists set their prices based on tangible measures such as material costs as well as trying to inflate their prices to match artists who they see as their equals (see section 7.2.3.2). Dealers, in these cases seem

to impart knowledge to these emerging artists, guiding them in respect of how economic value works in this art world and art market – that their value isn't necessarily interlinked with material costs and has no relation to what other artists are achieving. Prices need to reflect each artist's own profile and be increased in parallel to their increasing profile and not artificially inflated/deflated beyond this. As this guidance has already been imparted to and is understood by established artists, the established artist knows how economic value is created and maintained (see section 7.2.3.2).

I have, however, found that there are problems that occur in relation to value, problems that due to Bourdieu looking at the 'big picture' of value were absent from his taxonomy – this is specifically how these two domains of value are developed. The lack of communication between artists and dealers regarding the development of both domains of value, and the artist's ambitions in regards to both domains, means that there is confusion regarding who is developing what form of value. This leads to certain forms of value (mostly symbolic value) not being actively or strategically developed and instead its development is being left to serendipity (this links to my theorisations of networks – see section 9.2.2). If there were stronger communication between the artist and dealer regarding the development of both domains of value and specific roles regarding who manages the development of each specific domain of value, strategies could be formulated to build both forms of value to meet ambitions.

On the whole I have not diverged from what has already been proposed in relation to 'value' in the art world and art market (as detailed within 'Value', chapter three), but I have synthesised these with empirical data, which has resulted in confirmation of these theories whilst also adding into the 'big picture' developments and detail, gained from my interpretation of the interviews.



### 9.2.2 – Networks

The comparison of theory and my interpretations of the empirical findings has led me to agree to the foundational aspects of networks as previously proposed (and detailed within 'Networks' – chapter four) – specifically the definitions of the 'art world' by Danto and Dickie (see section 4.2.1). To summarise:

To see something as art requires something the eye cannot decry – an atmosphere of artistic theory, a knowledge of the history of art: an artworld.

(Danto, 1964, p. 580)

...a loosely organized, but nevertheless related, set of persons including artists... producers, museum directors, museum-goers, theatre-goers, reporters for newspapers, critics for publications of all sorts, art historians, art theorists, philosophers of art, and others. These are the people who keep the machinery of the artworld working and thereby provide for its continuing existence.

(Dickie, 1975, pp. 35-36)

A work of art in the descriptive sense is (1) an artefact (2) upon which some society or some sub- group of a society has conferred the status of candidate for appreciation.

(Dickie, 1975, p. 34)

My findings support the theories of Danto and Dickie that the art world and art market is an environment where context is key; that the network only exists by the continued engagement of the agents who create this context and keep the art world and art market active by realising physical outputs (art works, exhibitions, publications – an environment that is self-perpetuated by the agents integral to it); and that it is the group of integrated agents who confer (or bestow or consecrate) all aspects of the art world and art market with appreciation (or value).

I recognise that trust is central to the art world and art market and that this is manifested by the social elements and the rejection of 'business' practices (see section 4.1) as this has been empirically shown by my interviews (see sections 6.2.1). I concur with the artist ranking indices (Kunstkompass and

the Artfacts – see section 4.1), that the networks have hierarchical positions (although I am sceptical of the validity of the quantifying of these hierarchical positions that these rankings undertake) and this has also been supported empirically – for example when ‘higher ranked’ galleries can over-rule ‘lesser-ranked’ galleries (see sections 7.1.2). The interviews have shown (what was previously proposed – see section 4.1) that these hierarchical positions provide or deny access to levels and agents of the art world and art market networks – for example in relation to art fairs, dealers attend the art fair that has the highest ranking that is possible for them to reach which is determined by their art world and art market position and is measured by the art fairs via their vetting of dealer applications (see section 7.3.2). I also agree that these hierarchical positions are evolving social dynamics (consideration of the changing careers and art world and art market positions of any dealer or artist interviewed illustrates this) and that levels of Bourdieu’s four capitals (social, cultural, symbolic, economic), if held and used, can provide greater levels of access. Artists attracting the attention of, and being courted by, supplementary dealers looking to represent them is one example that illustrates this – an increase in the levels of capital held can result in an increase in a hierarchical position which can result in more capital being attained, and the cycle repeats (see section 7.1.2).

Informed by my empirical research, I also concur with current knowledge that states that place is also key. From the dealers interviewed it is those who are based within London (the UK’s art world and art market hub) that have the most integrated art world positions. I propose that the location of Ingleby Gallery (Edinburgh) and the New Art Centre (Wiltshire) whilst potentially giving them a niche market, gives them a lower level of integration due to their distance from the UK centre of the art world and art market (but this isn’t to say their activities are lesser than those dealers/galleries based in London).

This has shown convergence between current understanding and my empirical evidence in relation to many of the foundational characteristics of networks that have been proposed to exist. Nevertheless, my interpretations

from the empirical evidence of the nature of the social dynamics of the networks diverges from what has been previously proposed by theory as detailed within 'Networks' (chapter four).

My perception of the nature of the networks is not as binary as that proposed by Becker or Bourdieu where one characteristic rules holistically the art world and art market. I agree that the art world and art market networks have elements of cooperation (as proposed by Becker – see section 4.2.1) and I also agree that they have elements of competition (as proposed by Bourdieu – see section 4.2.1). My perception, however is that the nature of the art world and art market networks is not solely a bifurcation, where the nature of the networks is ruled by both cooperation and competition (see section 4.2.3).

My analysis has enabled me to develop ideas and create theorisations in regards to the nature of the social dynamics of the art world and art market networks – I propose that the integrated agents of the art world and art market are far too casual to either consistently compete or consistently cooperate (with the exception being high-end auction houses who overtly compete for market share and are thus atypical to the rest of the art world and therefore an exception to my theorisations). I perceive that the network is an archipelago of agents operating relatively independently from each other and it is the collective group of these independent agents that comprises the network. To compete (in the sense proposed by Bourdieu) there must be intention to 'win' over another agent in relation to a specific measurable output; and to cooperate (in the sense proposed by Becker) there must be mutual understanding of the common goal to be achieved. An integrated agent (or organisation such as a museum) might have internal competition to push outputs forward but agents appear too inward-looking and focused on achieving their own ambitions to either compete or cooperate with other agents – I don't see them as being concerned with what the wider network of integrated agents are achieving in relation to themselves.

This begs the question, if all agents are undertaking activities with relative independence or in isolation to one another, how do things get achieved? The museums cannot host exhibitions without the art, the artists cannot sell at art fairs without the dealer and the art fairs cannot exist without the artists or dealers. This is where I align my thinking with the foundations of the theories of Niklas Luhmann (2000) - where the art world (or system as he terms it) is constructed of relations between 'utterances' and 'reactions' (see section 4.2.3) or in my terms 'actions' and 'reactions'.

One agent undertakes an action and another agent may react to this action. The action could be an exhibition and a reaction could be agents positively commending it (hence bestowing value). The action could be the art fairs calling for applications and the reaction could be dealers applying. The action could be dealers advertising to their collectors they have certain works of art for sale and the reaction could be a collector buying this work. The action could be a dealer wanting to host a show for one of their artists and the reaction could be the artist accepting and providing work. The action could be the creation of an art object and the reaction could be the dealer consigning the work for exhibition. The action could be a dealer courting an artist and the reaction could be the artist accepting this or not.

I see all integrated agents operating relatively independently from one another (i.e., each is an island which is an independent state in the archipelago) but by undertaking an action, the wider network or specific agents (or islands) can react. Therefore this system means agents can interact (often socially) and means that there are leaders and followers.

This isn't to say that within the archipelago, competition or cooperation (as proposed by Becker and Bourdieu) are absent. They can both make an appearance but only between agents when an action is made and a reaction is caused. I don't think all actions and reactions take on these characteristics but some can. For example, I would not propose that there is competition or cooperation when agents react to the action of an exhibition to convey their opinion of the exhibition, but I would propose that there can be competition or

cooperation when, for example, an artist works with multiple dealers via structure four (see section 7.2.4). An action could be the artist creating new works and these being available for consignment. The dealers could react to this by cooperating to share the works or decide to which dealer they should go, or they could compete to fight over who will consign the works – but even in these cases the cooperation or competition is not overt but exists casually (this can be seen in further detail when comparing the experiences of different artists working via structure four – see sections 8.1.2 & 7.2.4).

I propose that the network is therefore an archipelago of integrated agents, all of whom are inward-looking, focused on accomplishing their own outputs – the outputs are actions to which others react – and at times the relationship between the agents who undertake actions and those who react to them can take on a competitive or cooperative dynamic.

I argue that it is this social dynamic of the networks that is hindering the holistic development of an artist (i.e., hindering the purposeful and cogent development of both their symbolic and economic value). As there are no plans or strategies for developing an artist, their development is sporadically achieved via unconnected actions and reactions. Dealers have their own ambitions, artists have theirs and other integrated agents have their own. These are never shared or communicated. If they were, a strategy of planned actions and reactions could be created to ensure that all ambitions could be better met. However, as these ambitions are not communicated, the agents all work independently with the expectations that other agents should undertake certain activities (which in reality they are not).

