
Dissertation Title:

The Market of Socially-Politically Engaged Art versus Aesthetic Art

Students' name:

Alexandra Călinescu Gărniță

Master in Art Markets

Supervisor:

PhD. Luís Urbano de Oliveira Afonso, Senior Associate Professor,
School of Arts and Humanities of the University of Lisbon

September, 2024

History Department:

Dissertation Title:

The Market of Socially-Politically Engaged Art versus Aesthetic Art

Students' name:

Alexandra Călinescu Gărniță

Master in Art Markets

Supervisor:

PhD. Luís Urbano de Oliveira Afonso, Senior Associate Professor,
School of Arts and Humanities of the University of Lisbon

September, 2024

Acknowledgements

I would like to express my deepest gratitude to my supervisor, Luís Urbano de Oliveira Afonso, for their guidance, support and insight throughout the course of this research.

I would also like to thank the two people who inspired me to embark on this adventure: my mother, Lucia Călinescu, for her help and insight into the art world, and Radu Pop, my pillar of strength throughout this journey.

I wish to extend my appreciation to the artists, curators and gallerists who generously participated in my study and provided essential perspectives. Without their cooperation and willingness to share their experiences, this research would not have been possible.

Abstract

Art with a social or political message tends to engage viewers on a deeper emotional and intellectual level, often addressing contemporary issues (social justice, human rights, environmental concerns, identity, political activism), questioning established norms. It interacts with pressing and relevant topics of the time of its creation, acting as a mirror reflecting the concerns and aspirations of society. It can provoke thought by presenting alternative perspectives or questioning the status quo and there is an element of subversion and dissent that has the ability to capture viewers' attention, stimulating critical thinking. On the other hand, art for art's sake, "l'art pour l'art", suggests that the intrinsic value of art lies in its own existence and should not be justified by any external purpose or utility. In other words, art is created for the sole purpose of artistic expression and aesthetic enjoyment, without any obligation to convey a specific message, serve a practical function or adhere to societal or political norms; art can exist independently as a form of pure creative expression. We are interested in researching what is the difference in the perception of art that carries a social or political message compared to art created solely for aesthetic purposes and if there are trends in the visual art market that suggest a preference for one of these directions. Through a combination of qualitative methods, including interviews and participant observation, this study aims to uncover distinctions in the market perception of art conveying social or political messages versus art focused solely on aesthetics.

Keywords: Art, Contemporary Issues, Art Market, Market Reception, Cultural Significance.

Resumo

A arte com uma mensagem social ou política tende a envolver os espectadores em um nível emocional e intelectual mais profundo, muitas vezes abordando questões contemporâneas (justiça social, direitos humanos, preocupações ambientais, identidade, ativismo político) e questionando normas estabelecidas. Ela interage com temas urgentes e relevantes da época de sua criação, atuando como um espelho que reflete as preocupações e aspirações da sociedade. Pode provocar reflexão ao apresentar perspectivas alternativas ou ao desafiar o status quo, e há um elemento de subversão e dissidência que tem a capacidade de captar a atenção dos espectadores, estimulando o pensamento crítico. Por outro lado, a arte pela arte, o "l'art pour l'art", sugere que o valor intrínseco da arte reside em sua própria existência e não precisa ser justificado por nenhum propósito ou utilidade externa. Em outras palavras, a arte é criada com o único propósito de expressão artística e apreciação estética, sem obrigação de transmitir uma mensagem específica, servir a uma função prática ou aderir a normas sociais ou políticas; a arte pode existir independentemente como uma forma de pura expressão criativa. Nosso interesse é pesquisar qual é a diferença na percepção da arte que carrega uma mensagem social ou política em comparação com a arte criada exclusivamente para fins estéticos e se há tendências no mercado de artes visuais que sugerem uma preferência por uma dessas direções. Através de uma combinação de métodos qualitativos, incluindo entrevistas e observação participante, este estudo visa revelar distinções na percepção do mercado em relação à arte que transmite mensagens sociais ou políticas em comparação com a arte focada exclusivamente na estética.

Palavras-chave: Arte, Questões Contemporâneas, Mercado de Arte, Recepção de Mercado, Significado Cultural.

Table of Contents

Introduction

- Overview of the Research 5
- Research Objectives 8

I. Literature review

- I.1. Nicolas Bourriaud, Relational Aesthetics 10
- I.2. Claire Bishop, Artificial Hells, Participatory Art and the Politics of Spectatorship 14

II. Art Market Overview

- Key Players: Collectors, Galleries, Curators, Dealers and Buyers 17

III. Art with Social and Political Messages

- III.1. Definition and Examples 19
- III.2. What is the impact of critical-political art? 23

IV. Methodology

- IV.1. Research Approach: Interviews 25
- IV.2. Selection Criteria for Participants 25
- IV.3. Interview Process and Data Collection Methods 26

V. Research findings. Perspectives of Artists, Gallerists and Curators

- V.1. Sustaining Creativity: Financial Struggles and Support in the Art World 28
- V.2. Art's Role in Education and Public Awareness 29
- V.3. Recognition, Rejection and the Artist's Path 29
- V.4. Do Artists Have a Responsibility to Create Critical-Political Works? 30
- V.5. View on Galleries and Museums: The Challenge of Promoting Politically Engaged Art 36
- V.6. Marketing and Promotion of politically and socially engaged art 40
- V.7. Market Dynamics: Socially and Politically Engaged Art vs. Non-Political Art 43
- V.8. Globalization and the Evolution of Public Art Perception 45
- V.9. The View on Critics and Collectors: Influencing Artistic Direction and Vision 48

VI. Conclusion

- VI.1. Summary of Research Findings..... 52
- VI.2. Recommendations for Future Research and Practice 53

VII. Bibliography 55

VIII. Annexes

Annex 1 Artists video and audio interviews

Annex 2 Artists written interviews

Annex 3 Curator Interview Maria Orosan Telea

Annex 4 Gallerist Interview Eliodor Moldovan

Annex 5 Interview questions

Introduction

Overview of the Research

In the world of contemporary art, many artists produce works that address social and political concerns, influencing both the cultural sphere and the art market. This research examines these dynamics by analyzing the attitudes and principles linked to art that is socially and politically engaged. In recent years, artists such as Banksy and Shepard Fairey have employed their work to question socio-political conventions, illustrating art's potential as a medium for commentary and transformation. Banksy's murals, alongside Fairey's renowned "Hope" poster from Barack Obama's 2008 campaign, exemplify how visual art can engage the audience and influence political discourse, by making bold statements in public spaces, capitalizing on irony and satire to stimulate reflection and dialogue. The global contemporary art market demonstrates a growing engagement with artworks that address current issues such as politics, inequality and human rights, a trend evident through the practices of many artists and the increasing attention these works receive in major exhibitions and institutions.

Keith Haring's activism through art during the late 20th century, with a particular emphasis on AIDS awareness and anti-apartheid movements, exemplifies the lasting impact of socially engaged art in raising public consciousness and encouraging activism. Ai Weiwei is known for his installations and social media activism, criticizing human rights violations and political repression, especially by the Chinese government. His installation "Sunflower Seeds" (2010) at Tate Modern incorporated 100 million porcelain seeds, symbolizing mass production and individual uniqueness, while "Remembering" (2009) used 9,000 backpacks to honor children who perished in the 2008 Sichuan earthquake, drawing attention to governmental negligence. Ai Weiwei's creations are highly regarded in the art market, with his works frequently achieving high auction prices, "Circle of Animals/Zodiac Heads" for instance fetching \$4.4 million at Phillips in 2015. Prominent institutions such as Tate Modern and the Guggenheim Museum have exhibited his works, spotlighting their relevance in political activism and their substantial market value.

In a similar manner, Tania Bruguera's artistic practice engages with themes of political repression and human rights, especially within the context of her homeland, Cuba. Her installation "Tatlin's Whisper #6" (2009) provided a platform for Cuban citizens to express themselves freely in a nation where freedom of speech is severely restrained, directly challenging governmental restrictions. Bruguera's ongoing project, "Immigrant Movement International," merges artistic practice with social service to aid immigrant communities in New York, exemplifying the tangible social impact of her work. Her creations have been presented at prestigious institutions such as the Tate Modern, the Guggenheim and the Museum of Modern Art (MoMA). Although precise sales figures are less frequently disclosed, Bruguera's critical acclaim and the support from significant art institutions considerably elevate both the market value and the influence of her art.

Kara Walker's artistic creations inquire into the themes of race, gender and American history through the medium of silhouettes and installations, forcing viewers to confront uncomfortable truths about both historical and contemporary racial issues. Her pieces, including "A Subtlety" (2014), have been shown at eminent institutions such as the Whitney Museum of American Art, the Tate Modern and the Walker Art Center, these exhibitions spotlighting her role in stimulating critical dialogue on racial and identity issues. Walker's art secures considerable prices at auctions, exemplified by her cut-paper work "Gone, An Historical Romance of a Civil War as it Occurred Between the Dusky Thighs of One Young Negress and Her Heart," which sold for \$795,000 at Sotheby's in 2018, showing high market demand as well as institutional endorsement.

Theaster Gates addresses urban renewal and community empowerment through his artistic attempts. His project "Dorchester Projects" repurposed derelict buildings on Chicago's South Side into vibrant cultural centers, addressing social inequities and highlighting the intersection of art, social practice and community activism. His works have been featured in important institutions such as the Art Institute of Chicago, the Whitney Museum and the Serpentine Galleries, while his installations and performances have acquired substantial sums at auctions, with "Civil Tapestry 4" achieving a sale price of \$750,000 at Sotheby's in 2013.

JR's expansive photographic installations explore the themes of marginalized communities and human dignity. His global initiative, "Inside Out" has engaged over 300,000 individuals across 140 countries, using art as a medium to cultivate empathy and understanding.

His works have been exhibited at venues such as the Louvre, the Tate Modern and the Brooklyn Museum, amplifying the significance of collective action and community engagement in his art. This is further highlighted by the substantial market interest and institutional recognition his work receives, as evidenced by the \$107,000 sale of his photographic series "The Wrinkles of the City" at Sotheby's in 2013. All these artists are just individual examples of a much wider trend which demonstrates the growing impact and market value of socially and politically engaged art.

At the same time, art institutions have actively embraced and promoted artists addressing contemporary issues such as politics, inequality and human rights in major exhibitions like the Whitney Biennial and the Venice Biennale, as well as in the annual displays at renowned institutions such as the Tate Modern and the Art Institute of Chicago. For instance, the 2022 edition of The Whitney Biennial, titled "Quiet as It's Kept," curated by David Breslin and Adrienne Edwards, included a wide selection of works that explored themes of identity, belonging and social justice. Artists such as Lucy Raven and Alfredo Jaar presented works that critically engaged with contemporary American experiences, from digital reality and ecological crises to Black Lives Matter protests. The Venice Biennale has similarly played a crucial role in promoting socially engaged art. The 2022 edition, curated by Cecilia Alemani, included works by Simone Leigh and Sonia Boyce, addressing themes of racial and gender inequality. Leigh's monumental sculptures and Boyce's multimedia installations not only obtained critical acclaim but also illustrated the role of art in advocating for marginalized communities. Art institutions like the Getty Museum and the Museum of Contemporary Art (MOCA), Los Angeles, have made significant steps in promoting diversity and inclusion within their programming and collections. The Getty Museum, for example, launched its DEAI (Diversity, Equity, Accessibility and Inclusion) plan in 2021, which includes initiatives to diversify its workforce and enhance the representation of BIPOC (Black, Indigenous and People of Color) artists in its collections and exhibitions. The museum has acquired works like the Jet and Ebony photo archive, chronicling 20th-century Black life and has hosted exhibitions such as "Reinventing the Américas: Construct, Erase, Repeat," which explore the complexities of cultural identity and history. Similarly, MOCA has increased its BIPOC-identifying team members to 61% of its workforce and implemented initiatives to create a more inclusive work environment. The museum's DEIA goals include improving accessibility, expanding diverse programming and ensuring that at least 50% of its

acquisitions are by BIPOC, women and non-binary artists.¹ MOCA's commitment to these goals is reflected in exhibitions like "With Pleasure: Pattern and Decoration in American Art 1972–1985," which revisits an often-overlooked movement that puts a spotlight on the work of women and artists of color. The institutional efforts to embrace diversity and inclusion are also evident in their responses to global movements such as Black Lives Matter. The Philadelphia Museum of Art, for instance, has committed to expanding its collection to include more works by underrepresented artists and promoting a culture of belonging and inclusion, the museum's initiatives including appointing a Deputy Director for DEAI and collaborating with diverse communities to develop exhibitions and educational programs.

Research Objectives

In light of these global developments, this research explores the relationship between socially and politically engaged art and its reception within both the art market and broader society, specifically focusing on the contexts of Portugal and Romania which as we will see, are differentiated from the global market. Our objectives are constructed to offer a thorough exploration of the creation and perception of such art, looking into the motivations of artists, evaluating the role of galleries and curators in promoting and exhibiting politically and socially engaged works, while analyzing how institutions mediate the relationship between the artist, the market and the public.

The primary objective is to investigate if and why contemporary artists in these regions incorporate social and political messages in their work, by analysing how personal experiences, historical contexts and current socio-political events influence and inform their creative processes and artistic choices. By engaging directly with artists through interviews, we aim to gain an intimate understanding of the forces that drive their creative processes and the narratives they seek to communicate. Simultaneously, we look at how gallerists and curators perceive and value art that carries social and political weight, in comparison to works created primarily for their aesthetic appeal. We examine the role of galleries in curating and promoting this type of art

¹ <https://news.artnet.com/art-world/museum-dei-plans-2022-2161690>

and analyze how these institutions select and present these works, as well as the curatorial strategies they use.

I. Literature review

I.1. Nicolas Bourriaud, Relational Aesthetics

In Nicolas Bourriaud's "Relational Aesthetics" the exploration of contemporary art takes center stage, with a particular emphasis on the changing role of artists. Using the concept of relational aesthetics, he is showing a departure from traditional art forms to prioritize human interactions and social contexts in the art world. Bourriaud emphasizes that "the role of the artist... is now closer to that of a programmer than to that of a traditional author" (Bourriaud, 1998, p. 13). There is a need for the inclusion of a history of artistic behavior alongside existing narratives about objects and forms: the co-existence criterion, suggesting that all artworks contribute to shaping models of sociability, encouraging dialogue and stimulating reflections on the democratic nature of diverse artistic forms. He explores the idea that contemporary artworks serve as "meetings, appointments, networks, and convivial relationships" (Bourriaud, 1998, p. 16). Focusing on the artist's role in shaping social interactions and the diverse elements that contribute to the understanding of contemporary art, while taking into consideration the complexity of artistic behavior, contextual considerations and the evolving nature of art, Bourriaud explores the changing landscape of art post-criticism, where art transcends philosophy, showing the idea of the "critical" artist who observes the world from a detached standpoint, against a critical materialism that aligns with the inherent chaos and chance in contemporary art.