If all agents were less inward-looking, less casual and communicated their ambitions, this would facilitate progression toward fulfilling all agents' aims (i.e., a network ruled by cooperation) but I don't think this would ever be possible, as it would need a fundamental shift in the nature of the art world. Trust would need to be exchanged for clarity and communication; and the archipelago would need to be exchanged for a consolidated network with shared outcomes at its core.

### 9.2.3 – Power

In relation to power, I propose (from my interpretation of the interviews) that one agent never exercises power over another within the artist-dealer relationship. Trust neutralises power within this relationship, it makes 'power' obsolete and redundant. The artist has chosen to work with that dealer and the dealer has chosen to work with that artist – the partnership is one of collaboration ruled by trust. Within the interviews, there have been no circumstances when an artist has been involved in making administrative decisions or when they have proposed an adjustment to their art world existence that either the dealer rejected or the artist has insisted upon – they might discuss other options or try to reach a middle ground if the ambitions were unachievable but this would be done in collaboration. One agent does not hold a debt or gift over the other and they do not dominate them (which is the proposition of Bourdieu – see section 4.2.2). If an artist requires something – they can ask, if the dealer requires something – they can ask, but access to what is required or desired is not used as a 'stick' to control the other agent or a 'carrot' to induce them.

This isn't to say that the notion of power doesn't have impact. For example, Kevin Francis Gray perceived himself as having no power in dictating to whom his art should be sold (see section 8.2.2) and Susan Derges felt that she was not in a strong position to say 'no' when her dealers were asking for works for art fairs, even though she was reluctant to take works out of the bodies of work she was creating (see section 8.3.1). If an agent perceives that power exists (and that they perceive that the other party holds this perceived power) within the artist-dealer relationship the result can be the creation of a self-inflicted constraint. This constraint represses the individual from communicating their desires, ambitions or objectives within the relationship, hence stopping them being enacted. I therefore theorise that power within the artist-dealer relationship is never exercised by one agent

over another – it is rather a personal disposition that one agent has which represses that agent.

Although I perceive ‘power’ to be more of a self-inflicted constraint (mainly affecting the artist), I do not think that the term ‘power’ is appropriate for what I have found to exist. ‘Power’ is harsh in its definition; it is too authoritative, too strong, too controlling and too forceful – ‘influence’ better illustrates the situation, it is softer or an implied power. I therefore propose that what exists is a self-inflicted deprivation of influence. There is however another element in relation to power and the ability to activate change that needs consideration – this is ‘knowledge’ of the situation.

For an artist or dealer to have ‘influence’ or ability to adjust a situation, they must have knowledge of the situation and that other options are available to enable an adjustment. For example, an artist can’t have a reaction and then make an adjustment to their operating structure when they do not know about operating structures, that there are multiple options available to them and that each option can have a varying impact on their administrative engagement and their art world and art market existence.

...as we know, there are known knowns: there are things we know we know. We also know there are some things [we know] we do not know. But there are also unknown unknowns – the ones we don’t know we don’t know... it is the latter category that tends to be the difficult one.

(Rumsfeld, 2011, xiii)

An agent cannot have a reaction and make an adjustment to a situation to which they are unaware. Therefore, as proposed by Foucault, knowledge is power (i.e., knowledge of the situation gives the agent the power to alter it). Foucault, however, proposes that there is another dimension to power – knowledge can be used by those who possess it as a facility to enable them to have power over agents who do not have this knowledge. For example, the dealer may have superior knowledge of operating structures, so it could be proposed that the dealer purposefully withholds knowledge from the artist so that they operate via the operating structure that the dealer prefers. I

propose that in the artist-dealer relationship this is not the case. I perceive that agents within the artist-dealer relationship do not purposely withhold knowledge to give themselves power over others, instead the lack of business-related communication between the artist and dealer (manifested by the trusting nature of the relationship) means that these matters are not considered and hence do not get discussed.

What is clear of the 'types' of power or influence I have proposed to exist within the artist-dealer relationship is that communication could be a potential solution. If artists and dealers communicated on all matters and if artists did not hold back from communicating their ambitions, these ambitions might be better met (even if in the long-term) and their perception of a lack of influence would be eradicated. If artists and dealers communicated, knowledge would be shared meaning adjustments could be made to ensure the artist's existence met their ambitions. The lack of communication, which I propose is manifested by the trusting element and the lack of formalisation of the artist-dealer relationship, is creating both a self-inflicted deprivation of influence and also stopping agents making alterations due to knowledge not being shared.

### 9.3 – Conclusion

The empirical research has illustrated that artists are actively and reactively involved within the administration of their existence within the art world and art market, beyond the production of the art object and it is in relation to the structural and organisational matters of the artist-dealer relationship; the day-to-day administrative matters of the artist-dealer relationship; and the artist-dealer management of third party relationships where the administration and engagement takes place. It has shown that there is a lack of clarity at the core of the artist-dealer relationship, which is manifested by the relationship's reliance upon trust (chapter six); this trust means that communications often do not take place and instead assumptions are made based on expectations (chapter seven); and these expectations when unmet can result in the artist



taking a greater level of administrative engagement within their art world and art market in order to realign reality to ensure it meets their ambitions or expectations (chapter eight). This positions the artist, irrelevant of their market standing or career stage, directly within the art world and art market. They are not absent, but are an integral part of administrating their art world and art market existence and this is mainly out of necessity. I propose, from my interpretation of the situation that this engagement should not be seen as negative unless it results in the production of the art object being directly led by the art market.

Through synthesising theory (i.e., 'The Framework') and the empirical findings from the interviews, I concur that 'value' within the art world and art market is twofold. I propose that the networks are constructed of an archipelago of independent agents who undertake actions which can spark other agents to react (which can mean agents cooperate or compete); that power is not exercised within the artist-dealer relationship as it is overridden by trust; that perceptions of power can induce a self-inflicted constraint; and that improved communication could be a development that would eradicate many problems within the art world and art market. Furthermore, I propose that the romanticised image of the artist being detached from the art world and art market is false and has been manifested by the lack of direct consideration of the artist by researchers.

The contribution, impact and implications of this research is that there is now increased knowledge of the position and roles of the 'artist' within the art world and art market (hence fulfilling the aim of this research), but this research has far wider implications than the creation of new knowledge. It has developed understanding of the art world, the art market, the artist and how art moves from production to consumption. It has brought clarity to matters of which even the integrated agents who experience these matters are unaware. This means that if this research is disseminated to these integrated agents (dealers and artists), they will have the opportunity to develop their knowledge of the environments in which they exist, meaning that they will have greater opportunities to make more adjustments to ensure

their ambitions are being met. This is knowledge that I have seen artists seeking – they have questioned me about art world and art market practices and they have requested a copy of this thesis to allow them to see what has emerged. Furthermore, it has brought clarity to the two spheres of the art world and art market meaning that for emerging artists or students aiming their activities toward these spheres, they will better understand the specific detail of the art world and art market that they are studying or to which they are hoping to enter. This research has thus made a strong contribution to the understanding of the art world and art market and the role of the artist within it.

## **Chapter Ten – Epilogue – The Capacity for More**

In the introduction of this thesis I set the task of examining ‘the position and the role (if any) of the artist in developing and administrating their art world and art market existence – beyond the production of the art object’. As a consequence of achieving this, further areas of possible investigation emerged. These are not topics or questions that were relevant to this study or relevant in answering the aim of the research, but here within this epilogue, I will present my ideas of three potentially fertile areas of development that could be grasped, to build on this basis and to add further dimensions to the picture.

### **10.1 – Administration, Value and Hierarchies**

What has been clear from my research is that all artists engage with administrative roles – some of this engagement is necessary and unavoidable but some is aimed at the development of value (most often symbolic). There are however differing levels of engagement, some artists are active (out of choice or need) and other artists do what is minimally required (i.e., they are generally reactive). This has sparked me to ask –

- Is there any correlation, negative or positive, between the levels of artist’s administrative engagement and their levels of value and their hierarchical position within the art world and art market networks?
- Do the levels of administrative engagement by external artists (external to the art world and art market being considered within this research – see section 1.1) impact the probability of integrated art world and art market agents selecting them for candidature for inclusion into this art world and art market?

To answer these questions, the levels of the artist's art world and art market engagement would need plotting, their hierarchical positions would need mapping and their value (both symbolic and economic) would need measuring. I would propose that this would need to be undertaken at regular intervals throughout the careers of a set number of artists (i.e., a longitudinal approach). This data, I would expect, would need to be quantitative to allow (when the substantial number of data sets from one artist are compared to that of others) correlation to take place.

There would however be dangers that would need to be averted. The impact of the art, production levels and other factors such as the individual's embedded levels of social and cultural value would need to be taken into account. There would also need to be avoidance of some of the major flaws and the questions of accuracy that surround existing research that tries to quantify the unquantifiable (i.e. quantitatively measuring symbolic capital and hierarchical positions – the questions surrounding the accuracy of the *Kunstkompass* and the *Artfacts* artist ranking indices being an example (see section 4.1)).

This being said, if such dangers could be averted, I propose that these findings could be interesting, specifically if administrative engagement has direct correlation to the artist's art world and art market position and their value attained. This could give integrated artists a direct mode of developing their art world and art market profile (if this were their ambition), and would give aspiring artists a potential route into the art world and art market.

## 10.2 – Administration and the Art Object

...there are certain bodies of work...no gallery seemed to respond to them so they kind of get left in the studio, they kind of found them too difficult and too strange, but that's fine, I don't mind that, they will have their time...

(Artist Interview – Anon.)

The lack of consignment of certain bodies of works has not caused this artist to make an adjustment whereby they stop making these works. They create the works they want to create, irrelevant of consignment. This shows a practice that is fully driven by artistic or symbolic motivations and one that is not impacted, affected or altered by art market demands. However, this has brought me to question whether artists purposely or subconsciously adjust their practice in response to market demands as a result of what art objects are being selected by the dealer for consignment –

- If no gallery is consigning certain bodies of work could this drive the artist (whether consciously or not) to stop the production of these works and focus attention onto the types of work that are being consigned.
- Are some artists consistently persisting with certain bodies of work due to consignment? i.e., are they responding to market demands?
- Is consignment resulting in artists cutting bodies of work out of their production?
- Are some artists not experimenting to the extent that they would do if they didn't have the demand of the market weighing on them?

To answer these questions direct consideration of artists, dealers, consignment, and the art object would be required. But as with the above proposition for further research, dangers within the study would need consideration and circumventing – Would artists freely admit that the consignment of work is effecting what is being made? I would propose that openly they wouldn't admit to this (even if they did it), as the strong negative connotations that this activity creates could mean that their art world and art market existence could be damaged. Therefore in order to gain such data a fully anonymised approach would be required, I would propose, not only when the data is presented but also in how it is collected so that the researcher would not know which response was from which artist, this might then give the artists the confidence to be fully open and candid. An anonymous survey-based approach could be a solution.

If the result of such an investigation were that the consignment process is directly effecting production, this itself would need further interrogation, as I would suggest, that this direct impact could be perceived as being positive or negative. Is the connoisseurship of the dealers focusing the practice whereby the weaker bodies of work are being cut out of the practice – therefore the artist's production is being honed into a more concise and quality oeuvre? Or are art market factors driving what art is being made – therefore economics is driving production (what Bourdieu terms the bourgeois artist)? Either way, this study would allow the two roles of the artist (i.e., administrator and producer) to be considered together to allow consideration of how they interact or affect each other.

### 10.3 – Administration and Production

Similar to the above, where consideration is questioning the impact of administrative engagement on the art object, levels of artistic production have also emerged for me as a topic where further research could take place – specifically, artist multiples and studio assistants.

- Is the employment of studio assistants (who assist the artist in the production of their art) ever out of a motivation to purely satisfy the market demands for more, instead of being a tool to allow the practice to meet the ambitions of the artist?
- What are the motivations for artists to create limited edition prints and multiples, is it to allow the experimentation of a different medium, is it to ensure that collectors with more modest budgets can collect their work or is it out of profiteering (e.g., what were the motivations for Damien Hirst's 'Valium' print – a print in an edition of 500 which now retail at £12,500 each, giving a total income of £6,250,000, far greater than the income received from an equivalent unique work from his 'spot' series)?

I would propose that speaking to artists and dealers specifically on this matter would allow this interrogation, but anonymising responses may again need to take place. But one of the biggest hurdles this research would need to overcome is the impact of the researcher's bias in judging motivations. For example would it be clear from studying an artist whether their motivations of employing studio assistants were to allow the practice to meet their ambitions or out of a motivation purely to satisfy market demand for more? Judging this would be very difficult and rely heavily on the researcher's own interpretations – perhaps fully anonymising responses (i.e., an anonymous survey) would counteract bias, as the interviewer's preconceptions of that artist would not have impact on the interpretations. If this interpretation could be done without bias, this research could bring new insight into artist's motivations.

#### 10.4 – Conclusion

Beyond answering the aim of this research, it is clear that the depths of this research study in exploring the art world and art market position and roles of the artist in developing their existence (beyond the production of the art object) has shown that there is scope for more consideration of the artist and their art world and art market involvement. These possible further studies detailed within this epilogue are only three examples of many possible studies that could develop from the basis I have created.

Many of these further research studies, the three detailed here being no exception, all have their limitations and complications most often caused by gathering the data, making them appear at first glance impossible to ever be conclusively researched or answered. The same however was said when I was embarking on this research study, a number of people were skeptical that it would ever be possible to gain the data required (I was myself also quite skeptical), but what this research has illustrated is that these preconceptions can be wrong.

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## **Appendices**

## Appendix One – Interviewee Biographies and Profiles

Below is a short biography and profile of each participant who was interviewed (or provided a statement) within this research – with the exception of those who wished to remain anonymous.

### Artists

#### David Batchelor (born 1955), based in London –

Colour is the central concern of Batchelor's practice; whether it is colour that is painted, sprayed, created through light installations or considered theoretically via written outputs, his work is focused on understanding colour – his work takes many forms in his critical enquiry into how we see, understand and respond to colour. Batchelor has been internationally recognised with recent solo exhibitions in Iran, Qatar, Brazil, the Netherlands as well as in the UK. His work can be seen within public collections such as The Government Collection, The British Council Collection, The Tate Collection and The Saatchi Gallery Collection. He has held representation or had one off projects with commercial dealers such as Leme Gallery, Sao Paulo; Karsten Schubert Ltd, London; Wilkinson Gallery, London; Ingleby Gallery, Edinburgh; New Art Centre, Wiltshire; and White Cube, London.

Further reading –

Book – *David Batchelor: The October Colouring Book* by David Batchelor (2015)

Book – *David Batchelor: Flatlands* by Fiona Bradley and Rudi Fuchs (2013)

Online – [www.davidbatchelor.co.uk](http://www.davidbatchelor.co.uk)

Online – [www.inglebygallery.com/artists/david-batchelor/](http://www.inglebygallery.com/artists/david-batchelor/)

Tony Bevan (born 1951), based in London –

The figure, specifically the face is a recurring subject of Bevan, whether it is self-portraits or portraits of others, the coarseness and rawness of his paintings or charcoal works has become a distinctive characteristic. More recently trees, and archives have entered his oeuvre as a subject which although different when they are seen within the context of his other works, they appear to represent more closely internal portraits of the mind. His contribution has been celebrated by the Royal Academy of Arts who made him an Academician in 2007 and his work has also been recognised by The National Portrait Gallery, The Arts Council, The British Council, The British Museum, MoMA, Portland Art Museum and MOCA to name only a selection. He has held representation with commercial dealers such as Ben Brown Fine Arts, London and Hong Kong; Michel Soskine Inc, New York and Madrid; Liverpool Street Gallery, Sydney; and LA Louver, California to name a few.

Further Reading –

Book – *Tony Bevan* by Howard Watson (2006)

Book – *Tony Bevan: Trees and Archives* by Paul Moorhouse (2014)

Online – [www.tonybevan.com](http://www.tonybevan.com)

Online – [www.benbrownefinearts.com](http://www.benbrownefinearts.com)

Richard Billingham (born 1970), based in Swansea –

'Ray's A Laugh' is the seminal work by Billingham that not only gained him recognition, but has remained his defining body of work. The photographs are a candid and intimate insight into his life whilst living with his brother and parents. They document his father's struggles with alcoholism and the family's struggle with poverty and pain. He was a part of the Young British Artistic movement with his work being included within the Royal Academy of Art's 'Sensation' exhibition that was a showcase of the art collection of

Charles Saatchi. Throughout his career he has held representation from Anthony Reynolds Gallery, London. He was shortlisted in 2002 for the Turner Prize, he exhibited at the Venice Biennale (2001) and he was the recipient of The Deutsche Borse Prize (1997). He currently holds the role of Professor of photography at the University of Gloucestershire and Middlesex University whilst still practicing. Through photography and film he still considers human existence but this has broadened to now also consider the natural environment with 'Zoo' and 'Black Country' being some of his more recent bodies of work.

Further reading –

Book – *Ray's A Laugh* by Richard Billingham (1996)

Online – [www.anthonyreynolds.com](http://www.anthonyreynolds.com)

Karla Black (born 1972), based in Glasgow –

Abstract sculptor Karla Black uses everyday objects to create often large-scale hanging or floor-mounted displays that are often site-specific and created within the space where they are to be housed or displayed. She has current commercial dealer representation from Modern Art, London and David Zwirner Gallery New York/London. Black is part of the 'Generation Scotland' group of artists, she has represented Scotland at the 54<sup>th</sup> Venice Biennale and was in 2011 nominated for the Turner Prize. Her work is held in public collections including Hammer Museum, Los Angeles; Scottish National Gallery of Modern Art, Edinburgh; Guggenheim Museum, New York; and the Tate Gallery, London.