Understanding the shift in artistic focus towards social interactions informs my investigation into whether this shift affects the market dynamics of art with social messages. Since I explore how the market perceives artworks based on their engagement with social messages, the changing landscape described by Bourriaud may impact the marketability of such artworks.

A notable shift in the role of artworks is discussed, moving from being events in themselves to serving as trailers for forthcoming experiences or events perpetually deferred. Bourriaud draws a parallel with classical painting, where the work was an event, to contemporary art that often acts as a trailer, signaling an impending or indefinitely postponed occurrence.

Bourriaud introduces the notion of the society of extras, where individuals become part-time stand-ins for freedom, signing and sealing the public space. The movement from the consumer society to the society of extras reflects the shifting dynamics of capitalism and its influence on individual roles in the social landscape. Talking about the artist in contemporary society, he is framing him as an operator of signs and a creator of significant doubles, building on Benjamin Buchloch's definition of the artist in the 1960s as a scholar/ philosopher/ craftsman, updating it to an entrepreneur /politician/ director (Bourriaud, 1998, p. 26). The common denominator for all artists is the act of showing something, whether a representation or a designation. A critical exploration of the co-existence criterion is introduced, suggesting that all works of art produce a model of sociability. Bourriaud poses a crucial question: does an artwork permit dialogue? Is there room for the viewer to exist and define themselves within the space it creates? The democratic nature of a form is emphasized, contrasting it with the authoritative and closed forms of totalitarian regimes.

Talking about "Art after criticism," he is noting that art has surpassed philosophy and critical philosophy and the artist is not just a detached judge, but deeply entwined with the world, highlighting the random encounters that make up the world and how art creates spaces for them (Bourriaud, 1998, p. 17). Art is not a world of suspended will but a space emptied of the factitious. Bourriaud's insights provide a theoretical framework for me, particularly, for analyzing the perceived value of art and how the artist's role influences market perception.

Using the term "post-production" to describe the artist's role in organizing, selecting and arranging cultural fragments as a key element in contemporary art, Bourriaud explores the idea that artists today act as editors, using pre-existing cultural materials to create new forms of expression, emphasizing how they recontextualize existing cultural references to generate new meanings (Bourriaud, 1998, p. 31). This mode of creation aligns with the postmodern condition, characterized by the blending and remixing of diverse elements. The artist becomes a curator of signs, navigating the wide range of symbols and images available in our media-saturated environment and this act of curation is seen as a form of commentary on contemporary society, as artists construct narratives and meanings through their selection and arrangement of cultural materials.

He further explores how post-production manifests in the sphere of relational aesthetics, arguing that contemporary art is not just about producing new objects but also about organizing

elements in a way that engages the viewer and prompts social interactions (Bourriaud, 1998, p. 36). The relational aspect of art involves creating environments or situations where people can interact with the artwork and with each other, accentuating the social dimension of artistic practice. In this context, a reflection on the changing role of the artist in the age of post-production is due. Artists are no longer confined to the traditional role of solitary creators but function as facilitators of encounters and interactions. The emphasis is on the process, the act of organizing and presenting, rather than on the creation of a final, fixed product. Because artists seem more concerned with shaping social relations and organizing human interactions than with producing tangible art objects, this shift challenges the conventional notion of form in art, moving beyond the static and material to embrace the fluid and relational. This connects to our research on art with social-political messages, as I investigate how artists' engagement with cultural fragments influences market trends and collector preferences.

One key aspect discussed is the role of the artist as a mediator who establishes the conditions for social encounters. Bourriaud suggests that artists act as architects of social situations, designing spaces and contexts that encourage meaningful interactions among participants. This curatorial approach highlights the relational aspect of art, where the audience becomes an integral part of the artwork's completion. Using the term "relational art" to describe this mode of artistic production, he suggests that artists are moving away from creating static, isolated works and instead are designing situations that generate relational dynamics. The accent is on the relationships formed during the artistic experience, with the artwork serving as a catalyst for human connection.

Talking about how to occupy a gallery, exploring the dynamic connection between art and its exhibition space, Bourriaud examines the ways in which artists engage with and occupy galleries, challenging traditional modes of presentation. By acknowledging that the traditional gallery setting has limitations and can be restrictive for artists, they are increasingly seeking innovative ways to interact with the space, moving beyond the conventional display of art objects on walls and the focus shifts towards transforming the gallery into an active, dynamic environment that encourages viewer participation. Artists are intentionally involving the audience in the artistic process, breaking down the traditional barriers between creator and spectator, this shift towards active audience engagement aligning with the relational aesthetics framework, where the social dimension of art is a key consideration. Now, this way, it seems that

the value of art is increasingly tied to its ability to generate dialogue, facilitate connections and create a shared experience among the viewers.

Reflecting on the tension between the aesthetic and the social, and questioning whether beauty can play a role in the paradigm of relational aesthetics, Bourriaud suggests that it might serve as a solution within this new artistic framework, reflecting the ongoing dialogue about the role of aesthetics in contemporary art. The boundaries of individual subjectivity are also discussed, in exploring how contemporary art challenges traditional notions of the self, encouraging a more fluid and interconnected understanding of individual identity. The artworks become a site for the negotiation and exploration of subjectivity within a broader social and cultural context. This aligns with our research on the perceived value of art with social-political messages, generating considerations about the intersection of aesthetics and social engagement. The text encourages us to critically examine how the market perceives the purpose of artistic expression and whether beauty contributes to the marketability of socially-engaged art.

Exploring the idea of the impact or efficacy of contemporary art, Bourriaud questions whether art needs to have a tangible effect on society. By posing the question of whether contemporary art should be concerned with producing specific effects or outcomes, he takes on the conventional notion that art must have a measurable impact and invites readers to reconsider the purpose of artistic expression in the context of relational aesthetics. Artistic practices can contribute to political discourse and engage with social issues without necessarily adhering to conventional forms of activism. This indicates a wider transformation in the role of art, where the aesthetic paradigm intersects with sociopolitical concerns.

Bourriaud is reinforcing the significance of art in the continuous development of subjectivity, suggesting that it acts as a dynamic force, perpetually shaping and being shaped by the subjective experiences of individuals engaged in the relational aesthetic encounter. He introduces the idea of symptom as a lens through which to analyze contemporary art, arguing that artworks can be seen as symptoms of underlying social conditions or concerns. Artists, in their exploration and representation of various themes, act as diagnosticians, revealing and responding to the symptoms of the cultural and social environment in which they function. Art becomes a reflective and reflexive practice, mirroring the broader issues and tensions within society.

Incorporating Bourriaud's concepts into our research strengthens the theoretical foundation and provides a framework for analyzing the market dynamics of art with social-political messages versus art for its own sake. The text's emphasis on relational aesthetics, the artist's role and audience engagement align with key aspects of our research, contributing valuable perspectives to the analysis of market perceptions and trends in the contemporary art market.

I. 2. Claire Bishop, Artificial Hells, Participatory Art and the Politics of Spectatorship

Claire Bishop examines the rising importance of participatory art, a practice that moves away from conventional approaches in which the artist assumes the primary role as creator, with the audience as passive observer. Participatory art encourages viewers to actively engage in the creation or experience of the artwork itself, not only altering the function of the spectator but also redefining the purpose of artistic production (Bishop, 2012, p. 2). Instead of emphasizing the aesthetic aspects of the final piece, participatory art seeks to promote social interaction, collaboration and community involvement, frequently, the focus on process and the interpersonal dynamics that arise during the production of the artwork being prioritized over the ultimate visual outcome (Bishop, 2012, p. 4). This approach positions participatory art as a medium that values social engagement above traditional aesthetic considerations, thereby transforming its goals and impact. This type of practice has become increasingly prominent in contemporary art, particularly in contexts that aim to address social and political issues, participatory art being often employed in projects that seek to highlight marginalized voices, create dialogue within communities or address social inequalities (Bishop, 2012, pp. 8-9).

But, as Bishop argues, while the goal of participatory art is to break down hierarchical distinctions between artist and audience, in practice, it can still reinforce subtle power dynamics (Bishop, 2012, p. 14). The artist, as the orchestrator of the event or project, often retains control over the direction and ultimate meaning of the work, even if participants are actively involved. The act of participation alone does not necessarily equate to a redistribution of power or control within the artistic process since the participants may follow the artist's vision rather than having full autonomy, thus calling into question the extent to which such projects are genuinely collaborative or democratic. At the same time, while many participatory initiatives are driven by

social or political aims, the actual impact of these projects can be limited or superficial. For example, the inclusion of participants in the artistic process might give the appearance of engagement, but if the project does not lead to sustained social action or tangible changes in their lives, its effectiveness as a tool for social change remains questionable (Bishop, 2012, p. 22), meaning that the symbolic act of participation can sometimes serve to mask deeper systemic issues or power imbalances, rather than address them in a substantive way.

Bishop is critical of the way in which participatory art is often judged by ethical or political criteria rather than by aesthetic merit (Bishop, 2012, p. 24). She notes that many evaluations of such art prioritize the social utility of the work - how well it cultivates community, promotes dialogue or addresses political issues - over its artistic qualities. This shift in evaluative focus, she argues, risks reducing art to a form of activism, where its value is determined more by its capacity for social engagement than by its aesthetic innovation or creative expression, a reason for which she advocates for a more balanced assessment, where both the social and aesthetic dimensions of participatory art are considered (Bishop, 2012, pp. 40-41).

The utopian impulse in art, especially in participatory forms, is often grounded in the idea that by involving people directly in the creative process, it can break down social barriers, empower marginalized groups or encourage new forms of collectivity and solidarity. This ideal is rooted in the avant-garde traditions of the 20th century, where artists sought to dissolve the boundaries between art and life, and art became a tool for reimagining society (Bishop, 2012, p. 51). Participatory art, in this context, is seen as a vehicle for social change, offering a more collaborative and less hierarchical form of artistic engagement. Bishop, however, critiques this utopian narrative by pointing out that participation in itself does not guarantee positive social outcomes and in some cases, these projects may create an illusion of inclusivity while replicating or even exacerbating existing power imbalances. Since organizers often maintain control over the structure and outcome of the project, leaving participants with limited agency or influence over the final product, as a result, instead of genuinely empowering participants or cultivating new social relationships, these projects can unintentionally reproduce the same hierarchical dynamics they seek to break down (Bishop, 2012, p. 77).

The potential for art to drive significant social transformation is frequently exaggerated, because even though participatory art initiatives may facilitate brief instances of interaction or involvement, they seldom lead to enduring social or political shifts. The notion that art alone can

generate new societal frameworks or address entrenched issues is, in Bishop's perspective, impractical and may result in disillusionment when such projects inevitably fail to meet elevated expectations (Bishop, 2012, p. 101), pointing out the disparity between the aspirational discourse surrounding participatory art and its actual effects, which are often less impactful or definitive than initially envisioned.

Bishop's critique of the idealistic aims in participatory art also raises the issue of defining success within these projects. If the primary objective is to cultivate improved social interactions, how can this be effectively measured, and what qualifies as a successful result? The author notes that numerous participatory art initiatives are judged by their capacity to involve participants and stimulate discussion, yet these benchmarks are often ambiguous and hard to quantify. The focus on process rather than outcome complicates the evaluation of whether the project has truly met its social objectives or simply generated a superficial sense of engagement (Bishop, 2012, p. 137).

Incorporating Bishop's concepts into our research strengthens the theoretical foundation by providing critical insight into the role of participation and engagement in contemporary art. Her exploration of participatory art and the politics of spectatorship contributes significant reflections on how socially and politically engaged art is experienced and interpreted by the public. By questioning the assumption that participation automatically leads to empowerment or social change, Bishop's critique allows our research to examine the gap between the intended impact of political art and its actual influence on audiences. This is particularly relevant when analyzing the role of art in confronting authority or raising awareness about social concerns, and her focus on the ethical versus aesthetic evaluation of art aligns with the tension identified between marketability and artistic integrity in politically charged works, helping to contextualize the challenges artists face when addressing the balance between commercial success and political content.

II. Art Market Overview

Key Players: Collectors, Galleries, Dealers, Curators and Buyers

Within the art world's ecosystem, collectors play a significant role in shaping the market, their judgments and financial resources significantly influencing artistic trends and valuations, often determining the direction of an artist's career through their purchasing decisions. The motivations for their actions are varied, with some aiming to build collections that align with their personal aesthetic preferences and intellectual interests, while others are driven by the potential for financial gain, perceiving art as a valuable asset in their investment portfolios (Thompson, 2008, p. 45). At the same time, the acquisition of art acts as a marker of cultural refinement and wealth, amplifying the collector's social capital. Some have established museums, granting public access to significant contemporary works, some support exhibitions, public programs and educational initiatives, others are strongly committed to social justice, using their collections and resources to promote meaningful social change. Still, their influence is not without controversy, as the accumulation of art by a wealthy few raises questions about accessibility, the commodification of creativity and the potential distortion of artistic merit by market forces. In a market driven by high stakes and substantial investments, the line between genuine appreciation and speculative acquisition can often blur, leading to debates about the ethical responsibilities of collectors in supporting and promoting artistic talent.

Galleries serve as intermediaries, acting as dynamic spaces that facilitate connections between artists, collectors, critics and the public. The gallery's brand becomes a crucial factor in the success of its artists, its reputation lending credibility and marketability to the works it exhibits and through gallery representation, artists have the opportunity to participate in art fairs, aiming for a greater visibility. This system is not without its challenges, though. The commercial pressures on galleries to generate sales can sometimes conflict with artistic integrity, leading to debates about the commercialization of art and the ethical responsibilities of galleries in discovering and promoting talent. In a market where blockbuster shows and high sales figures often dominate, galleries must balance the demands of commerce with their mission to support and promote creativity.

Individual dealers, often independent operators, function with a level of flexibility and immediacy that galleries often lack. They are flexible, able to quickly respond to market trends, shifting tastes and emerging talents, allowing them to take more risks. They often work from behind the scenes, making use of their networks and relationships to place artworks in influential collections and exhibitions, shaping the artist's trajectory in ways that might not be immediately visible to the public. The relationship dynamics also differ from the gallery system: individual dealers typically form close, often personal relationships with their artists, while being deeply invested in the success of those they represent, as their own reputation and livelihood are closely tied to them. Galleries often manage larger portfolios of artists, which can dilute the intensity of the relationship. The institutional weight can open doors that might remain closed to artists working solely with individual dealers, but it can also impose a level of conformity, as artists are expected to fit within the gallery's curatorial vision and market strategy.

Curators use creativity, historical context and contemporary discourse, overseeing the selection, arrangement and interpretation of artworks within exhibitions, shaping both the presentation and public understanding of artistic works. They are at the same time educators, making art accessible and engaging to multiple audiences. Through wall texts, catalog essays, public programs and tours, they offer context and interpretation, helping viewers to connect with and understand the art they witness.

Art buyers vary from experienced collectors with an extensive knowledge of art history to newly affluent individuals on the search of social status as well as institutional buyers acquiring works for museums and corporate collections, making strategic decisions that reflect larger cultural and social ideals. They are not just consumers, but active participants in the creation of cultural value.

III. Art with Social and Political Messages

III.1. Definition and Examples

Should the primary focus of art be the expression of aesthetic beauty, or should it additionally serve as a vehicle for political and social engagement? Some will argue that art should be exclusively dedicated to the appreciation of form and aesthetic pleasure and the introduction of political or social commentary diminishes the integrity of the aesthetic experience. Another point of view is that art holds the potential to function as a powerful instrument for social change and artists bear a responsibility to engage with issues such as injustice, inequality or oppression, considering that numerous significant works of art throughout history have been profoundly political in nature: Pablo Picasso's "Guernica", Ai Weiwei's "Sunflower Seeds", Diego Rivera's "Man at the Crossroads", Frida Kahlo's "Self-Portrait on the Borderline Between Mexico and the United States", Salvador Dalí's "The Burning Giraffe", Barbara Kruger's "I Shop Therefore I Am", Banksy's murals and others. Pierre Bourdieu, for instance, argues that aesthetic is characterized by qualities such as gratuitousness, the absence of function, the primacy of form over function, disinterest, among others and that high art privileges the pleasure derived from beauty over that of the agreeable, in contrast to working-class preferences, which tend to favor enjoyment of the agreeable, suggesting that the aesthetic pleasure in the beautiful is an elitist construct on the basis of which high art is favoured over low art (Bourdieu, 1984, pp. 28-30).

But on the notion of aesthetics, within contemporary art it becomes evident that the increasing emphasis on social and political issues has not resulted in the complete abandonment of aesthetic considerations; rather, the concept has experienced a significant transformation, evolving from its traditional emphasis on immediate, disinterested pleasure derived from the beauty of the art object, to an engagement rooted in collaboration and participation. And even if political art may not always provide immediate aesthetic gratification, it has the capacity to evoke emotional and intellectual responses, both of which are integral to a comprehensive and meaningful aesthetic experience. In her essay "The Social Turn: Collaboration and Its Discontents", Claire Bishop (Bishop, 2006) explores a significant shift in art criticism, known as the social turn, which moves the focus away from traditional aesthetic considerations and toward

the social and political implications of art. Bishop argues that this ethical shift involves assessing both the art and the artist based on their creative processes, particularly the collaborative methods they use. As a result, the evaluation of art extends beyond its aesthetic properties to include how it was produced and its potential influence on society.

When we think about political art, we often associate it with questioning established hierarchies and raising awareness about social injustices. This confrontational character may appear to be in tension with traditional conceptions of aesthetics, which tend to prioritize beauty, pleasure and the sensory experience of art in its own right. Instead of thinking of aesthetics as solely related to beauty or taste, we consider it as a broader way of experiencing art, not just about the sensory perception, but also about the intellectual and emotional engagement. Because when we appreciate a work of art, we are not only passively observing; we are actively participating in the experience, connecting the object of art with our own thoughts, feelings and understanding. Our interpretation of art is always contextual and shaped by our individual perspectives and our perception is shaped by a multitude of factors, including our knowledge, beliefs and cultural background, our past experiences, our understanding of the world and the theories we've learned about art. So, for the purpose of this research, aesthetic experience is not just sensory perception but engaging with the artwork on a cognitive, emotional and perceptual level.

In order to clarify the concept of “political art” within the framework of this research, it is essential to first establish precise definitions for both “art” and “political”, a working definition of art, which distinguishes it from non-art being necessary, especially given the frequently ambiguous boundaries between artistic expression and political activism. In examining the respective perspectives of Arthur Danto and George Dickie, the first one conceptualizes the art world as a broader community, shaped by art history and theoretical frameworks, focusing on the significance of these contextual elements in the process of defining and understanding art. In contrast, Dickie's institutional theory maintains that the art world functions as an authoritative body capable of assigning the designation of art to objects, his approach highlighting the significance of institutional frameworks and the gatekeepers responsible for shaping artistic recognition and validation. Arthur Danto primarily focuses on the art's historical context and the "atmosphere of artistic theory" that shape our understanding of art, arguing that what counts as art is influenced by the dominant theories, practices and conventions within a particular historical

period (Danto, *The Artworld*, 1964, p. 580). According to him, the art world is a community that shares a common understanding of art, shaped by these historical and theoretical factors, pointing out that the art world extends beyond institutional structures, functioning as a broader cultural and intellectual sphere. George Dickie's theory suggests that art is defined and recognized through the actions of individuals within the art world, such as critics, curators and collectors, stressing the role of these gatekeepers in determining what is considered art and what is not. According to Danto, the art world is primarily a field of ideas and theories that shape our understanding of art; for Dickie, the art world is fundamentally a social and institutional structure composed of artists, their audiences and the institutions that support them. Complementing the philosophical perspectives of Danto and Dickie, Howard Becker offers a sociological perspective on the art world, highlighting the social and institutional factors that influence artistic practices and the recognition of art. Introducing the concept of "art worlds" to describe the diverse networks of production, distribution and consumption within the broader art world, he argues that art is not solely determined by its intrinsic qualities but is also influenced by the social and institutional context in which it is created and received.

Thus, the concept of "art" is not fixed but is shaped by historical, cultural and theoretical factors, what is considered art today may not have been recognized as such in the past, and vice versa and while social institutions can certainly play a role in recognizing and promoting it, they are not the sole determinants of what constitutes as such. At its core, art involves a level of self-awareness and comprehension, existing not merely as an object or activity but as a practice acknowledged and valued within a distinct cultural and historical framework and this awareness enables the differentiation of art from activities that might resemble it. Simultaneously, the evolving theoretical foundation provided by art history and theory is essential for interpreting and defining art, offering the perspective through which artistic works are understood and appreciated. A pluralistic "art world" promotes a more democratic approach to art, allowing for greater access and participation, challenging the notion that art is exclusively for the privileged few and suggesting that it can, in fact, be a powerful tool for social change and empowerment.

The term "political art" is frequently used as a comprehensive label that includes a wide spectrum of artistic practices, ranging from those that uphold and legitimize existing power structures to those that actively critique and resist them. We think it should not be reduced to art solely defined by political messages or explicit political content, as its scope extends beyond

these elements. The definition of political art is complex and varies according to individual viewpoints and cultural contexts since it can manifest in diverse forms and to varying degrees, ranging from subtle political nuances to overt expressions of propaganda. At the same time, the term “political art” can also incorporate artworks that portray political events or situations without explicitly adopting a particular stance.

Although critical-political art produced under totalitarian regimes and within liberal democracies presents certain shared characteristics, it also reveals significant distinctions. In totalitarian regimes, political art, often equated with propaganda, is not designed to encourage critical reflection or question the status quo, rather, it functions as an instrument of government control and manipulation. Meant to reinforce and disseminate the government's ideology, it permits no space for individual expression or critical engagement, since the political content, messages and interpretations are dictated from above, effectively suppressing any artistic expression that challenges or questions the authority of the regime. The artist's function is to propagate the ruling power's ideology by producing works that reinforce its authority. Socialist Realism, for instance, served as the official art style in numerous communist states, portraying regime leaders as heroic figures and depicting the people as content and flourishing under communist rule. Art that deviated from this prescribed style was regarded as subversive and frequently censored or suppressed. Within liberal democracies on the other hand, critical-political art is frequently institutionalized, a process that can diminish its political efficacy. The institutionalization of dissent refers to the process by which political or oppositional art, initially intended as a form of critique or resistance, becomes assimilated by mainstream culture and its institutions. Through this process of gentrification, the very works that once sought to challenge social, political or cultural norms are co-opted, losing their original critical edge. As these artworks are absorbed into the dominant cultural frameworks - through exhibitions in major galleries, inclusion in museum collections or integration into academic discourse - they shift from being subversive or revolutionary to becoming part of the cultural establishment. This transformation can result in the dilution of the art's political potency, where what was once a forceful critique of power is now recontextualized as an accepted part of the artistic canon, rendering the work as mainstream and less threatening to the status quo. Simultaneously, the commercialization of critical-political art may transform it into a commodity, aligning it with the interests of the ruling class rather than opposing them. Once art is marketed for profit, it risks

becoming a symbol of status and wealth, rather than an instrument for social transformation and this process can lead to its depoliticization, as the original message becomes overshadowed by the market value. Several examples illustrate this phenomenon: Andy Warhol's "Campbell's Soup Cans", initially a critique of consumerism and mass production, has been embraced by popular culture and is now seen as a symbol of American pop art; Banksy's "Girl with Balloon", a powerful commentary on hope and loss, has been widely reproduced and commercialized, potentially diluting its original message; Joseph Beuys' "I Like America and America Likes Me", a critique of American society and its isolationist tendencies, has been incorporated into mainstream culture, softening its impact; Barbara Kruger's "I Shop Therefore I Am", a challenge to traditional notions of femininity and consumerism, has been widely reproduced and used in advertising and fashion, neutralizing its original critical message. In the analysis of an artwork, particularly those with political implications, it is essential to consider its broader historical, social and cultural context. A basic understanding of the historical period during which it was produced is insufficient; a more in-depth examination of the specific political, social and cultural conditions that influenced its creation is required. At the same time, the political nature of an artwork is not solely defined by its content but also by the context in which it is experienced in the present.

III.2. What is the impact of critical-political art?

We have the example of Laurie Jo Reynolds' work with Tamms Year Ten² in the potential for political art to drive social change. The campaign, launched in 2007, aimed to close the Tamms supermax prison in Illinois, known for its harsh conditions and excessive use of solitary confinement. The actions taken in order to raise awareness, mobilize public opinion and advocate for the closure of the prison included workshops and community outreach with inmates' families to provide support, education and opportunities for storytelling³, letter-writing campaigns where individuals and organizations were encouraged to write to government officials

² <https://www.amnestyusa.org/victories/tamms-supermaximum-security-prison-now-closed/#:~:text=In%20February%202012%2C%20after%20years,national%20attention%20to%20the%20inhumanity>

³ <https://dailynorthwestern.com/2008/03/05/archive-manual/tamms-year-ten-calls-for-end-to-torture/>

expressing their opposition to the prison and demanding its closure, legislative theater, creating performances that highlighted the inhumane conditions, building a strong grassroots base of support through community organizing efforts, including protests, rallies and other direct actions, and lobbying efforts, working closely with policymakers, meeting with elected officials and testifying at hearings⁴. Their efforts culminated in the closure of the prison in 2013, demonstrating the power of political art to effect real-world change.

The Occupy Wall Street movement, which emerged in 2011, was a global protest movement against economic inequality and corporate greed. While not strictly an art movement, Occupy Wall Street used art and performance as powerful tools to mobilize public opinion and challenge the status quo, through street theater and performance art; the movement produced a vast amount of graffiti and street art, featuring slogans, logos and images that were often ephemeral, appearing and disappearing on city streets and public spaces; artists created specific artworks in support of the Occupy Wall Street movement, integrating themes of economic inequality, corporate greed and social justice; the movement also made extensive use of digital media, including social media, websites and online videos, allowing it to reach a global audience and mobilize support. The movement's iconic slogans, such as "We are the 99%," were widely circulated through art and social media, becoming powerful symbols and carrying its message.

⁴ <https://arte-util.org/projects/tamms-year-ten/#:~:text=TY10%20held%20hearings%2C%20introduced%20legislation,with%20the%20Department%20of%20Corrections.&text=Description,solitary%20confinement%20the%20entire%20decade.>

IV. Methodology

IV.1. Research Approach: Interviews

This research draws its information and conclusions from a series of interviews with artists, gallerists and curators. By engaging directly with them, we captured a broad spectrum of perspectives and insights, allowing for a comprehensive understanding of the dynamics of socially and politically engaged art. In total, 14 interviews were conducted, with the format varying based on participants' preferences and availability. One interview was conducted via Zoom, allowing for an interactive virtual dialogue, while four interviews were conducted face-to-face and recorded in audio format to capture the full scope of participants' responses. The remaining nine interviews were written responses, providing an opportunity for participants to reflect and articulate their answers in a more deliberate manner.

The interviews were structured and semi-structured, allowing for flexibility while ensuring that key topics were covered. The questions were designed to generate detailed responses about the motivations behind creating, curating or exhibiting socially-politically art, the perceived impact of the works and the challenges encountered in these processes.

The artists interviews focus on understanding their creative processes, the social and political contexts influencing their work and their goals for public engagement, exploring how they perceive their role in social discourse and the specific messages they aim to transmit through their art. Conversations with gallerists and curators examine if and how institutions select and present socially and politically engaged artworks, addressing curatorial strategies, audience engagement and the institutional support. They also explore the reception of such artworks by diverse audiences and the role of exhibitions in sustaining public dialogue on critical issues.

IV.2. Selection Criteria for Participants

Participants were selected based on their roles as artists, curators and gallerists in the Romanian, Portuguese and international contemporary art scenes, chosen to represent a range of

experiences, perspectives and professional practices, specifically targeting those actively engaged in the creation, curation or marketing of art.

Participants were chosen with an age range from 40 to 72 years old, offering insights from mid-career to established professionals. The inclusion of international, Romanian and Portuguese participants ensured that the study accounted for diverse cultural and socio-political contexts while age and geographical diversity added depth to the research, allowing for exploration of both generational and regional differences in perceptions and practices.

IV.3. Interview Process and Data Collection Methods

The interview process was designed to extract qualitative insights into how socially and politically engaged art is perceived, produced and marketed. Each interview was guided by a set of 18 core questions, which were structured to cover a range of topics, including the artists' relationship with political issues, their creative process and their market experiences. The questions explored how participants view the role of art in social and political discourse, the marketability of art with a social or political message and how the public engages with such works. In addition, questions regarding the impact of globalization and digital technologies on the art market were also included, providing a broader perspective on the changes affecting contemporary art practices.