Further Reading –

Book – *Karla Black Venice* by Briony Fer (2011)

Online – [www.modernart.net](http://www.modernart.net)

Online – [www.daivdzwirner.com/artists/karla-black](http://www.daivdzwirner.com/artists/karla-black)

Martin Boyce (born 1967), based in Glasgow –

The shape and forms of Boyce's sculptures, photographs and installations have an ethereal reminiscence of common forms from art, architecture, design and nature meaning that the viewer is somewhat familiar but at the same time unfamiliar with the works and the environments that he creates. It is this link with form and shape which are inspired by the current and historical designed environment that create the distinctive cold and disquieting but strangely familiar recognisability to the works of Boyce. In 2009 he represented Scotland at the 53<sup>rd</sup> Venice Biennale and in 2011 he won the Turner Prize. He is represented by the Modern Institute, Glasgow; Eva Presenhuber, Zurich; and Tanya Bonakdar Gallery in New York.

Further Reading –

Book – *Martin Boyce: When Now is Night* by Dominic Molon (2015)

Book – *Martin Boyce: No Reflections* by Martin Boyce (2009)

Online – [www.tanyabonakdargallery.com](http://www.tanyabonakdargallery.com)

Online – [www.themoderninstitute.com/artists/martin-boyce](http://www.themoderninstitute.com/artists/martin-boyce)

Pablo Bronstein (born 1977), based in London –

Drawings, sculptures, installations performances and publications are part of Bronstein's arsenal to allow him to interrogate the aesthetics and beauty of the architectural structure, specifically that of the eighteenth century.

Through the use of different disciplines he plays with the rigidity of the architectural form and the rules that lie within it to create impossible new forms. At first glance you could be mistaken that the works, specifically the drawings, are 'blue prints' from a past time but when you look again, the unnatural evolution of the architectural structure emerges. Bronstein holds representation from Herald Street Gallery, London and Galleria Franco Noero, Turin and he has work housed within leading public and private collections from the UK to Germany, to the USA, to Switzerland and France.

#### Further Reading

Book – *A Guide to Postmodern Architecture in London* by Pablo Bronstein (2008)

Book – *Pablo Bronstein: A is Building B is Architecture* by Pablo Bronstein and Andrea Bellini (2013)

Online – [www.heraldst.com/pablo-bronstein/](http://www.heraldst.com/pablo-bronstein/)

Online – [www.franconoero.com](http://www.franconoero.com)

#### Pavel Büchler (born 1952), based in Manchester –

'Making nothing happen' is a self-description of his practice. Büchler creates profound meaning through the presenting and repurposing of objects (such as broken pencils, ashtrays and obsolete technology such as projectors and tape recorders) – through this process he offers an alternative way to observe nature, culture and art by drawing attention to the obvious. His work, which has its roots in conceptual art, theory, philosophy and the politics and culture of 1970 Eastern Europe has been recognised through the Northern Art Prize (2009) and the Paul Hamlyn Award for Artists (2012). Büchler is also a Professor of Fine Art at Manchester Metropolitan University, has dealer representation from dealers such as Max Wigram, London; Tanya Leighton, Berlin; Annex 14, Zurich and Vistamare, Pescara, Italy and he has exhibited at The National Gallery, Prague; Ikon Gallery, Birmingham; and the Sprengel Museum, Hanover to name only a selection.

#### Further Reading –

Book – *Pavel Büchler: (Honest) Work* by Pavel Büchler et al. (2015)

Online – [www.tanyaleighton.com](http://www.tanyaleighton.com)

Online – [www.annex14.com/artists/4](http://www.annex14.com/artists/4)

Brian Clarke (born 1953), based in London –

He is best known for his large-scale architectural stained glass works and installations where he has collaborated with world-leading architects from Zaha Hadid to Norman Foster – stained glass is therefore Clarke's main medium, although his practice extends to painting, sculpture, tapestry and mosaics. His work as the leading stained glass artist has taken him all over the globe undertaking public and private commissions from Kazakhstan to Saudi Arabia to Japan, Sweden, Brazil, Switzerland, USA and UK. Clarke is a well respected person within the art world – he is the sole executor of Francis Bacon's estate, a trustee of the Zaha Hadid Foundation, a visiting professor in Architectural Art at University College London and holds representation from the leading mega global gallery, Pace Gallery.

Further Reading –

Book – *Brian Clarke: Between Extremities* by Martin Harrison and Robert C. Morgan (2013)

Book – *Brian Clarke: Architectural Artist* by Brian Clarke (1994)

Online – [www.brianclarke.co.uk](http://www.brianclarke.co.uk)

Online – [www.pacegallery.com/artists/78/brian-clarke](http://www.pacegallery.com/artists/78/brian-clarke)

Angela de la Cruz (born 1965), based in London –

Angela de la Cruz creates an intersection between painting and sculpture – her work disfigures and distorts the canvas and the stretcher. She moves the traditional medium of painting with its smooth, conservative and predictable form into a three-dimensional object but which still holds paint and at times still occupies the wall. The aggression that is visible when observing the works makes one think that she is fighting with the traditional constraints and rules of painting but there is also a reminiscent of human emotions within the works – aggression, worry, tension and stress. She was nominated for the Turner Prize in 2010, she has representation from leading commercial galleries including Lisson, London and has works in collections such as

British Council, UK; Morgan Stanley, UK; National Gallery of Victoria, Australia; and the Tate collection, London.

Further Reading –

Book – *Angela de la Cruz* by Angela de la Cruz (2001)

Online – [www.lissongallery.com/artists/angela-de-la-cruz](http://www.lissongallery.com/artists/angela-de-la-cruz)

Jeremy Deller (born 1966), based in London –

Social culture and politics is a recurrent subject for the conceptual work of Deller. His practice, which has no fixed medium gained recognition with him being awarded the Turner Prize in 2004 and representing Britain at the 55<sup>th</sup> Venice Biennale. A documentary about the fans of Depeche Mode, a touring exhibition a Folk Archive of peoples' art, a restaging of the 'Battle of Orgreave', a procession through Manchester, a discussion between experts and the public about Iraq and a bouncy castle of Stonehenge are some of the manifestations of Deller's practice. The often ephemeral outputs create a friction between the 'traditional' notion of the art object and thus against the 'traditional' vision of the artist. This is accentuated by the reoccurrence of the collaboration with the public, who become the art, create it and therefore define it. This close engagement with the public and the difficulty the market has in engaging with the work, due to its ephemerality means that Deller is an artist who has built a high standing within the art world purposely leaving the market behind. This being said, he holds representation by leading commercial dealers such as Modern Institute, Glasgow; Gavin Brown, New York; and Art Concept, Paris.

Further Reading –

Book – *Jeremy Deller: English Magic* by Chris Dercon and Hal Foster (2013)

Online – [www.jeremydeller.org](http://www.jeremydeller.org)

Online – [www.moderninstitute.com/artists/Jeremy-deller](http://www.moderninstitute.com/artists/Jeremy-deller)



Susan Derges (born 1955), based in Devon –

Nature and the self are at the core of Derges' photographic practice, but photographic works created often without the camera. Her techniques of immersing photographic paper into riverbeds at night, which captures the flow of the river, the river life and the depth of the sky above creates what feels to be a moment-in-time portrait of existence. Even within her more micro works that capture stills of plants and the ripples of water, the 'portrait of existence' remains, as these works give the sensation of looking at existence through the microscope – moving our view of the world from the macro to the micro. Her work has been highly commended within the art world, with her work being collected by the Victoria and Albert Museum, London; The Arts Council; The Eden Project; The Art Institute of Chicago, and The Metropolitan Museum of Art, New York. Her work is also widely collected by private collectors as well as corporate collectors such as Citibank; NatWest, Texaco and British Airways. Derges also holds dealer representation by The Ingleby Gallery, Edinburgh; Purdy Hicks Gallery, London; The Danziger Gallery, New York; and Nichido Contemporary Art, Tokyo.

Further Reading –

Book – *Susan Derges: Elemental* by Martin Barnes (2010)

Book – *Alder Brook* by Susan Derges and Thomas Clark (2012)

Online – [www.susanderges.com](http://www.susanderges.com)

Online – [www.inglebygallery.com/artists/susan-derges/](http://www.inglebygallery.com/artists/susan-derges/)

Ryan Gander (born 1976), based in London –

Conceptual artist Ryan Gander has a diverse practice that is often an examination, questioning or satire of culture, where he takes popular notions reconstructing them in new ways often through works with a story-telling dynamic. This being said the reflection on culture creates a self-reflection on

the artist himself, giving an insight into him and his sense-making of the culture that surrounds him. The work is manifested through lectures, sculptures, photographs, texts and installations. He has been recognised by being appointed an Officer of the Order of the British Empire (OBE), and has exhibited at the 54<sup>th</sup> Venice Biennale, Sydney Biennial, Shanghai Biennale and documenta 13 to name only a selection and he holds representation from Lisson Gallery, London.