All interviews were conducted with an open-ended approach, allowing participants to expand on their thoughts and provide nuanced answers. For face-to-face and Zoom interviews we used audio and video recordings to ensure the accuracy of the data, which were later transcribed for analysis.

The data collected through these interviews was analyzed to identify common themes and differences among participants' experiences and views. We used qualitative content analysis to extract key insights, focusing on themes such as the impact of social and political messages on artistic practice, the role of institutions in shaping public perceptions of art and the challenges artists face in promoting their work. The interview data was triangulated with findings from secondary sources, such as market reports, artfairs visits and theoretical literature.

Table 1. Interviews

No.	Name	Role	Nationality	Gender	Age interval	Platform	Interview duration
1	Lucia Călinescu	Artist	Romanian	F	Over 70	Zoom	54,46 min
2	Nicky Carole	Artist	British	F	55-70	Face to face interview	15,33 min
3	Viktoria Ganhao	Artist	Ukrainian/ Portuguese	F	40-55	Face to face interview	10,51 min
4	Julian Raven	Artist	American	M	55-70	Face to face interview	37,29 min
5	Roberto Grosso	Artist	Italian	M	40-55	Face to face interview	18,08 min
6	Olimpiu Bandalac	Artist	Romanian	M	55-70	Written interview	
7	Anca Boeriu	Artist	Romanian	F	55-70	Written interview	
8	Magdalena Pelmuș	Artist	Romanian	F	40-55	Written interview	
9	Raluca Ilaria Demetrescu	Artist	Romanian	F	40-55	Written interview	
10	Eugen Alupopanu	Artist	Romanian	M	40-55	Written interview	
11	Maria Gliga	Artist	Romanian	F	55-70	Written interview	
12	Dan Perjovschi	Artist	Romanian	M	55-70	Written interview	
13	Maria Orosan Telea	Curator	Romanian	F	40-55	Written interview	
14	Eliodor Moldovan	Gallerist	Romanian	M	40-55	Written interview	

V. Research findings. Perspectives of Artists, Gallerists and Curators

V.1. Sustaining Creativity: Financial Struggles and Support in the Art World

What emerges from the interviews with the artists is an interesting and, in many ways, familiar narrative: a deep connection to art that was cultivated in their early childhoods, frequently within the familial environment. Many of them grew up surrounded by creative influences, whether it was through parents, relatives or simply a family culture that appreciated artistic expression.

My dad was an artist. All my life I've grown up with art (Nicky Carole, 8, Annex 1)

My journey started I think before I was born, my mother's father was a painter (Julian Raven, 16, Annex 1)

Here I can tell about my mother who was a drawer as a child and teenager and probably I inherited it from her (Lucia Călinescu, 69, Annex 1)

Yet, despite this early exposure, several of them also encountered a common cultural notion - the idea that pursuing a career in the arts was impractical, perhaps even unattainable and surely not a profitable one. There is a theme that stands out in their journeys, and that is that this passion for art ultimately persisted and their stories highlight an essential point: while personal passion is crucial, it often isn't enough by itself, becoming clear in their reflections that there is a necessity of guidance and support along the way. Many of them underlined the role of someone - a mentor, a teacher, an authority in the art world - who helped show them the way, someone who, whether formal or informal, provided critical support, insights or advice. This kind of support system plays a vital role in the encouragement and supporting of artists and the experiences of these interviewees reinforce that point vividly.

I was sitting in the library of my school in Marbella and I was doodling and the math teacher was watching me and he takes a can of Coca-Cola and he crushes it, he puts it down and he says: "draw this". So I draw it. And after drawing it he says to me: "come with me". And he takes me like by the hand, he takes me to the art department (...) "This is where you need to be (Julian Raven, 70, Annex 1)

Considering art as a career path, most of the artists are not in the position to rely solely on their art as a constant income provider, a significant number of them balancing their artistic

practice with other forms of employment, often outside the art world, limiting in this way the amount of time and energy they can devote to creating. *I have been a specialized art teacher all my life (Lucia Călinescu, 211, Annex 1)*

Fewer examples are of artists that rely on some form of external financial support, whether from family members or spouses, having this way the financial backing that provides them with the freedom to dedicate themselves almost entirely to their artistic practice. Only a minority of the artists interviewed were able to make a living exclusively from selling their art.

V.2. Art's Role in Education and Public Awareness

One common theme in the interviews is the importance of early exposure to art. It is suggested that museums, media and schools play a crucial role in cultivating an appreciation for art in young minds, highlighting the belief that it can be a powerful tool for shaping the cultural and intellectual development of individuals from a young age. *Yes, art is also education. But this means that it all has to start early - at school, with the help of museums and the media: TV, movies, books. (Olimpiu Bandalac, Annex 2)* At the same time, it can encourage a sense of empathy, compassion and self-awareness and by engaging with art, young audiences can develop a deeper understanding of themselves and the world around them. *Art is the most appropriate tool for educating a generation, for guiding towards humanity, normality, kindness and inner beauty. (Anca Boeriu, Annex 2)* Beyond its educational value, art can also enrich our appreciation of beauty, complexity and the nuances of human expression, this way being not only a tool for instruction but a source of inspiration and enjoyment in its own right.

V.3. Recognition, Rejection and the Artist's Path

All artists naturally seek validation from the broader art community. This recognition can come in various forms: awards that honor their work, exhibitions, critical acclaim from respected voices, or simply the sale of their art, which is often seen as a concrete affirmation of its value. However, as many artists come to realize, relying too heavily on external validation can be a precarious path. When an artist's sense of worth becomes too closely tied to outside approval - whether from critics, galleries or even buyers - there's always the risk of falling into self-doubt when that recognition doesn't come. Unlike many other careers, where progress might be measured in clear and predictable steps, the artistic path requires a deep commitment to long-

term growth and development. Each work created, each exhibition, is part of an ongoing investment, not just for immediate results, but for the future. For many artists, the path to success - or even just sustainability - can be full of fluctuations, and there are times of great creative productivity and recognition, followed by periods of difficulty, uncertainty or even rejection, which is one of the most significant challenges artists face. Whether it's having their work declined by galleries, not receiving the grants or residencies they apply for, not selling or facing criticism from audiences or peers, it can lead to moments of self-doubt that can be tough to navigate, since creating art is such a personal and vulnerable process, where one's work is deeply tied to their identity and sense of self. *Not everyone can do it. It's very difficult. There is a lot of suffering, there's a lot of hardship, a lot of discouragement. It used to affect me a lot.* (Julian Raven, 224, Annex 1) The general view is that a career in the arts is not just about talent or creativity - it's about endurance, navigating a profession that demands more than just artistic skill, but also emotional strength and adaptability.

When referring to the artists', curators' and gallerists' place and identity within the larger context of modern life, we researched how their work and roles fit within or respond to the cultural, social or political realities of today, inviting them to consider how their art or the art they are promoting engages the public and if it can become a vehicle for addressing contemporary issues. We explored whether they think they have an ethical and moral responsibility, if they feel obliged to address the pressing issues of their time, thinking of the broader debate about the role of art in society - whether it should serve purely aesthetic purposes or if it also has a duty to connect with and reflect on the world's challenges.

V.4. Do Artists Have a Responsibility to Create Critical-Political Works?

Artists are active participants in shaping the cultural landscape, their ability to communicate through a unique language and choose their own message giving them a powerful platform for self-expression and social commentary. Some of them believe that they have a responsibility to address social and political issues, while most of the answers argue for a more apolitical approach. The ones who believe that art should be a direct reflection of societal issues, like Dan Perjovschi, are claiming that creators have a responsibility to address pressing problems and challenge dominant narratives.

I publish drawings about local, national, global society (political, social and cultural) in 22 Bucharest Magazine since 1990. Weekly. And from the pandemic every 2 weeks because we run out of money for printing. Many NGOs, many civic and cultural causes have their logos, T-shirt designs, Facebook pages or protest placards made by me for free. Since 2006 a big wall in the Vanabbe Museum Eindhoven is occupied with my social political drawings. Since 2009 the NTK Technical Library Prague is decorated with the same kind of graphics. (Dan Perjovschi, Annex 2)

Covering a variety of topics from politics and culture to social justice and environmental concerns through drawings, paintings, illustrations and installations, they aim to encourage critical thinking. It is important to note that this type of work is accessible to a wide audience, appearing mostly in public spaces and they are often collaborating with NGOs, civic organizations and cultural institutions, appearing in press conferences or doing workshops. These artists consider themselves “citizen artists”, win human rights awards and are part of civic organizations. Anca Boeriu emphasizes on the artist's social role and the importance of engaging with the public, suggesting that art can be a powerful tool for social commentary and change, provided that artists actively seek to connect with their audience. She believes that artists should interact with society directly, rather than remaining isolated in their studios. The socially-politically active artists connect and aim to influence, considering that they have a freedom of expression that is doubled by, and emphasizing on, the responsibility of expression, believing that their contributions are simply one piece of a larger puzzle, and not something that requires special attention or recognition. Referencing his experience in painting the walls of a vaccination center during the COVID-19 pandemic, drawing significant media attention and contributing to the vaccination effort even if his peers were not officially classified as essential workers, Dan Perjovschi illustrates how artists can contribute to their communities, even when their efforts are not formally recognized.

Most of them, however, while they still believe in the power of art to make a difference, and were at first involved in engaged art, became disillusioned with the political process and turned towards a different style later in life, now promoting a more autonomous approach, with an accent on the importance of artistic expression for its own sake and claiming that art can be a powerful force for social commentary without explicitly addressing specific issues. Thinking about to what extent art should be a reflection or a catalyst for societal change, some artists

present a pessimistic view, suggesting that they have limited influence on society. *I don't think artists in particular have such an important responsibility. One only has to look at war, hunger or excess, poverty, drugs, modern slavery, problems, real problems, to realize that artists cannot influence the world.* (Raluca Ilaria Demetrescu, Annex 2) Drawing from Joseph Beuys' concept of social sculpture, Olimpiu Bandalac argues that while artists may aspire to change society, their impact is often negligible and his shift from social temptation to introspection reflects a disillusionment with the artist's ability to effect significant change. Both him and Raluca Ilaria Demetrescu suggest that while creators can raise awareness and offer critical perspectives, their impact is often limited by the larger social and political context. Lucia Călinescu believes that while art often mirrors socio-political events and issues, it does not always do so in an overt or direct manner. Instead, it can capture underlying themes, emotions, cultural shifts, offering a nuanced or symbolic representation of what is happening in society. *Art is somewhat like a resonating box of what's happening in the wider world. Yes, it reflects what's happening in society, but not always directly.* (Lucia Călinescu, 249, Annex 1) Eugen Alupopanu, Magdalena Pelmus and others advocate for the artist's apolitical stance, suggesting that they should focus on their artistic practice rather than engaging in political activism, this viewpoint reflecting a belief in the autonomy of art and its ability to speak for itself. *My art does not influence but interacts with society. I don't think society views the artist as as a figure with real social influence. The artist should be apolitical.* (Eugen Alupopanu, Annex 2) Maria Gliga believes that artists can engage with social issues in a personal and meaningful way, but her focus on the public's positive reaction to her work indicates a more personal satisfaction with her artistic contributions. Artists that are not preoccupied by a social or political message being transmitted through their art, believe that this is only a trend, a fashion, which means that this type of artworks will potentially lose some of their value in time.

The curators' approach recognizes that art, in its essence, often raises more questions than it answers, and that those questions are best explored collectively, trusting that viewers can engage with it in meaningful ways when given the right tools and space for exploration. They guide, but do not dictate; they open doors to deeper reflection but leave it up to the public to decide what they take away from the experience, aiming to make art a living conversation, one that evolves with each viewer. While they are aware that they have an important role in educating the public, they are equally careful to avoid dictating how the audience should

interpret or respond to the work and rather than offering a singular, closed-off interpretation, curators aim to create an open space for dialogue and discussion. A key method they use to facilitate this educational process is through guided tours serving as a tool for engagement, where they ask questions, share insights and open up a dialogue with the audience.

The criteria curators use to select artists for exhibitions are not fixed; they can vary significantly depending on several factors, including whether the exhibition is hosted by an institution or an independent gallery, the specific theme or focus of the exhibition, the available budget and the physical space in which the artwork will be displayed. Each of these factors influences the curatorial decision-making process, as they shape the context in which the art will be presented and how it will engage with the audience. One important criterion curators often look for is authenticity in the artist's discourse, referring to how genuine and deeply personal the artist's work feels, how closely their expression aligns with their beliefs and experiences. Authenticity is not only about honesty in the message but also about the consistency with which the artist engages with their subject matter over time.

Another crucial factor curators consider is the potential for growth in an artist's career. They often seek out emerging or mid-career artists whose work shows the promise of evolution and development, who demonstrate the ability to push boundaries, experiment with new ideas, and evolve their artistic practice. They are interested in working with artists who have the potential to make a lasting impact on the art world, whether through the innovation of their techniques, the relevance of their themes, or their ability to connect with wider audiences. In addition to authenticity and potential for growth, conceptual coherence is a key criterion. This means that the ideas and themes underlying the artwork must be well-developed and logically consistent, the narrative or intellectual framework behind the work should hold together in a meaningful way, allowing the public to interact with the deeper messages the artist is conveying. Aesthetic quality also plays a vital role in the selection process. Curators are not only concerned with what the art is saying but also how it is saying it, involving the skill and visual impact of the work. The balance between message and form is crucial; even when art is conceptually strong, it must also attract the viewer on a sensory level. Art that fails to do so may struggle to capture the attention or interest, limiting its overall effectiveness. While of a lesser concern, there is still interest in artists who engage with socio-political themes, in response to the complexity of global issues, but the curators interviewed do not seem to put a big accent on this idea.

The insight into how a gallerist approaches the selection of artists for exhibitions, reveals a preference for art that challenges, surprises and provokes thought, but at the same time placing great value on the personal and intellectual experience of the work rather than its explicit social or political content. While they do appreciate art that engages with these issues, they emphasize the importance of their personal connection to the work, preferring to exhibit art that resonates with them individually and intellectually. Their selection process is more about finding works that surprise them, challenge their viewpoints and offer new perspectives on life, art or society. They believe that art should not merely exist; it should have a meaningful impact on the viewer, whether through its aesthetic beauty, its message or its emotional depth. In their view, art can be impactful in a variety of ways, and even artworks that appear apolitical can offer valuable insights, experiences and moments of introspection.