Further Reading –

Book – *Ryan Gander: Night in the Museum* by Ryan Gander (2016)

Online – [www.lissongallery.com/artists/ryan-gander](http://www.lissongallery.com/artists/ryan-gander)

Kevin Francis Gray (born 1972), based in London –

The life-size or larger figurative bronze and marble sculptural works of Gray traverse between the classical sculptural representations of the human form to an abstraction of this. This interplay between the real and the ideal references not only our idealised perceptions of history through the use of the romantic neoclassical and baroque style and materials, but it also references the real and idealised images of contemporary life. The work makes one question the interchange between the false and idealised external portraits that one presents to society (manifested in current society by one's online profile) and the raw, real and imperfect portrait of one's reality. But the continuation of the materials reserved for high-culture within the disfigured portraits gives the perception that Gray does not want to show reality as dirty and flawed giving a negative view of society but instead the use of these materials creates a celebration of the imperfections of the truth of reality. Gray is represented by the mega global gallery Pace Gallery and has a growing international profile having had solo exhibitions in the UK, the USA, Italy, Germany, Brazil, Austria, Belgium, France, New Zealand, South Korea, Spain, Serbia and Switzerland.

Further Reading –

Book – *Kevin Francis Gray* by Kevin Francis Gray (2012)

Online – [www.kevinfrancisgray.com](http://www.kevinfrancisgray.com)

Online – [www.pacegallery.com](http://www.pacegallery.com)

Alex Hartley (born 1963), based in Devon –

The environment, both built and natural, is the concern of Hartley's art. Through sculptural works, photographic works, installations and works amalgamating photographic and sculptural elements he investigates the relationship of the built and natural environment, in which he considers dystopian spaces, hibernation, sanctuary and refuge from the built and natural. He takes the familiarity of both environments but the often absence of life within his environments creates ethereal works which gives an uncomfortable and cold perception of the world. This unnatural perception of the natural makes the viewer feel needing of the soft and convivial refuges he places within the environments therefore creating works which are both uneasy and welcoming. Hartley is represented by the Victoria Miro Gallery London and he has exhibited at the Contemporary Art Centre, Ohio; the Louisiana Museum of Modern Art, Denmark; Manchester Art Gallery, Manchester; and the National Museum of Art Osaka, Japan to name only a selection.

Further Reading –

Book – *Alex Hartley – Nowhereisland* by Tim Cresswell et al. (2016)

Book – *Alex Hartley – Not Part Of Your World* by Fiona Bradley and Martin Caiger-Smith (2007)

Online – [www.alexhartley.net](http://www.alexhartley.net)

Online – [www.victoria-miro.com](http://www.victoria-miro.com)

Merlin James (born 1960), based in Glasgow –

Contemporary painter Merlin James deals with a wide variety of subjects but at the core of his activity is a dichotomy with paint. The subjects become less important than the method in which they are communicated – layers of paint, exposed canvas, exposure of the stretcher behind the canvas and a collage of materials into the paint reveals an artist who is engaged in a didactic enquiry in understanding the language of paint. This meaning-making of paint makes the viewer also interrogate what constitutes paint and paintings, specifically through the context of other painters contemporary and past. What is clear is James has a passion for paint, which is infectious to the viewers of his work. James represented Wales at the 52<sup>nd</sup> Venice Biennale, he has dealer representation from Kerlin Gallery, Ireland; Mummery+Schnelle, London; Sikken Jenkins & Co, New York and has a global profile as both an artist, but also as a writer and critic.

Further Reading –

Book – *Merlin James, In the Gallery* by Merlin James (2012)

Online – [www.sikkemajenkinsco.com](http://www.sikkemajenkinsco.com)

Online – [www.kerlingallery.com](http://www.kerlingallery.com)

Eemyun Kang (born 1981), based London and Milan –

Myth as a metaphorical and imagined world is the foundation of thought within Kang's paintings. As with the myth traversing the imagined and the real, her works are embedded in abstraction but have the gesture of the figure, landscapes and reality. The worlds created within her large-scale energetic paintings, even with the apparent narrative and storytelling of the myths the paintings impart, the hybrid and mystic worlds remain unknowable to the viewer but they are as intriguing as the myths and the imagined worlds that fascinated us all within childhood. Kang has dealer representation from Trish Clark Gallery, New Zealand; Timothy Taylor, London; Tina Kim Gallery, New York; and Kukje Gallery, Korea, who have shown her work at leading

international art fairs and her work has been exhibited widely in museums and institutions in Asia and Europe.

Further Reading –

Book – *Eemyun Kang: On Myth and Poetry* by Eemyun Kang (2012)

Online – [www.eemyun.com](http://www.eemyun.com)

Online – [www.trishclark.co.nz/artists/kang-eemyun/](http://www.trishclark.co.nz/artists/kang-eemyun/)

Joseph Kosuth (born 1945), based in New York and London –

One of the pioneers of Conceptual Art and Installation Art, Kosuth's work is a questioning of the notion, entity and idea of 'art'. Through language, appropriation and philosophical interrogation of what art is, he has created some of the most important works of the twentieth-century – his 'one and three' series and his 'definition' works being two such series. 'Art as idea as idea' is a fundamental aspect of his work, through the pioneering use of the certificate, he created the ability to not only question what art was within the physical manifestation of the idea but through the certificate he dematerialised the art object – he moved the 'value' of the art from the physical art object to the idea. He was initially represented by the renowned dealer Leo Castelli (New York) and now also has representation by dealers such as Sean Kelly, New York; Schellmann Art, Munich; Lia Rumma, Milan and Naples; Vistamare, Pescara, Italy; and the global gallery Spruth Magers. Over his nearly 40 year career he has been extensively recognised by the art world, receiving awards such as – The Brandeis Award; the Frederick Weisman Award; the Menzione d'Onore at the Venice Biennale; the Chevalier de l'ordre des Arts et des Lettres from the French government, the Decoration of Honour in Gold for services to the Republic of Austria; and he was inducted into the Royal Belgian Academy to name only a few commendations.

Further Reading –

Book – *Art After Philosophy and After: Collected Writings, 1966-90* by Joseph Kosuth (1991)

Online – [www.skny.com/artists/joseph-kosuth](http://www.skny.com/artists/joseph-kosuth)

Online – [www.spruethmager.com/artists/joseph\\_kosuth](http://www.spruethmager.com/artists/joseph_kosuth)

David Mach (born 1956), based in London –

Mach's practice is an ambiguous commentary on society that uses the assemblages of mass production as a medium. Pins, magazines, coat hangers, matches, tyres, telephone boxes and shipping containers have all been implemented within his work. The Turner Prize nominee has a practice that has developed from large-scale immersive site-specific environments to sculptural and two dimensional works, but always at the core is the critique on society but it is never truly clear what this critique is – is he celebrating material culture, is he aggressively asserting its virus like nature, is he moving mass production into the unique, is he taking materiality as a concept to make us question our own reliance on it, or is he solely using what surrounds him as both his medium and subject? This confusion seems to be an intrinsic part of his art giving a dimension of satire to his practice. Mach has been widely recognised including being elected as a member of the Royal Academy of Arts and has undertaken public commissions in the UK, Italy, Cyprus, Australia, USA, and Switzerland as well as exhibiting extensively in private galleries and in museums around the globe.

Further Reading –

Book – *David Mach* by Victor de Circasia et al. (2002)

Book – *David Mach (Art Random)* by Marco Livingstone (1989)

Online – [www.davidmach.com](http://www.davidmach.com)

David Nash (born 1945), based in Blaenau Ffestiniog, Wales –

The burnt, charred, sculpted, manipulated wooden sculptures of Nash are organic in shape, texture and composition and are concerned with and evoke emotions of ecology and environment. These raw, imposing and at times harsh works are softened by their pairing with the works on paper that mirror the sculpted forms. The material that is sympathetically and sustainably sourced becomes the driving force in dictating the form of the works, taking the raw material and allowing the sculpture to flow out of it means that although there is a recognisability to Nash's works, the uniqueness of each piece of wood creates a distinctive individuality to each work. These works are not however the extent of his oeuvre, living sculptures created from growing trees that develop over decades is also a key aspect. This use of the growing tree keeps his practice rooted within the environment from which the materials are sourced and the inspiration comes, he not only uses the dead wood of the forest as the materials but the forest itself becomes the sculpture. Nash holds representation from dealers in New York, Wiltshire, San Francisco, London, Madrid, and Paris, he has been commissioned to create site-specific works for Kew Gardens and The Yorkshire Sculpture Park, to name only a selection and has also received an OBE and been elected to the Royal Academy of Arts.

Further Reading –

Book – *A Place in the Wood: David Nash* by Carolyn Davis and Lynne Bebb (2011)

Book – *David Nash* by Norbert Lynton (2007)

Online – [www.royalacademy.org.uk/artist/david-nash-ra](http://www.royalacademy.org.uk/artist/david-nash-ra)

Simon Patterson (born 1967) based in London –

One of the Young British Artists (YBA), Simon Patterson is most commonly known for 'The Great Bear' an editioned print where he reworked the London Underground Map in which he replaced stations for the names of saints,

philosophers, comedians, explorers, footballers and scientists. This reworking of ordered systems with word play is a recurrent theme within Patterson's work – the solar system, colour charts and the periodical table have all been adapted within prints, paintings and wall drawings (see for example Patterson 1994). More recent works include a series of large-scale paintings of film credits; exploding smoke grenades captured through photography; and the architectural project La Maison Forestière, the house in northern France where Wilfred Owen spent his last night, which Patterson redesigned – turning it into a commemorative space (see for example Patterson, 2011). Patterson, who was nominated for the Turner Prize in 1996, has held dealer representation in London, Zurich, New York, Tokyo and Seoul and has exhibited at museums such as the Royal Academy of Art, London; MoMA, New York; Museum of Contemporary Art, Chicago; The Fruitmarket Gallery, Edinburgh; The V&A, London; and Icon, Birmingham (see Patterson 2005).