One of the key elements of this collaboration is the artist's physical presence and active participation in the preparation, particularly during the installation of their work. Gallerists feel that being present and involved in decisions about how their art is hung, arranged and presented in the gallery space, the artist can ensure that the exhibition remains true to their original artistic intent.

When questioning whether artists should feel compelled to engage with social and political issues, or they should be free to create without the weight of external expectations, while both views hold merit, the balance is more inclined to the latter option. There are those who believe that artists have a responsibility to use their art as a means for social change and intellectual growth, because art is a powerful tool capable of raising awareness about critical issues, and artists are able to contribute to the cultural and intellectual development of both individuals and communities. Those who adhere to this philosophy often position themselves as mediators between the complexities of politics, society and the general public, believing they have the ability to translate complicated issues into forms that are accessible and relatable to the average person.

Now when people don't have time and sometimes don't have references, I try to summarize complex and very nuanced topics in a few black lines... and I spend all my time reading or studying the context of these topics (...). In other words I am always preparing myself to be an interpreter and translator of the world - political, social - for the common person... I am both an elite intellectual and a common man who watches

movies on Netflix and not only the Cannes Film Festival, who also reads both tabloids and The Guardian. (Dan Perjovschi, Annex 2)

The predominant point of view, however, is the counterargument that emphasizes the importance of artistic autonomy. Supporters of this view argue that artists should be free to pursue their personal creative visions without feeling pressured to address external expectations or society's demands and that the essence of art lies in its ability to explore individual expression; obligating artists to focus on public education or social issues is regarded as limiting the creative freedom. Art galleries, however, are seen as an effective tool for educating and raising awareness about societal issues. Just like theater performances, books, podcasts, social media posts and so on, any public platform in the world can be a tool for education and awareness if it is used strategically (or accidentally) for this purpose. An art gallery, even more so, offers the audience a detachment and an opportunity for introspection.

Interested in researching if the artists' style and the themes they address in their work have evolved in connection to social and political changes over time, we found out that for those who remain engaged with these themes, their commitment often deepens with time. As they continue to learn and grow, they encounter new subjects and issues that were previously unfamiliar to them, in a dynamic process, constantly evolving, seeing their work as an ongoing dialogue between themselves, society and their audience.

In the early 90's I knew nothing about LGBT, feminism, minority rights etc. I learned as I went along. Every place I went I learned something. I'm like a reporter. I gather the stories of the day, big, small and local plus what I simply see on the street... Over time I focused less on the picturesque and more on the conceptual, political. (Dan Perjovschi, Annex 2)

Other artists experience a significant transformation in their artistic focus over time, moving away from themes centered on social and political issues, shifting toward more personal or abstract subjects and a growing interest in exploring internal, subjective experiences, emotions, personal identity or the nature of existence. *The stage of social and political realities has passed. What I had and what remains is a certain irony or a rather 'in reverse' interpretation of social events. (Olimpiu Bandalac, Annex 2)* Some experience the artistic process as a deeply

therapeutic activity, a way to process emotions, work through complex feelings and explore personal or intellectual ideas; through the act of making art, they gain a greater understanding of themselves.

The gallerist, on the other hand, observes a clear trend in global contemporary arts - whether it be visual arts, contemporary dance, auteur cinema, or recent literature - toward a growing engagement with social and political themes. As more people become activists in various fields, some creators are using their work to address social and political issues, feeling the need to respond to and reflect on the important concerns of the day. However, this heightened focus in art also presents challenges: the gallerist points out that as artists address these issues, it is becoming increasingly difficult to secure the necessary resources - whether financial, institutional, or public support - to operate effectively within society. The rising demand for resources in this socially engaged art landscape makes it more challenging for artists and galleries to navigate the competitive environment, suggesting that while art might be becoming more socially relevant, it also faces practical obstacles in terms of sustainability and access to the tools needed to create and disseminate this work (*Gallerist Interview Eliodor Moldovan, Annex 4*).

V.5. View on Galleries and Museums: The Challenge of Promoting Politically Engaged Art

The influence of external forces on the art world is a growing concern among artists, revolving around the significant role that institutions, critics, galleries and collectors play in shaping public taste and perception, often determining what is regarded as "good" or "bad" art. These key actors are seen as gatekeepers who possess the power to shape both the artistic and commercial direction of the art world, influencing which artists gain visibility and whose work gets promoted. As a result, the artistic landscape can become skewed by the preferences and priorities of these influential figures rather than by the organic responses of individual viewers. They argue that when the public is told what to like and what to buy, it undermines the individual experience of art and can create a distorted art market. Critics, for instance, are seen as holding considerable influence through their reviews and opinions, their recommendations often being viewed as authoritative, shaping public opinion and determining the success or failure of an exhibition; galleries are controlling access to critical exposure and commercial success, acting as filters and deciding who gets to participate in the art market; collectors' role is important in the financial

ecosystem of the art market, their purchases driving trends and influencing what becomes valuable. But as collectors contribute to the creation of value in the art world, their actions can have a ripple effect across the entire market: when a well-known collector acquires a work by a specific artist, it often triggers a chain reaction where galleries raise the artist's prices, other patrons seek out their work and curators begin to consider them for exhibitions. In this way, collectors' purchases can catalyze a feedback loop of attention, where the market begins to perceive the work as valuable, not just because of its artistic merit but also by association. Over time, these patterns of purchase can determine which artists and movements become canonized, with certain works gaining prestige and others remaining on the margins. In many cases, these collectors have close relationships with galleries and critics, further amplifying their influence on the art world.

One of the most significant challenges that politically engaged artists encounter is the perceived lack of interest in socially conscious art on the part of galleries and museums. *In my opinion, museums and galleries are not interested in artworks with a social dimension, or, if there are some, it is isolated and rare. (Olimpiu Bandalac, Annex 2)* This disinterest can be attributed to a variety of factors: first, commercial imperatives play a major role in shaping the selection process. Many institutions operate within a framework that prioritizes financial stability and revenue generation. Art that is more experimental, politically charged or socially engaged may not always be seen as financially viable, particularly if it is perceived to have a more niche audience. For example, artworks that address challenging or controversial subjects - such as systemic injustice, political corruption or inequality - may not appeal to collectors who are primarily motivated by investment opportunities or to institutions that rely on donor funding. As a result, galleries and museums may lean toward exhibiting works that are more commercially marketable, focusing on art that is aesthetically pleasing or less provocative. *Low hopes. The gallery owner should be sensitive to the artist's message and promote it. This doesn't happen, because the art market is still a business. (Olimpiu Bandalac, Annex 2)*

At the same time, the preferences of the audience can significantly influence what is chosen for exhibition. Many institutions curate shows based on what they believe will resonate with their public. If a gallery or museum has traditionally attracted patrons who prefer works that emphasize beauty, form or abstraction over politically engaged content, it may be hesitant to introduce more controversial themes. While audiences are not monolithic, institutions often cater

to established expectations, fearing that exhibitions addressing difficult or uncomfortable realities could alienate or displease their core supporters.

A lack of understanding regarding the significance and potential impact of politically-socially engaged art may also contribute to this issue. Some institutions, particularly those that have historically focused on traditional or aesthetically driven forms of art, may not fully appreciate how politically and socially conscious works can resonate with contemporary audiences. These works often require deeper intellectual and emotional engagement, and institutions might lack the curatorial expertise or willingness to explore the complexities these pieces present. Such art frequently demands active reflection and critical thinking from viewers, which may be seen as less accessible or immediately gratifying than more conventional forms of art.

It's also important to note that socially and politically engaged art often functions as a critique of power structures, social norms, or political systems, and art institutions, particularly those with strong ties to corporate sponsors, governmental bodies or affluent donors, may shy away from works that could be interpreted as controversial or disruptive. The fear of backlash can lead to self-censorship or the avoidance of politically charged exhibitions.

We still need to acknowledge that diversity does exist within galleries and museums when considering the collaboration between socially and politically engaged artists and these institutions. Not all of them follow the same commercial or aesthetic priorities, but seek to engage with works that resonate with the concerns of the contemporary world. Some are specifically geared toward socially engaged art, with missions that prioritize activism, education and social justice, these spaces often being more open to experimental works that might not be welcomed in more commercially focused institutions. Most of these spaces are, however, in the west.

I work with 5 international galleries and I collaborate with one in Romania: Gregor Podnar Berlin and now Vienna, Jane Lombard New York, Michel Rein Paris and Brussels, Kaufmann-Repetto Milan New York, Helga de Alvear Madrid and I collaborate with Galeria Posibila Bucharest on the subject of artist's books and editions. My old works on paper (1988-1996) are now all in western museums. (Dan Perjovschi, Annex 2)

For artists who focus on social and political themes, finding the right institutional partners is crucial since these establishments not only provide the platform for the work but also

cultivate an audience that is receptive to these kinds of conversations. This means that artists who are strategic about selecting galleries and curators can amplify the impact of their work and the art is not just displayed but contextualized in a way that stimulates reflection and contributes to the public discourse.

While there may be challenges and tensions, the artists understand it is essential to establish strong relationships with galleries that align with their artistic vision. That being said, they suggest that gallery owners may not always be sensitive to the artist's message and may prioritize profit over artistic integrity, showing a disconnect between the goals of the parties involved. At the same time, they feel there are limited resources and infrastructure of the art market in certain regions and a lack of a robust network of galleries, meaning that they face difficulty in finding adequate representation and support. (Anca Boeriu, Annex 2)

Another point of view is that even if galleries have traditionally played a crucial role in promoting and selling their work, the high commission rates are leading many artists to reconsider this system altogether, particularly in an era where online sales and direct artist-to-buyer platforms are becoming more accessible. One of the most commonly expressed frustrations is the high commission rates that galleries charge, which can range anywhere from 40% to 80% in some places, such as the UK. These fees represent a significant portion of the sale price, and for many artists, this can severely impact their overall earnings. For an artist that sells a painting for a set price through a gallery, after the gallery takes its commission, the artist is left with only a part of the sale price, this not representing true earnings because, from this amount, they must also subtract the costs associated with creating the artwork, including materials, studio rent and other production expenses. What remains can often be far less than what many expect, especially when compared to the time and effort that goes into the creative process.

My materials are really expensive, the resin is hugely expensive, let alone time, talent, creativity, electricity, because I plug everything in, so with that you would make nothing and that hurts your heart. You think you can't pay bills with nothing! (Nicky Carole, 90, Annex 1)

For artists who sell their work both independently and through galleries, the situation becomes even more challenging, since even though the gallery takes a commission, the price of the artwork usually stays the same independently of the channel it is sold through. The price

cannot be raised to cover the gallery's commission because doing so would make it inconsistent across platforms and might deter potential buyers. (*Roberto Grosso, 263, Annex 1*) In this way, selling through a gallery can feel like a lose-lose situation for many artists: they don't want to miss the opportunity to gain visibility, but they also can't always afford to sacrifice such a large percentage of their earnings. What's clear from these conversations is that the current system leaves many artists feeling trapped between the desire for professional representation and the reality of diminished financial returns.

V.6. Marketing and Promotion of politically and socially engaged art

The artists interviewed are either self-representing in the current moment and collaborate with galleries from time to time. All of them face challenges, particularly when it comes to gaining visibility in a crowded and competitive market, often feeling the pressure of taking matters into their own hands, particularly when it comes to self-promotion, since this involves a significant investment of time and energy into promoting themselves, their work and their personal brand. They are required to adopt roles beyond the creative - such as marketer, publicist or social media manager - and often feel they need to "make a lot of noise" to stand out, meaning they must work hard to ensure their presence is felt in both physical and digital spaces. This can involve actively engaging on social media platforms, participating in art fairs, organizing their own exhibitions and constantly networking to build connections in the art community. *I need to tell people, I need to market, I need to advertise, I need to bang my drum, and I do it. I'm gonna make a lot of noise because I have to.* (*Julian Raven, 676, Annex 1*) Balancing the dual responsibilities of creating art and promoting it requires a set of skills that all of the artists in this study feel they do not possess.

They acknowledge their own limitations in sales and the difficulty in negotiating prices, some even expressing a distaste for the commercial aspects of the art world, believing that the selling of art should be a separate task, handled by someone who is more skilled in business. This challenge comes from a deeper discomfort with the transactional nature of selling art, their work being highly personal - an expression of their inner world, beliefs and experiences. Because of this, they often feel uneasy treating their creations as commodities to be marketed and sold and the idea of negotiating prices or promoting their own work can feel contradictory to the deeply intimate and sometimes vulnerable nature of the creative process.

Because it should be separate, because it's so personal it's two different things. That's why, when I'm here, I want to be outside, I want to meet people, but I don't want to be trying to sell you my painting, it's like suffering. (Julian Raven, 845, Annex 1)

This aversion to commercialization is also rooted in the belief that selling art should be a distinct skill, separate from the practice of making art itself. Ideally, an art agent or a representative with expertise in business could step in to manage these aspects, allowing artists to focus purely on their craft, however, as several artists have pointed out, such agents are relatively rare in the art world. Unlike in industries like film or literature, where agents play a crucial role in connecting creators with opportunities and handling contracts, the world of fine art lacks a robust infrastructure for artist representation.

When I first started, I actually had an agent. Sadly he stopped. But I enjoyed that because he was putting my work into different galleries and he was getting it out there and, yes, you're paying galleries their percentage and you're paying him a percentage as well, but it left me free to create. (Nicky Carole, 288, Annex 1)

Even if self promotion, both offline and online, allows them to have full control over how their work is presented and marketed, offering a level of creative freedom that might not always be possible with gallery representation, all of them agree that they would prefer having an agent who would take over the marketing responsibility.

The artists interviewed are self-representing in art fairs, and their perspective is that while both European and US art fairs play significant roles in the art market, they seem to operate with different priorities. *(Julian Raven, 514, Annex 1)* In Europe, art fairs are seen more as opportunities for them to establish connections and build networks within the broader art community, including galleries, collectors and curators. While sales do occur, they seem to be less frequent and this is not the main aspect artists see, their focus being more strategic and relationship-driven. These fairs are viewed as platforms for long-term career development, rather than spaces for immediate commercial transactions. In the US, by contrast, the art fair culture is more transactional, with the process of buying and selling art happening much more fluidly. As a result, artists typically focus more on closing sales and securing deals during the fair itself, viewing the event as a business opportunity to make quick, impactful connections with buyers

who are ready to invest on the spot.

What these artists underline in relation to marketing and promotion is the necessity of adaptation. The modern art world is continuously evolving, and they need to adjust to new market demands, technological advancements and changing roles within the industry. While social media platforms are recognized as useful tools for building an online presence and showing their work to a wider audience, many of them express skepticism about their effectiveness in actually reaching serious collectors or generating sales. *Technology helps, it has clearly changed the methods of promotion for the better, but it can mislead, it can present a vision that is not real.* (Anca Boeriu, Annex 2) It may help them establish a digital footprint, but they believe that it is not necessarily the most reliable or effective method for connecting with potential buyers who are genuinely interested in investing in their work, since it prioritizes engagement metrics such as likes, shares and comments, rather than facilitating meaningful, long-term connections. Artists find themselves competing for attention in a vast sea of content, where algorithm-driven visibility often favors quantity over quality and the sheer volume of material can make it difficult for any one piece or profile to stand out in a meaningful way to the right audience.

From the curators' perspective, the rise of online platforms has had an important impact on the way art is bought, sold and promoted, reshaping the dynamics of the art market, by making it more accessible to a global audience. (Curator Interview Maria Orosan Telea, Annex 3) One notable example of this shift is the way auction houses have quickly adapted to digital tools, embracing online bidding, virtual previews and live-streamed auctions, significantly increasing their sales and attracting new buyers who may not have participated in traditional auctions. This digital integration has made the art market more democratic, allowing individuals who might have been excluded due to geographical or logistical reasons to engage with high-end art sales. There is still an important challenge being presented with the rise of digital and online platforms, and that is ensuring the authenticity and provenance of artworks. As transactions move online, there are concerns about the verification of an artwork's origin, ownership and legitimacy, raising questions about the trustworthiness of purchases.

The gallerist's promotional strategy, while functional and generally effective, reflects a fairly standard approach that is commonly employed within the art world today and it represents a blend of digital marketing techniques and more traditional methods of promotion, each serving

to engage different types of audiences and maximize the exhibition's visibility. One of the key components of this strategy is the use of social media events to generate initial anticipation, invite attendees and provide a platform for ongoing engagement. Online events also offer the benefit of real-time updates, where the gallery can post new information, promote artist talks or special events tied to the exhibition, helping to create momentum and anticipation. For exhibitions that are considered particularly significant, the galleries expand their digital efforts by using paid online advertising, allowing them to engage in targeted outreach, connecting to a wider audience that may not be within their immediate social media network, and focus on specific demographics, such as people with interests in art, collectors, or those living in certain geographical areas. (*Gallerist Interview Eliodor Moldovan, Annex 4*) In addition to this, galleries maintain a strong presence in traditional media outlets, collaborating with art magazines, newspapers and other media platforms to help expand the exhibition's exposure and attract new visitors who may not be as active on social media. These collaborations can take the form of reviews, articles or features, which not only promote the exhibition but also provide valuable context and analysis for the public's understanding of the artist and their work. Media coverage lends credibility and prestige to the exhibition and for many galleries, these reviews or features in respected publications can be as important as the exhibition itself, as they contribute to the long-term reputation of both the artist and the gallery.

V.7. Market Dynamics: Socially and Politically Engaged Art vs. Non-Political Art

One of the central challenges that socially and politically engaged artists encounter is a potential disconnect between their values and the priorities of the art market. This tension arises from the fact that the art market, like any commercial industry, is driven by demand, profitability and consumer preferences, which often emphasize entertainment, aesthetics or investment potential over the deeper, more challenging messages conveyed by engaged art. Artists working within this space aim to provoke thought, raise awareness or inspire change and their work often requires deeper engagement from the viewer, encouraging reflection on the complexities of society and demanding critical thinking. But these very qualities can sometimes clash with the expectations of the broader art market, which may prioritize works that are easier to consume, more aesthetically pleasing or capable of delivering immediate emotional gratification. There is a perception that the market is more inclined to favor art that entertains, decorates or is seen as a

status symbol, rather than art that challenges the status quo or goes into difficult societal conversations, and works that can be commodified, generate high sales or offer aesthetic appeal may often take precedence over those with a strong social or political message. Even when a piece has significant artistic merit or conveys an important idea, it may not receive the same level of attention if it's seen as difficult to sell or unlikely to resonate with a wider, less politically engaged audience. The market's interest in quick turnover and profitability can limit the visibility and success of art that demands longer contemplation or engagement with social issues.

The curator suggests that the primary motivation for buying art often isn't the underlying message but rather the aesthetic appeal or the potential for financial return. (*Curator Interview Maria Orosan Telea, Annex 3*) For individual buyers, aesthetic appeal is often the top priority. These buyers approach art from a decorative standpoint, viewing it as a means of enhancing their living or working spaces, seeking artworks that align with their personal taste and complement their interior design. In these cases, the deeper meaning or socio-political message embedded in the art becomes secondary or even irrelevant. On the other hand, large collectors and investors often approach art with a different motivation: financial return. These buyers view it as a long-term investment and are primarily concerned with the potential market value of an artist's work over time. From their perspective, the socio-political content of the artwork is less significant than the artist's reputation and market trajectory. If an artist is gaining prominence, being exhibited in prestigious galleries or museums or generating significant attention in the art world, collectors will purchase their work not necessarily because they are invested in the message, but because they believe the artist's career will continue to rise, thereby increasing the value of the work. This creates a situation where, paradoxically, socio-political art might be purchased not for its intellectual or emotional depth, but for its potential to generate profit, since even if the work might carry important messages, its commercial success depends less on the strength of those ideas and more on the perception of the artist's future potential within the art market.

Still, it is worth noting that some socially engaged artists are able to navigate this tension by gaining market recognition while maintaining the integrity of their message. If they achieve enough visibility and critical acclaim, their socio-political work may attract collectors who are drawn not only to the financial potential of the piece but also to its cultural relevance. This shows the importance of curators and galleries in framing and contextualizing the work, ensuring that

the messages within the art are communicated effectively, even in a market driven by aesthetics and investment.

V.8. Globalization and the Evolution of Public Art Perception

One of the primary benefits of globalization is, from the artists' perspective, the increased access to information and resources related to art and society, creators being now able to easily connect with galleries, curators and collectors from around the world, expanding their networks and opportunities for exhibition and sales. At the same time, the digital age has made it easier for them to share their work online, reaching a wider audience than ever before. However, globalization can also have negative consequences: the increased dominance of global art markets and commercial interests can lead to a homogenization of artistic styles and a focus on trends that are driven by profit rather than artistic merit and this can marginalize artists who do not conform to mainstream tastes and values.

Other challenges mentioned are related to the preservation of artistic and cultural identity, because as artists and collectors become increasingly interconnected, there is a risk of losing the unique characteristics that define different artistic traditions, leading to a homogenization of art, eroding cultural diversity and making it difficult for artists to stand out from the crowd

Globalization seems like an empty word in the arts. Art remains something specific, even local. It is its only chance to mean something in an international context. (Olimpiu Bandalac, Annex 2)

The globalization of art seems important to me, it provides access to the international art market, but I believe that we must preserve the identity of each artist, linked to the place and the way they grew up in. (Anca Boeriu, Annex 2)

The majority of the artists interviewed have observed a clear evolution in how audiences engage with socially-politically artistic work, a prominent theme being the growing interest in the narrative dimension of art and the movement towards a more story-driven approach to its appreciation, reflecting wider cultural trends, particularly the increasing emphasis on personal connection, identity and meaning in a globalized world. One reason for this transition can be attributed to the changing nature of consumption habits in the digital age: audiences today are

constantly exposed to a large diversity of narratives through various media platforms, and with this continuous flow of stories, they often seek art that is relatable and engaging on a deeper intellectual or emotional level, they want to feel that the art they come into contact with speaks to their own life experience. At the same time, the rise of digital platforms has made stories more accessible and immediate, and as the audiences consume more content, they expect the same level of engagement and relatability in all forms of media, including art, whether this comes through an artist's life story, the context behind the creation of the work or the deeper themes it explores.

Artists who have succeeded in establishing an international presence by participating in biennales, exhibitions and art fairs have been able to connect with diverse audiences, gaining insights into how their work is received in different social contexts, with regional and cultural factors playing a significant role in shaping the viewer's response. For many of them, western audiences - particularly those in Europe and North America - tend to be more receptive to contemporary social and political art, and there is often a greater openness to work that addresses current social concerns. This is partly due to the long history of conceptual art in the West, where it has frequently been used as a platform for confronting established authority. Western audiences, particularly those in urban centers, are more accustomed to interacting with art that provokes thought and critique, and they have a broader familiarity with contemporary artistic movements that address these themes. At the same time, in parts of the Arab and African world, religious and cultural taboos may restrict the type of content that can be displayed or discussed openly and issues such as sexuality, political dissent or religious critique will face censorship or provoke negative reactions, just like in parts of the Christian world, particularly in regions where the church plays a central role in daily life, where artwork that questions or criticizes religious authority or beliefs is likely to encounter resistance. This shows that the cultural context in which art is received can play a significant role in shaping audience preferences and cultural factors can influence how it is interpreted and valued.

The gallerists are observing a common human tendency: people are more likely to voice their complaints than their compliments. When it comes to art, this is particularly evident when the work is challenging or abstract, noting that viewers often react negatively to art that is too conceptual or difficult to understand, asking questions like "What kind of art is this, anyway?".

There is a fear of the unknown: people often feel uncomfortable or threatened by art that challenges their preconceived notions or that they cannot immediately categorize. The discomfort comes not just from the artwork itself, but from the perceived failure to understand it. When faced with conceptual art, something that political art often takes the form of, viewers may feel inadequate, as though their inability to "get it" reflects a personal shortcoming. Accessibility matters, viewers are more likely to appreciate art that they can easily understand and relate to, and conceptual art can, in fact, be polarizing. The inability to easily categorize or make sense of a piece can lead to a defensive response, where it is dismissed as being overly complicated, pretentious or simply "not art." This dynamic creates a kind of paradox within the art world: the very qualities that make certain works innovative and intellectually stimulating can also make them less appealing to a wider audience. While some viewers are eager to be challenged by new ideas and pushed beyond their comfort zones, others prefer art that provides a sense of familiarity and reassurance.

The curator's perspective is that what makes socially and politically charged art particularly effective at encouraging dialogue is its capacity to challenge audiences. Whether or not they agree with the artist's message, they are forced to think about the issues presented which can lead to deeper conversations both within the art space and beyond, recognizing that these discussions are an essential part of the art's impact. This dialogue not only amplifies the public's experience of the art but also expands the impact of the artwork's influence. Interactive social-political art is also mentioned as contributing to a sense of community, because when multiple viewers are interacting with a piece together, whether in a gallery or a public space, the artwork can serve as a trigger for shared conversation and awareness around social issues. In their view, globalization has led to an exponential growth in the art market, since there are no longer any geographical limits when it comes to art acquisitions and diversity has increased significantly, with artists from marginalized and peripheral areas being integrated into the art market. This phenomenon positively influences commercial value but can have a negative impact on the authenticity and cultural value of works, when they are created exclusively for the purpose of being integrated into the art market. There is also the question of standardization vs. localization that needs to be addressed: while globalization promotes diversity, it can also lead to a certain degree of standardization in artistic styles and themes. As the art market becomes increasingly interconnected, there's a growing pressure for artists to create work that resonates with a global

audience, this having the potential to lead to a homogenization of styles, as artists adapt their work to meet the demands of the international market.

V.9. The View on Critics and Collectors: Influencing Artistic Direction and Vision

While art critics are generally regarded as playing a valuable role in interpreting and helping the public appreciate the messages contained within an artist's work, there is also a subtle tension, coming from the dual nature of the critics' influence. On one hand, they offer essential context, analysis and perspective, serving as mediators between the artwork and the audience, helping to reveal meanings that might not be immediately apparent. On the other hand, some artists feel that critics can sometimes exert too much control over how their work is received and understood, which can be perceived as an intrusion into the creative process.

Another common theme is the changing nature of art criticism itself. The artists seem to feel that while traditionally, the critic's voice was one of authority, analysing the art on a deep, philosophical level and offering the public with contextual and analytical frameworks to approach it, in recent times many contemporary art critics have taken on more of a curator's role, focusing on organizing exhibitions, selecting artworks and collaborating with galleries and institutions.

The art critic turned into a curator. It's a constant struggle with the artist, I mean there are cases where the curator wants to run everything. I look for curators who collaborate with me without becoming despotic. That's not easy, it's a long and hard process. (Olimpiu Bandalac, Annex 2)

This shift has often come at the expense of critical independence and as a result, there has been a noticeable increase in laudatory texts, where critics focus on celebrating and promoting the works they write about, rather than offering critical evaluations. *I am interested in the art critic's opinion, but I think that, lately, they do not research anymore, they don't do real art criticism, the custom of flattering texts has been established. (Anca Boeriu, Annex 2)* The rise of this praise-driven criticism can be linked to several factors, one of which is the increasing reliance on institutional funding and the art market's influence on the careers of both critics and artists. With critics more closely integrated in the infrastructure of the art world, there is a

pressure to write in ways that align with the interests of institutions and collectors, which often means avoiding controversial or negative assessments that could damage an artist's reputation or reduce the marketability of their work. In this environment, the role of the critic shifts from being an independent observer to more of a partner in the promotion of art, reinforcing the commercial imperatives that drive much of the contemporary art scene.

Talking about the role of the collectors, from the artists' point of view, owning a piece of art is more than just acquiring an object, but also about connecting with the artist on a personal level and appreciating their unique perspective and creative process. They believe that when you bring an artwork into your home, you're not just acquiring a piece of art, you're also acquiring a piece of the artist's soul. While agreeing that the collectors' investments can significantly impact the development and sustainability of contemporary art, artists believe that their financial support can also shape the direction of artistic creation. Collectors' motivations vary widely, with some driven by a passion for art and others motivated by the potential for financial returns. Those who collect out of a love for art often support artists who align with their personal values or aesthetic sensibilities and might be willing to take a more holistic approach, focusing on building long-term relationships with artists and promoting their careers over time. They may also be more inclined to invest in emerging artists, contributing to the growth of new talent and taking risks on works that may not yet have widespread market appeal. For these collectors, the art itself holds intrinsic value, and their support is often seen as an act of cultural investment, helping to preserve and promote the diversity of artistic expression. Others, however, approach the art world with a more transactional mindset, viewing art as an asset that can appreciate in value over time, the financial aspects of art ownership, such as the potential for a return on investment, playing a significant role in their decision-making process. These collectors are often more interested in acquiring works by established artists with a proven track record of market success, since they are seen as more likely to retain or increase in value. This market-driven approach can have both positive and negative effects: on one hand, it helps to solidify the reputations of well-known artists, ensuring their work continues to gain visibility and monetary worth; on the other hand it can lead to the commodification of art, where pieces are bought and sold primarily for their economic value, rather than their cultural or aesthetic significance.