Further Reading –

Book – *Simon Patterson* by Bernard Fibicher and Patricia Bickers (2002)

Book – *Simon Patterson: Name Paintings 1987-1999* by Simon Patterson (1989)

Online – [www.ikon-gallery.org/event/high-noon/](http://www.ikon-gallery.org/event/high-noon/)

Online – [www.fruitmarket.co.uk/archive/simon-patterson/](http://www.fruitmarket.co.uk/archive/simon-patterson/)

Mark Titchner (born 1973), based in London –

Motivational statements inspired by spiritual beliefs, business and political propaganda are a recurrent theme within the work of Titchner. The messages that are displayed on billboards, sides of buildings, in large scale prints, through sculpture and in video are so sizeable they dominate the viewers' attention but the statements, although they appear to be powerful, profound, motivational and inspirational are shown in a way where they have no meaning. This lack of context gives the works the openness of a



horoscope where the viewer brings their own experiences to the work to take from it what they need. This is perpetuated by the hypnotic patterns or mirrored surfaces that are behind the statements, these backgrounds allow Titchner to play further with the idea of motivational statements – the openness draws you in and the emptiness means that they reflect you. Titchner, who is represented by the Vilma Gold Gallery, has been recognised by being nominated for the Turner Prize and has had solo exhibitions at the Tate Britain; Arnolfini, Bristol; the BALTIC, Gateshead; the New Art Gallery, Walsall; the Art Gallery of Ontario; and Foyles London.

Further Reading –

Book – *Mark Titchner* by Martin Clark (1999)

Book – *Live the life that you imagine* by Mark Titchner (2015)

Book – *Why and Why Not: Vibrations, Schizzes and Knots* by Mark Titchner (2004)

Online – [www.vilmagold.com/artist/mark-titchner/](http://www.vilmagold.com/artist/mark-titchner/)

Online – [www.marktitchner.com](http://www.marktitchner.com)

Gavin Turk (born 1967), based in London –

Identity of the artist and authorship of the art is the nexus of Turk's work. He plays with the idea of the myth of the artist through – the use of the signature becoming the art work; the insertion of himself into iconic works of leading artists of the twenty and twenty first century; and through playing with the prestige attached to materials used within art (oil paints and bronze). By subverting the foundation of the art world he undermines, threatens and sniggers at the art world by trying to tug at the manufactured spirituality and 'value' of art and the artist. Although associated with the YBA's, he was condemned by the art world early within his career for this at times irritating critique, however in the 1990s he soon emerged as a key figure within the art world and art market. His work has been collected by leading collectors of contemporary art such as Charles Saatchi, he has shown at the Venice Biennale and he has had solo exhibitions hosted by private dealers including

Sean Kelly, New York; White Cube, London; New Art Centre, Wiltshire; Galerie Krinzinger, Vienna; Paul Stolper Gallery, London; Ben Brown Fine Arts, London and Hong Kong; and David Nolan Gallery, New York.

Further Reading –

Book – *Gavin Turk* by Judith Collins and Iain Sinclair (2013)

Book – *New Art Up-Close 2: Gavin Turk* by Gavin Turk (2004)

Book – *Gavin Turk 'Me as Him'* by Gavin Turk (2007)

Book – *Gavin & Turk* by Gavin Turk (2012)

Online – [www.gavinturk.com](http://www.gavinturk.com)

Online – [www.sculpture.org.uk/artist/gavin-turk](http://www.sculpture.org.uk/artist/gavin-turk)

Edmund de Waal (born 1964), based in London –

Edmund de Waal is known as an artist and writer. His award winning book 'The Hare with Amber Eyes' (2011) profiles his family history, but not just any family, the Jewish dynasty of the Ephrussi, from which de Waal is descended; his book 'The White Road' (2015) is a journey through the history of clay; and he has written books on the history of ceramics and written extensively as a critic for the New York Times, The Sunday Times, Washington Post, The Sunday Telegraph and the Guardian to name only a selection – but it is his art for which he is most notably known. A practice that is consumed by clay, as with his books, his art is fascinated with the narrative of objects and collections. Through throwing pots he creates unique and beautiful small objects, which are then brought together in large-scale collections and displays. His work, which is concerned with collecting and lost or stolen collections, sits between minimalism and architecture with formality from the structured cases and the informality from the pots housed within. He has been recognised for his writing by winning the Costa Biography Award, the RSL Ondaatje prize and the prestigious Windham–Campbell prize for non–fiction. His art has been shown and collected by museums throughout the world, including Los Angeles County Museum of Art, California; Museum of Arts and Design, New York; Museum of Fine Arts,

Houston; Museum für Angewandte Kunst, Frankfurt; National Museum of Scotland, Edinburgh; and Victoria & Albert Museum, London. The BBC also followed de Waal for a year to create a documentary about his work, he has been awarded an OBE for his contribution and he currently holds dealer representation from the world leading global mega gallery Gagosian as well as representation from the New Art Centre Wiltshire and Galerie Max Hetzler, Berlin.

Further Reading –

Book – *Edmund de Waal* by Edmund de Waal (2012)

Online – <http://www.edmunddewaal.com>

Online – <http://www.gagosian.com/artists/edmund-de-waal>

## Dealers

### Ben Brown, based in London and Hong Kong –

Ben Brown is the founder and director of 'Ben Brown Fine Arts', a commercial gallery with spaces in London and Hong Kong. The gallery, founded by and named after Brown, was opened in 2004 and represents artists such as Ron Arad, Tony Bevan, Ori Gersht, Candida Höfer, Claude & François-Xavier Lalanne, Heinz Mack, Vik Muniz, Gavin Turk and Not Vital as well as exhibiting the works of Alighiero Boetti and Lucio Fontana. Ben Brown worked for 10 years at the international auction house Sotheby's in the Contemporary Art department where he reached the position of Director, following this he took the position of co-managing director of Waddington Galleries London, before opening 'Ben Brown Fine Arts'.

Further Reading –

Online – [www.benbrownfinearts.com/about/](http://www.benbrownfinearts.com/about/)

### Alan Cristea, based in London –

Alan Cristea is the founder and director of the Alan Cristea Gallery now based on Pall Mall, London. The gallery is focused on artist's editions and prints – with Cristea's ambition being to paper the world in original art. The gallery, founded in 1995 represents the artist estates of Anni Albers, Josef Albers, Patrick Caulfield, Naum Gabo, Richard Hamilton and Tom Wesselmann and represents living artists such as Gillian Ayres, Michael Craig-Martin, Ian Davenport, Jim Dine, Howard Hodgkin, Allen Jones and David Nash. The gallery is one of the world's largest print publishers of contemporary art. Cristea before opening the Alan Cristea Gallery was the director of Waddington Galleries and in 1995 purchased Waddington Graphics the gallery's print publishers which was rebranded into the Alan

Cristea Gallery. Cristea is acknowledged as one of the leading experts on the prints of Matisse and Picasso, he is the Treasurer of the Society of London Art Dealers and is also the vice-President of the International Fine Print Dealers Association

Further Reading –

Online – [www.alancristea.com](http://www.alancristea.com)

Stephen Feeke, based in Wiltshire –

Stephen Feeke is one of two directors of the New Art Centre, a private gallery based in Wiltshire, which specializes in sculpture. The gallery, which was founded in 1958 and was based until 1994 in Sloane Street London, is now based at Roche Court, the nineteenth century country estate of Lady Bessborough (the other director and founder of the gallery) who is the widow of the 11<sup>th</sup> Earl of Bessborough. New Art Centre hosts a changing programme of exhibitions in the purpose-built gallery and throughout the parkland of the country estate and represent artists such as Bill Woodrow, Gavin Turk, Nina Saunders, Eva Rothschild, Bridget Riley, Victor Pasmore, Julian Opie, David Nash, Henry Moore, Richard Long, Antony Gormley, Edmund de Waal, Anthony Caro and are the sole representative of the Barbara Hepworth Estate. Stephen Feeke, who has contributed to a number of publications specifically on sculpture, was for 18 years a curator at the Henry Moore Institute before joining the New Art Centre.