The gallerist's perspective offers a nuanced understanding of the relationship between art criticism, the artist and their work, reflecting a balance between recognizing the value of critical engagement while also highlighting the primacy of the artist's vision. They point out the importance of collaboration in their relationship with critics, suggesting that when approached in the right spirit, they can serve as valuable partners in expanding the public's understanding of the artwork. However, this collaboration must be based on mutual respect for the artist's creative autonomy. The gallerist believes that critics should support the artist's exploration rather than dictate how the work should be interpreted or valued, in this sense, seeing the critic's role as complementary to that of the gallery. From their perspective, critics, in their role as commentators, sometimes impose their own interpretations or agendas onto an artwork, which may not align with the artist's original intentions that can be overshadowed by the critic's narrative, potentially altering how the work is received by the public. The gallerist's primary concern is to ensure that the artist and their work remain the central focus of any exhibition. They view their role as facilitators of the artist's creative expression, ensuring that their vision is communicated as authentically as possible.

The curator suggests that while art critics certainly contribute to the visibility and promotion of art with social and political messages, their overall influence may be more limited than in the past, caused by a bigger transformation within the art world, where multiple voices - including curators, collectors, mass media, social media influencers and the artists themselves - now play significant roles in shaping public perception and engagement with art. Curators also highlight that the interest in politically engaged art is not confined to traditional galleries or museums, but it often finds a home in alternative spaces, public installations, digital platforms and social movements, these nontraditional venues and forms allowing for a more direct interaction with audiences who might not frequent art institutions but are drawn to art that addresses global concerns. As such, art critics may no longer hold the singular authority and their commentary, while still valuable, is now one voice among many in a broader ecosystem and it is challenging to measure their direct impact on the general public's perception when opinion leaders outside the art world play a significant role in promoting this type of art. On the role of the collectors, curators believe that they can have a significant influence on artistic creation, however, this primarily applies to artists who are integrated into the art market and who adapt their production based on market demand. Once an artist gains recognition for a particular

style or theme, there is often an expectation, either from collectors or galleries, to continue producing similar work to capitalize on their established brand. This can lead to a reinforcement of certain artistic trends while potentially limiting the artist's ability to experiment or deviate from what has proven to be commercially successful. Artists may find themselves in a position where the pressure to meet market expectations restricts their creative exploration, as they become more focused on producing what is likely to sell rather than what is personally fulfilling or artistically challenging.

Another interesting phenomenon is the involvement of collectors in the museum acquisition process. This practice, while common, raises significant ethical questions, as it grants them a considerable degree of influence over the kinds of art that museums acquire and, by extension, the types of artistic creations that gain institutional validation and visibility. *It is common (but ethically questionable) practice for museums to include collectors on their acquisition committees. This is another lever through which collectors can influence artistic creation. (Curator Interview Maria Orosan Telea, Annex 3)* This role offers them a powerful mechanism through which they can shape artistic trends and impact the direction of the art world both positively and negatively. On the positive side, since they possess valuable expertise and deep knowledge of the art market, their involvement can help increase the variety of museum collections, introducing pieces that might otherwise be overlooked and ensuring that acquisitions are aligned with market dynamics. They might also have access to rare works or personal relationships with artists that can facilitate the acquisition of important pieces, elevating a museum's collection. The potential for conflicts of interest is worth mentioning though. Collectors who sit on museum acquisition committees may be tempted to prioritize the buying of works by artists in whom they have already invested or whose market value would increase as a result of the museum's acquisition. By influencing the selection process in this way, they can effectively manipulate the market, increasing the value of their personal collections by securing institutional validation for specific artists or works. This raises ethical concerns about the transparency of the acquisition process and the potential for favoritism or self-dealing, where the interests of the collector take precedence over the museum's mission and it can reinforce the commercialization of art, where the value of a work is often measured by its market potential rather than its artistic, cultural or social significance.

VI. Conclusion

VI.1. Summary of Research Findings

A key theme identified in the research is the tension between maintaining artistic integrity and ensuring commercial viability, particularly for artists whose work engages with social and political themes. Those who seek to address contemporary social issues through their art face considerable obstacles in achieving recognition and institutional support, as they must navigate an art market that often privileges commercially appealing aesthetics over content that is critically engaged.

In prominent cultural centers such as New York, London and Berlin, there seems to be an increasing interest in works that engage with social and political matters, fueled by both collectors and institutions that recognize the importance of promoting artists who address modern issues, but the scenario differs in countries with less mature art infrastructures, like Romania and Portugal. In these regions, creators frequently have difficulties in obtaining visibility, as the domestic market tends to be less open to socially conscious art and lacks the robust institutional backing commonly found in larger international art hubs.

Contrary to the assumption that contemporary art is increasingly focused on social and political commentary, the majority of artists in this research are more invested in personal, aesthetic or abstract themes rather than direct activism or social critique through their work. Many of them prioritize personal expression and the exploration of internal experiences over the engagement with broader political or social narratives. Several artists express discomfort with the idea of art being instrumentalized for political purposes or reduced to a tool for social change, feeling that the pressure to engage with these themes detracts from the authenticity of their creative process. At the same time, some may feel that the current climate of political art, especially when tied to institutional or commercial support, can sometimes be performative rather than substantive. The institutionalization of dissent, where opposition art is absorbed into mainstream culture and neutralized, can lead artists to question the effectiveness of political engagement through art.

The gallerist's perspectives is that, while recognizing the growing interest in socially and politically engaged art, they are also acutely aware of the commercial realities that shape their

decisions, and while some collectors and buyers may express interest in art with a strong messages, the majority of sales are driven by aesthetics and investment potential.

Curators often face a balancing act between artistic integrity and institutional or public expectations and while expressing a desire to present art that addresses critical issues, they also acknowledge that museums and galleries are often constrained by financial considerations, donor influences or even political pressures, limiting the extent to which they are able to fully support radical or provocative art, especially in more conservative regions or institutions with a strong focus on commercial success.

VI.2. Recommendations for Future Research and Practice

Research into the marketability of socially and politically engaged art is crucial to understanding how commercial imperatives intersect with this type of content and it should examine if and how the prices of these works differ from those that are apolitical. By conducting comparative studies of auction records, pricing trends and other market indicators, further study should assess how the incorporation of social or political commentary impacts the monetary value assigned to these artworks.

Future research would benefit as well from broadening the scope of interviews to include a more diverse base of curators, gallerists and possibly even collectors. By engaging with a wider range of art market professionals, we could gain nuanced insights into the various factors that influence the marketability of socially and politically engaged art, enriching the understanding of market dynamics.

We should also explore how the perception of value changes when political or social art enters institutional settings like public collections or museums. This could involve investigating how institutions and public bodies approach purchasing decisions for art that engages with contemporary issues, and whether they assign different values based on the nature of the messages expressed to see if and how political content influences value, especially in environments not solely driven by the commercial art market.

Another area of focus should be the long-term appreciation or depreciation of socially and politically engaged art. Research could investigate whether these works retain their value over time or if their relevance diminishes as the political context in which they were created evolves. This includes examining the longevity of political art in terms of market stability and

assessing whether collectors perceive politically charged pieces as fleeting in relevance or as enduring cultural artifacts. Insights into this dynamic would provide a deeper understanding of how temporal context influences the long-term financial success of such works.

Bibliography

- Becker, H. S. (1982). *Art Worlds*. Los Angeles: University of California Press.
- Bishop, C. (2012). *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso.
- Bishop, C. (2006). *The Social Turn: Collaboration and Its Discontents*. *Artforum*. Retrieved from <https://www.artforum.com/features/the-social-turn-collaboration-and-its-discontents-173361/>
- Bourriaud, N. (1998). *Relational Aesthetics*. France: Les Presses du Réel.
- Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Cambridge, MA: Harvard University Press.
- Bourdieu, P. (1996). *The Rules of Art: Genesis and Structure of the Literary Field*. Stanford, CA: Stanford University Press.
- Danto, A. (1964). *The Artworld*. *The Journal of Philosophy*, 61(19), 571-584.
- Dickie, G. (1984). *The Art Circle: A Theory of Art*. New York: Haven.
- Goehr, L. (2005). *Art and Politics*. In *The Oxford Handbook of Aesthetics*.
- Kakar, A. (2024). *5 Themes That Will Define the Art Market in 2024*. Retrieved from <https://www.artsy.net/article/artsy-editorial-5-themes-will-define-art-market-2024>
- Milano, R. (2020). *Economic Freedom and Inequality in the Art Market: The Case of the Commercial Gallery*. *MDPI*. Retrieved from <https://www.mdpi.com/2076-0752/9/4/126>
- Stallabrass, J. (2004). *Contemporary Art: A Very Short Introduction*. New York: Oxford University Press.
- Thompson, D. (2008). *The \$12 Million Stuffed Shark*. London: Aurum Press Ltd.
- Baia Curioni, S., Equi Pierazzini, M., & Forti, L. (2020). *Philosophic Money. The Contemporary Art System as a Market and Cultural Agent*. *MDPI*. Retrieved from <https://www.mdpi.com/2076-0752/9/4/110>
- Amnesty International, Tamms Supermaximum Security prison now closed. Retrieved from <https://www.amnestyusa.org/victories/tamms-supermaximum-security-prison-now-closed/#:~:text=In%20February%202012%2C%20after%20years,national%20attention%20to%20the%20inhumanity>

Lerner A. (2008). Tamms Year Ten calls for end to torture. Retrieved from Arte Útil, Tamms Year Ten. Retrieved from <https://dailynorthwestern.com/2008/03/05/archive-manual/tamms-year-ten-calls-for-end-to-torture/>

Annex 1

Artist Nicky Carole

1

00:00:01,964 --> 00:00:05,992

Speaker 1: So the first question is actually I just

2

00:00:06,012 --> 00:00:09,038

Speaker 1: wanted to ask you to tell me a little more

3

00:00:09,078 --> 00:00:12,265

Speaker 1: about yourself, your background as an

4

00:00:12,345 --> 00:00:14,871

Speaker 1: artist, like how did you start in art?

5

00:00:14,951 --> 00:00:16,881

Speaker 1: I know you told me on the first day but now

6

00:00:16,901 --> 00:00:21,328

Speaker 1: I need to have it on record and what made

7

00:00:21,368 --> 00:00:23,090

Speaker 1: you pursue it professionally?

8

00:00:25,153 --> 00:00:27,682

Nicky Carole: So my dad was an artist All my life.

9

00:00:27,742 --> 00:00:28,546

Nicky Carole: I've grown up with art.

10

00:00:29,460 --> 00:00:32,811

Nicky Carole: I fell in love with wax about 18 years ago

11

00:00:33,901 --> 00:00:37,361

Nicky Carole: and then I decided that life is short and

12

00:00:37,521 --> 00:00:40,328

Nicky Carole: if you don't do what you love and take a

13

00:00:40,348 --> 00:00:50,982

Nicky Carole: chance, you never will take a chance you

14

00:00:51,022 --> 00:00:51,263

Nicky Carole: never will.

15

00:00:51,283 --> 00:00:52,506

Nicky Carole: So I spent two years creating, practicing,

16

00:00:52,886 --> 00:00:53,588

Nicky Carole: checking my work, making sure it was

17

00:00:53,728 --> 00:00:56,836

Nicky Carole: quality, and then, 16 years ago, I gave up

18

00:00:56,876 --> 00:01:01,885

Nicky Carole: my job and I started my dream and it's been

19

00:01:02,426 --> 00:01:05,210

Nicky Carole: very hard work, very tough, knocking on

20

00:01:05,231 --> 00:01:08,295

Nicky Carole: doors of art galleries and things like that

21

00:01:08,840 --> 00:01:09,702

Nicky Carole: really difficult.

22

00:01:09,803 --> 00:01:12,108

Nicky Carole: Some people just like no, no, no, and if

23

00:01:12,128 --> 00:01:13,451

Nicky Carole: you haven't got an art degree, they don't

24

00:01:13,492 --> 00:01:13,872

Nicky Carole: like it.

25

00:01:16,142 --> 00:01:21,830

Nicky Carole: But then you get a breakthrough and I

26

00:01:21,910 --> 00:01:24,974

Nicky Carole: started in a tiny market with small pieces

27

00:01:26,576 --> 00:01:29,100

Nicky Carole: of my work which I'd framed myself and I'd

28

00:01:29,180 --> 00:01:29,822

Nicky Carole: explained to people.

29

00:01:30,042 --> 00:01:31,004

Nicky Carole: This is examples.

30

00:01:31,185 --> 00:01:33,991

Nicky Carole: It's not my gallery work, it's examples.

31

00:01:34,880 --> 00:01:37,186

Nicky Carole: But I was selling them for like £80, £100,

32

00:01:37,427 --> 00:01:38,249

Nicky Carole: and just small.

33

00:01:39,120 --> 00:01:44,570

Nicky Carole: And then my confidence grew because there's

34

00:01:44,590 --> 00:01:47,922

Nicky Carole: a very famous photographer called Gosh.

35

00:01:47,942 --> 00:01:48,503

Nicky Carole: What's he called?

36

00:01:48,684 --> 00:01:51,852

Nicky Carole: Okay, come on Nicola David Bailey.

37

00:01:52,780 --> 00:01:55,309

Nicky Carole: Now he is a very old man.

38

00:01:56,140 --> 00:01:58,906

Nicky Carole: He wouldn't like it if I said that, but he

39

00:01:58,986 --> 00:02:01,775

Nicky Carole: photographed all the models in the 1960s

40

00:02:01,795 --> 00:02:04,163

Nicky Carole: Twiggy, and so if you look at those.

41

00:02:04,665 --> 00:02:06,610

Nicky Carole: He is like amazing and famous.

42

00:02:07,120 --> 00:02:09,207

Nicky Carole: And he came in to the market where I was

43

00:02:10,091 --> 00:02:12,700

Nicky Carole: liked my work, and two weeks later he came

44

00:02:12,840 --> 00:02:16,066

Nicky Carole: back and he spent 45 minutes with me and

45

00:02:16,106 --> 00:02:20,474

Nicky Carole: he's saying, okay, I like this, not so much,

46

00:02:20,494 --> 00:02:21,482

Nicky Carole: you shouldn't do this.