Further Reading –

Online – [www.sculpture.uk.com](http://www.sculpture.uk.com)

Richard Ingleby, based in Edinburgh –

Richard Ingleby is the founder and director of the Ingleby Gallery Edinburgh that was founded in 1998. The gallery that hosts exhibitions (on an off site)

represents artists such as David Batchelor, Susan Derges, Callum Innes, Harland Miller, Garry Fabian Miller and Sean Scully. They have also worked with artists such as Cerith Wyn Evans, Martin Boyce, Peter Doig, Ryan Gander, Susan Hiller, Richard Long, and Rachel Whiteread on one off projects such as their recurrent 'billboard' project. The Ingleby Gallery is the largest UK private contemporary gallery outside of London and regularly exhibits at some of the world leading art fairs such as Art Basel Miami Beach; Frieze Art Fair; Art Basel Hong Kong; Paris Photo; and The Armory Show, New York.

Further Reading –

Online – [www.inglebygallery.com](http://www.inglebygallery.com)

Glenn Scott Wright, based in London –

Glenn Scott Wright is a director and partner at the London based commercial gallery the Victoria Miro Gallery. The gallery, which has spaces in Mayfair and Islington, was founded in 1985 by Victoria Miro with Glenn Scott Wright joining the gallery as a partner in 1997. The gallery represents artists such as Doug Aitken, Peter Doig, Alex Hartley, Issac Julian, Yoyoi Kusama, Chris Ofili, Grayson Perry and Conrad Shawcross. The gallery regularly exhibits at art fairs including Art Basel, Hong Kong, Miami Beach and Basel; Art Dubai; The Armory Show; FIAC; Frieze London and New York; Art Monte-Carlo; Art Rio; and Arco. Glenn Scott Wright, before joining the Victoria Miro Gallery was the co-director of the Paley Wright Gallery in the early 1990's before founding his own contemporary art consultancy that ran artists' projects and exhibitions. He is also currently a member of the Selection Committee for Art Dubai Contemporary and has also curated exhibitions in public institutions such as the Fruitmarket Gallery, Edinburgh.

Further Reading –

Online – [www.victoria-miro.com](http://www.victoria-miro.com)

Nicola Shane, based in London –

Nicola Shane is a director of the London based commercial gallery, Purdy Hicks Gallery. The gallery that was founded in 1992 specialises in contemporary painting and photography and represents artists such as Susan Derges, Edgar Martins, David Quinn, Claire Kerr, Sally Smart, Pat Harris and Ralph Fleck. As well as hosting exhibitions, producing publications and developing the profiles of these artists, the gallery has attended leading international art fairs such as Photo London, London Art Fair, Volta Basel, Pulse Miami Beach, Korea International Art Fair and Photo Paris.

Further Reading –

Online – [www.purdyhicks.com](http://www.purdyhicks.com)

Karsten Schubert, based in London –

Karsten Schubert is an art dealer and publisher based in London. He is the director of the London based gallery Karsten Schubert Ltd a gallery founded in 1986 which was one of the first to show some of the Young British Artists such as Gary Hume and Michael Landy. Schubert currently represents artists such as Alison Wilding, Bridget Riley and Robert Holyhead as well as selling works by artist such as David Batchelor, Bernd and Hilla Becher and John Stezaker. Schubert also founded and runs Ridinghouse a publishing house focused on art history, criticism and artist monographs and has personally authored books such as *The Curators Egg* (2009) and *Bridget Riley: Complete Prints 1962-2012* (2012).

Further Reading –

Book – *The Curators Egg* by Karsten Schubert (2009)

Online – [www.ridinghouse.co.uk](http://www.ridinghouse.co.uk)

Online – [www.karstenschubert.com](http://www.karstenschubert.com)

## Other Interviewees

### Louisa Buck, based in London –

Art journalist and critic, Louisa Buck is a high profile commentator on Contemporary Art, she is the London Contemporary Art correspondent for The Art Newspaper, a position she has held since 1997 and also has a weekly arts column in the Telegraph newspaper. She regularly provides arts commentary for BBC TV and Radio appearing on Front Row, NightWaves and BBC World Service. She has written for Vogue, Art Quarterly, Sotheby's Magazine, The Guardian and has authored essays for institution exhibition catalogues for institutions such as the Tate, the Whitechapel Gallery, ICA and the Stedelijk Museums. She has written books included 'Relative Value' (1991), Moving Targets (2000), Market Matters (2004), Owning Art (2006), Commissioning Contemporary Art (2012) and in 2005 she sat on the Turner Prize judging panel.

### Further Reading –

Online – [www.telegraph.co.uk/authors/louisa-buck/](http://www.telegraph.co.uk/authors/louisa-buck/)

### Whitney Hintz, based in London –

Whitney Hintz is the current curator of the corporate art collection of the insurance company Hiscox. Hintz is curator of the collection, which comprises over 600 works and is housed over the company's offices in the UK, Europe and USA but is also the 'collector' of the art for the collection which she selects along with the Hiscox director Robert Hiscox. Within the collection is art by Frank Auerbach, Francis Bacon, John Baldessari, Tony Bevan Martin Boyce, Susan Derges, Peter Doig, Tracey Emin, Damien Hirst, Jeff Koons, Henry Moore, Gavin Turk and Victor Pasmore. Before working with Hiscox, Hintz was an Associate Director at the London based commercial gallery – The Frith Street Gallery.



Further Reading –

Online – [www.hiscoxcollection.com](http://www.hiscoxcollection.com)

David Stone, based in London –

David Stone is an intellectual property litigator, who at the time of interview was a Partner at the international legal firm 'Simmons and Simmons'. He was the Partner who was responsible for managing, caring for and developing the company's Corporate Art Collection as well as curating an exhibition program. The collection has works by artists such as Hurvin Anderson, David Batchelor, Richard Billingham, Patrick Caulfield, Peter Doig, Alex Hartley and Damien Hirst.

*Further Reading –*

*Book – Painting about painting by Simmons and Simmons (2014)*

*Online – [www.simmonscontemporary.com](http://www.simmonscontemporary.com)*

Sally Tallant, based in Liverpool –

Sally Tallant is the current director of the Liverpool Biennial, an internationally recognised Biennial that has worked with artists such as Marvin Gaye Chetwynd, Jason Dodge, Mark Leckey, Takashi Murakami, Ai Weiwei and Doug Aitken. From 2001-2011, Tallant was the Head of Programmes at the Serpentine Gallery, London, where she developed and delivered a programme of exhibitions, architecture, education and public events. She is also a Board Member of the International Biennial Association and a member of the London Regional Council for Arts Council England.

Further Reading –

Online – [www.biennial.com](http://www.biennial.com)

## **Appendix Two – Interview Consent Form and Information Sheet**

Below are examples of the Consent Forms and Information Sheets used within the interviews (see Methodology, section 2.5.1, for further details).

### **Participant Information Sheet**

Interviews for PhD Research:

#### **Interim Title of Project**

The Artist, The Art Object and the Market

#### **Name of Researcher**

Jack Roberts

#### **About this Research**

This research project is being undertaken by Jack Roberts (the researcher) into the artist, the art object and the market to understand how art moves through the market and artists/dealers attitudes towards this.

This research is undertaken as part of doctoral research accredited and supported by the Manchester Institute for Research and Innovation in Art and Design (MIRIAD) at Manchester Metropolitan University.

#### **The Research**

This study has two aims: firstly, to gain a better understanding of how art circulates within the art market over time: secondly to understand artists' and dealers' opinions towards how the art moves within the market and also their opinions towards the market more generally. In doing so it is hoped that the following knowledge is gained –

An understanding of –

- the artist and dealer relationship and how the market effects this
- whether either have knowledge of the arts journey after it leaves the studio
- whether either party have any influence over how the art has moved through the market
- the attitudes of both parties toward certain potential buyers and where the art may reside

- whether the changing balance between the art being seen as a cultural good and a commodity is of concern.

The interview will take between 1hr – 1.30hr to complete but if you would like to stop or pause at any point please let the researcher know.

### **Further Information**

If you would like any further information about this study or how your involvement will be used within the research please contact Jack Roberts at [jack.p.roberts@stu.mmu.ac.uk](mailto:jack.p.roberts@stu.mmu.ac.uk) or 07904 918311 or If you would like further information from the University please contact MIRIAD, Manchester Metropolitan University's Academic team at – [miriad@mmu.ac.uk](mailto:miriad@mmu.ac.uk)

2014/2015

**Participant Consent Form – Interview**

**Name of Researcher** – Jack Roberts

**Date** \_\_\_\_\_

**Participant Identification Code** \_\_\_\_\_

- 1 I confirm that I have read and understand the research information sheet for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.
  
- 2 I understand that my participation is voluntary and that I am free to withdraw consent at any time, without giving any reason.
  
- 3 I understand that the interviews will be sound recorded and used for the analysis of this research project.
  
- 4 I give/do not give permission for the sound recording to be archived as part of this research project, making it available to future researchers.
  
- 5 I understand that any information given by me may be used in future reports, articles, publications or presentations by the research team and I give permission for this to happen.
  
- 6 I understand that at my request a transcript of my interview and copies of photographs can be made available to me.
  
- 7 I understand that my name may appear in reports, articles or presentations and that I will have the opportunity to review all text relating to me first and reject any elements.
  
- 8 I understand that all data will be stored securely with password protection and is covered by the Data Protection Act.
  
- 9 I agree to take part in the above research project.

*To be signed and dated in presence of the participant  
Once this has been signed, you will receive a copy of your signed and dated  
consent form and information sheet via email or post*

Name of Participant	Date	Signature
_____	_____	_____
Researcher	Date	Signature
_____	_____	_____

### Appendix Three – Interview Questions

Below are the generic questions used within the interviews - the questions here are aimed towards an artist, specifically an artist with multiple dealers and who employs studio staff. The questions were asked of all interviewees, but they were amended dependant upon the interviewee (i.e., if I was questioning an artist, I would ask them details of their relationship with their dealer but if I was questioning a dealer, I would ask them details of their relationship with an artist). The generic questions were then adapted with the inclusion of supplementary question following in depth research into each interviewee. (see chapter two 'Methodology' for further details on the interviews and how they were conducted).

Question	Additional / Follow Up Questions
Can you give me an outline of your relationship with your dealers over your career and what responsibilities and roles your dealers have taken in relation to managing your art and your career?	You have a number of dealers; does one of these operate as a primary dealer? How is the relationship between all dealers managed?
How did you begin being represented by your dealers?	How did new dealers begin representing you when you were already represented?
How is your work first given a price? Is this a decision made by you or your dealer?	How is this managed or negotiated between the multiple dealers?

<p>How do sales of your works take place, are you or your studio involved or is it left to your dealer?</p> <p>Do you have a relationship with collectors, where they engage with you and your work at the studio directly or are you distant from collectors?</p> <p>Can you sell direct from the studio?</p>	<p>Are you ever present when your dealer sells your work to clients? For example when works are sold at the gallery or if your dealer brings buyers to your studio to view works?</p> <p>Do your dealers have a waiting list of prospective clients looking to buy your work?</p>
<p>Do you have a contract with your dealer?</p>	
<p>You have quite a large operation here at your studio, with a number of staff members being employed directly by you, do you feel that employing members of staff directly gives you more independence from dealers so that you are more self-supporting and less reliant on the dealers?</p>	<p>Does having a large operation put more financial pressure on the making and selling of the art to ensure the operation is sustainable?</p>
<p>Have any of your dealers ever advised you on the production levels of your art?</p>	<p>Have they ever asked you to hold works back from the market to maintain a price level or to increase production due to a high market demand?</p>
<p>Have any of your dealers ever interacted with your work on the project level or expressed an opinion about the content of your work?</p>	<p>In what way did they interact?</p>

<p>Do your dealers or other investors offer stipends or fund the production of your art works?</p>	<p>If so, do you find that stipends mean that dealers want input into the art and does a stipend alter the ownership of the art?</p>
<p>How do you feel commissions fit into your practice?</p>	<p>Do you feel you have more or less control of the work when you have been commissioned?</p>
<p>Does a solo show at your dealer's space noticeably increase your sales or is a solo show more about keeping a public profile?</p>	<p>How often would you expect to have a solo show at your dealer's space? How is this agreed to?</p>
<p>What is your dealer's role in gaining museum shows?</p> <p>What are your perceptions of being involved in museum, biennial or institutional exhibitions?</p>	<p>Do you ever stipulate certain artworks must be sold to museum or institutional collections?</p>
<p>How do you see the role of critics in the current art world and art market?</p>	
<p>What has the impact of winning or being nominated for art prizes had on you, your art, your profile or your sales?</p>	

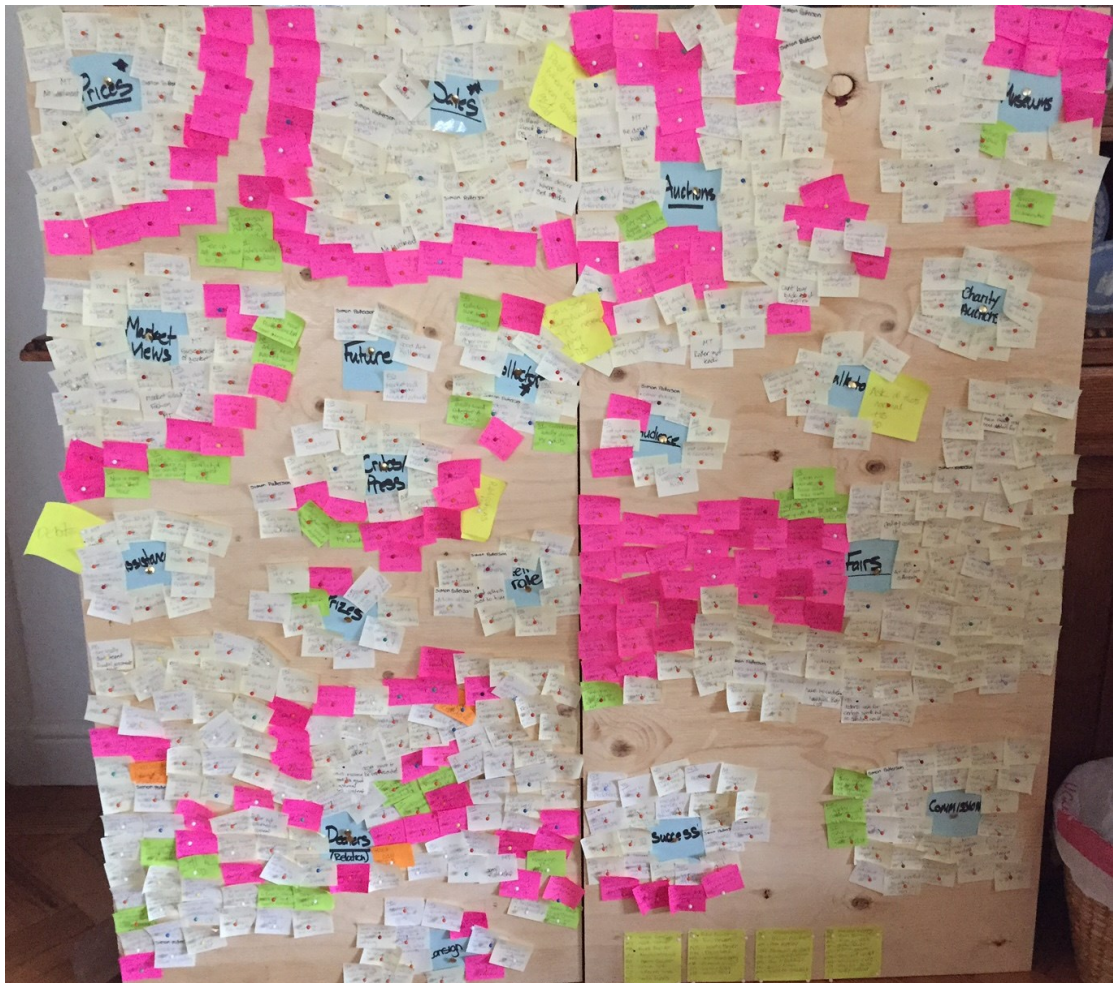
<p>For your primary market sales, are you (or your dealer) less likely to sell work to certain people depending on their motivations for buying or dependant on the quality of their existing collections or are you happy to sell to anyone?</p>	<p>Do you or your dealer have a list of preferred clients to sell your art to?</p>
<p>You have had a number of works sold at auction over your career. How do you feel about your work being traded within the secondary art market?</p>	<p>Do you or your dealer either encourage or try to stop your works from being sold at auction?</p>
<p>Do you or your dealer trace, monitor, or try to control your art's secondary market sales?</p>	<p>Do you see this as a role of your dealer? Do they report back to you on this?</p>
<p>How important are art fairs to you?</p> <p>Do you make new works for fairs?</p> <p>Do you try to get your dealers to take your artwork to fairs?</p> <p>Do you attend art fairs?</p>	<p>As a percentage, how many sales do you think come from the gallery, from studio sales and from sales at art fairs?</p>
<p>I would be interested to find out if you talk to anyone about any of the topics we have been speaking about?</p>	<p>Do you talk to your dealers about the business of your practice, or other artists or curators or critics or collectors? Or is it quite an internal and closed topic?</p>



<p>Who do you see your audience as being?</p>	
<p>Do you think it's possible that the market and what collectors buy could ever influence what kind of art artists are making?</p>	<p>Do you feel that this has ever happened within your practice?</p>
<p>Do you feel the art world and art market has changed over your career? If so how?</p> <p>Do you feel that the role of the dealer has changed? If so how?</p>	<p>Do you feel that artists have changed as well? If so how?</p>

## Appendix Four – IPA Pin Board Analysis

As part of the IPA analysis, notes made from my reading of the interviews (which had been transferred from the interview transcripts to post-it-notes) were physically mapped, in a mind-mapping mode to draw out themes, each theme, where appropriate, was then further broken down into sub themes. The post-it-notes, allowed me to visually map and draw out the themes by playing with the notes to look for themes, commonality and disparities in the findings between the different interviewees. Once I had arrived at the thematic groups these post-it-notes were pinned onto a pin board in the thematic groups – this was then used as a tool within the writing of the discussion of the empirical to allow both the general and the detail to be brought into the conversation – see image below (see Methodology, section 2.5.5, for further details).



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