47

00:02:21,502 --> 00:02:23,066

Nicky Carole: You should do this, would you?

48

00:02:23,086 --> 00:02:23,929

Nicky Carole: Let me advise you?

49

00:02:24,089 --> 00:02:28,326

Nicky Carole: And I'm like, yes, and I, I grew so my

50

00:02:28,386 --> 00:02:32,092

Nicky Carole: shoulders went back, my face smiled, I, my

51

00:02:32,152 --> 00:02:34,201

Nicky Carole: face hurt for a week because I couldn't.

52

00:02:34,442 --> 00:02:35,625

Nicky Carole: I couldn't not smile.

53

00:02:36,727 --> 00:02:39,294

Nicky Carole: And this is in quite a villagey area.

54

00:02:39,976 --> 00:02:43,183

Nicky Carole: So when the conversation had finished and

55

00:02:43,203 --> 00:02:45,268

Nicky Carole: and he said to me put, put everything back

56

00:02:45,328 --> 00:02:47,473

Nicky Carole: into your vacuum, sell these, put the money

57

00:02:47,513 --> 00:02:49,906

Nicky Carole: back in, make the big ones make it happen,

58

00:02:50,348 --> 00:02:52,383

Nicky Carole: do this, and I just like.

59

00:02:53,506 --> 00:02:57,504

Nicky Carole: And when he left, people from the other end

60

00:02:57,545 --> 00:02:59,891

Nicky Carole: of this town were coming in and telling me

61

00:03:00,281 --> 00:03:01,266

Nicky Carole: you had David Bailey with you.

62

00:03:01,620 --> 00:03:06,285

Nicky Carole: So the word just went around, but it made

63

00:03:06,365 --> 00:03:06,706

Nicky Carole: my.

64

00:03:06,807 --> 00:03:08,932

Nicky Carole: I was shy, nervous.

65

00:03:09,660 --> 00:03:13,190

Nicky Carole: I grew and thought if he likes my work, I

66

00:03:13,210 --> 00:03:13,591

Nicky Carole: can do it.

67

00:03:16,205 --> 00:03:17,870

Nicky Carole: And I just kept knocking on doors of

68

00:03:17,890 --> 00:03:18,231

Nicky Carole: galleries.

69

00:03:19,061 --> 00:03:20,906

Nicky Carole: I got into a gallery that didn't like

70

00:03:20,966 --> 00:03:22,651

Nicky Carole: abstract, but he took me on.

71

00:03:23,521 --> 00:03:27,612

Nicky Carole: I became his first solo exhibition and for

72

00:03:27,672 --> 00:03:29,724

Nicky Carole: eight years I kept a roof over my head with

73

00:03:29,744 --> 00:03:32,790

Nicky Carole: my artwork, which is amazing, amazing to do.

74

00:03:33,912 --> 00:03:35,662

Nicky Carole: Then I moved and moved and moved, and then

75

00:03:35,922 --> 00:03:39,269

Nicky Carole: I got married again and and then covid

76

00:03:39,349 --> 00:03:44,227

Nicky Carole: covid years, uh, messed with me because I I

77

00:03:44,267 --> 00:03:45,029

Nicky Carole: had to have an operation.

78

00:03:45,049 --> 00:03:45,931

Nicky Carole: So, um, I couldn't.

79

00:03:46,954 --> 00:03:49,019

Nicky Carole: I operation, so I didn't even go to a shop

80

00:03:49,040 --> 00:03:49,541

Nicky Carole: for a year.

81

00:03:50,500 --> 00:03:51,603

Nicky Carole: So then my confidence.

82

00:03:52,826 --> 00:03:54,050

Nicky Carole: So then it's rebuilding.

83

00:03:54,820 --> 00:03:57,668

Nicky Carole: But at Heim in England, the galleries take

84

00:03:57,969 --> 00:03:58,691

Nicky Carole: too much money.

85

00:03:59,762 --> 00:03:59,883

Nicky Carole: What?

86

00:04:00,043 --> 00:04:00,645

Speaker 1: is the percent.

87

00:04:02,081 --> 00:04:04,147

Nicky Carole: Some of them they'll take 80%.

88

00:04:06,485 --> 00:04:11,588

Nicky Carole: Between 50% to 80%, and then I mean I work

89

00:04:11,608 --> 00:04:13,793

Nicky Carole: with wax and resin on the top.

90

00:04:14,660 --> 00:04:19,142

Nicky Carole: My materials are really expensive, the

91

00:04:19,182 --> 00:04:22,084

Nicky Carole: resin is hugely expensive, let alone time,

92

00:04:22,144 --> 00:04:25,111

Nicky Carole: talent, creativity, electricity, because I

93

00:04:25,171 --> 00:04:30,810

Nicky Carole: plug everything in so with that you would

94

00:04:30,830 --> 00:04:34,368

Nicky Carole: make nothing and that hurts your heart.

95

00:04:35,122 --> 00:04:37,309

Nicky Carole: You think you can't pay bills with nothing.

96

00:04:39,296 --> 00:04:41,903

Nicky Carole: They, especially in Cornwall in England.

97

00:04:42,204 --> 00:04:46,941

Nicky Carole: They've become too greedy and I know they

98

00:04:46,981 --> 00:04:49,359

Nicky Carole: have overheads and I ran a gallery for a

99

00:04:49,419 --> 00:04:52,046

Nicky Carole: year so I understand all of that.

100

00:04:52,615 --> 00:04:53,841

Nicky Carole: But they can't be too greedy.

101

00:04:54,836 --> 00:04:56,079

Nicky Carole: And it got to the stage where I thought,

102

00:04:56,520 --> 00:04:58,585

Nicky Carole: nope, I'm pulling out of galleries and I'm

103

00:04:58,625 --> 00:04:59,828

Nicky Carole: just going to do exhibitions.

104

00:05:00,495 --> 00:05:03,242

Nicky Carole: And exhibitions are great when they're

105

00:05:03,262 --> 00:05:04,345

Nicky Carole: properly advertised.

106

00:05:05,187 --> 00:05:07,781

Nicky Carole: When they're not properly advertised, it's

107

00:05:07,901 --> 00:05:10,635

Nicky Carole: lovely because you're in a place with other

108

00:05:10,716 --> 00:05:15,929

Nicky Carole: artists, you're drowning in in what you

109

00:05:15,989 --> 00:05:19,056

Nicky Carole: love, which is great, but we all need to do

110

00:05:19,176 --> 00:05:19,557

Nicky Carole: our best.

111

00:05:19,878 --> 00:05:24,767

Nicky Carole: Yes, we still have to sell and when you're

112

00:05:24,787 --> 00:05:28,860

Nicky Carole: going to different countries, people like

113

00:05:28,900 --> 00:05:31,347

Nicky Carole: to see you a few times before they buy.

114

00:05:31,835 --> 00:05:33,896

Nicky Carole: They want to know that you're real and it's

115

00:05:33,996 --> 00:05:37,887

Nicky Carole: proving that on a one-off weekend.

116

00:05:38,375 --> 00:05:39,238

Nicky Carole: How to prove that you are a real artist and

117

00:05:39,258 --> 00:05:39,840

Nicky Carole: you've been going a long time.

118

00:05:39,860 --> 00:05:40,964

Nicky Carole: So people ask me questions and I tell them

119

00:05:40,984 --> 00:05:41,968

Nicky Carole: my story how to prove that you are a real

120

00:05:41,988 --> 00:05:43,473

Nicky Carole: artist and you've been going a long time.

121

00:05:44,015 --> 00:05:46,100

Nicky Carole: So people ask me questions and I tell them

122

00:05:46,120 --> 00:05:49,448

Nicky Carole: my story and that's good.

123

00:05:49,755 --> 00:05:51,080

Nicky Carole: And then they understand that I am real.

124

00:05:52,035 --> 00:05:56,065

Speaker 1: Sorry, just checking out, and it's good,

125

00:05:56,535 --> 00:05:59,656

Speaker 1: you can if you want to go, you can, but the

126

00:05:59,675 --> 00:06:01,901

Speaker 1: people that bought that painting yesterday.

127

00:06:02,362 --> 00:06:06,010

Nicky Carole: They actually, yep, they met me first in

128

00:06:06,050 --> 00:06:09,924

Nicky Carole: Port of Marne and they came here to see me

129

00:06:09,984 --> 00:06:12,699

Nicky Carole: again, which is good, but that proves my

130

00:06:12,719 --> 00:06:12,880

Nicky Carole: point.

131

00:06:13,916 --> 00:06:16,704

Nicky Carole: So it's good because lots of cards people

132

00:06:16,744 --> 00:06:19,879

Nicky Carole: are taking them and I count my cards I put

133

00:06:19,959 --> 00:06:22,384

Nicky Carole: out so that I know, because people don't

134

00:06:22,424 --> 00:06:24,288

Nicky Carole: just, they ask if they can take.

135

00:06:24,795 --> 00:06:27,083

Nicky Carole: So you know that it's real interest.

136

00:06:28,535 --> 00:06:31,543

Nicky Carole: So I gauge how many you have to.

137

00:06:31,563 --> 00:06:32,546

Nicky Carole: You've got to be astute.

138

00:06:35,195 --> 00:06:36,560

Nicky Carole: Would I continue to do shows?

139

00:06:37,435 --> 00:06:41,041

Nicky Carole: Yes, definitely, but I need to branch out

140

00:06:41,061 --> 00:06:41,202

Nicky Carole: more.

141

00:06:41,515 --> 00:06:44,740

Nicky Carole: I booked four fairs with the same organiser

142

00:06:45,642 --> 00:06:49,929

Nicky Carole: and the last one, which was in Marbella, I

143

00:06:49,969 --> 00:06:52,817

Nicky Carole: would never do again One day.

144

00:06:53,098 --> 00:06:55,383

Nicky Carole: I mean, there was over 100 artists One

145

00:06:55,403 --> 00:06:56,886

Nicky Carole: morning in a four hour period.

146

00:06:57,067 --> 00:06:57,708

Nicky Carole: 20 people.

147

00:07:00,176 --> 00:07:01,862

Nicky Carole: That just hurts your heart.

148

00:07:02,063 --> 00:07:06,485

Nicky Carole: Yeah, and you know it's not cheap, it's

149

00:07:06,565 --> 00:07:07,247

Nicky Carole: expensive.

150

00:07:08,255 --> 00:07:11,438

Nicky Carole: So, and I understand their costs, but

151

00:07:11,459 --> 00:07:12,939

Nicky Carole: they're making a lot of money, they need to

152

00:07:12,980 --> 00:07:17,785

Nicky Carole: put money into advertising so that we all

153

00:07:17,825 --> 00:07:17,985

Nicky Carole: win.

154

00:07:18,075 --> 00:07:19,641

Speaker 1: So that it's worth it for the artists.

155

00:07:19,682 --> 00:07:21,959

Nicky Carole: Yes, Because otherwise the artists won't

156

00:07:21,979 --> 00:07:22,319

Nicky Carole: come back.

157

00:07:22,399 --> 00:07:23,501

Nicky Carole: Exactly yeah.

158

00:07:24,483 --> 00:07:35,796

Speaker 1: Yeah, so you had a gallery I, I know.

159

00:07:35,816 --> 00:07:37,120

Nicky Carole: So I did run a gallery, uh, on behalf of

160

00:07:37,140 --> 00:07:38,084

Nicky Carole: somebody else and, uh, I did that for a

161

00:07:38,124 --> 00:07:39,508

Nicky Carole: year and it was great, I loved it and I

162

00:07:39,528 --> 00:07:40,672

Nicky Carole: sold loads of my work, but then you already

163

00:07:40,693 --> 00:07:40,893

Nicky Carole: have exp.

164

00:07:40,913 --> 00:07:42,739

Speaker 1: When you started on this road, you already

165

00:07:42,779 --> 00:07:44,945

Speaker 1: had little experience with marketing or

166

00:07:44,965 --> 00:07:48,094

Speaker 1: with selling or promoting or with that part

167

00:07:48,114 --> 00:07:49,298

Speaker 1: of the Years ago.

168

00:07:49,499 --> 00:07:52,120

Nicky Carole: I worked in advertising A lot of years ago

169

00:07:52,140 --> 00:07:55,062

Nicky Carole: because I'm old now, so I'm very aware of

170

00:07:55,162 --> 00:07:55,904

Nicky Carole: all of that.

171

00:07:56,045 --> 00:08:00,363

Speaker 1: Okay, that comes in handy.

172

00:08:00,524 --> 00:08:01,577

Speaker 1: Yes, that comes in handy.

173

00:08:01,597 --> 00:08:07,881

Speaker 1: Yes, I think not, but I'm going to ask

174

00:08:07,921 --> 00:08:10,086

Speaker 1: because it's related to my theme, to my

175

00:08:10,146 --> 00:08:10,567

Speaker 1: thesis.

176

00:08:11,155 --> 00:08:13,620

Speaker 1: So do you think you have social and

177

00:08:13,680 --> 00:08:16,105

Speaker 1: political responsibility as an artist to

178

00:08:16,366 --> 00:08:20,240

Speaker 1: our society, and also because your work is

179

00:08:20,340 --> 00:08:23,727

Speaker 1: not socially or politically engaged?

180

00:08:23,908 --> 00:08:24,028

Nicky Carole: No.

181

00:08:24,937 --> 00:08:26,362

Speaker 1: So we'll skip that question?

182

00:08:26,443 --> 00:08:27,589

Speaker 1: Yeah, but this one.

183

00:08:28,336 --> 00:08:33,404

Nicky Carole: So yeah, no, I mean I work very organically

184

00:08:33,445 --> 00:08:37,739

Nicky Carole: because I use wax and but you know, art

185

00:08:38,040 --> 00:08:40,497

Nicky Carole: should speak to the heart, it shouldn't be

186

00:08:40,557 --> 00:08:42,785

Nicky Carole: political or anything like that.

187

00:08:43,016 --> 00:08:44,321

Nicky Carole: I, that's not me.

188

00:08:47,202 --> 00:08:47,503

Speaker 1: The way.

189

00:08:47,543 --> 00:08:49,849

Speaker 1: I'm asking because the theme of my thesis

190

00:08:50,009 --> 00:08:52,395

Speaker 1: is whether art with social or political

191

00:08:52,615 --> 00:08:55,020

Speaker 1: message, socially or politically engaged,

192

00:08:56,102 --> 00:08:59,489

Speaker 1: sells more or has more success on the art

193

00:08:59,555 --> 00:09:02,345

Speaker 1: market than art from the.

194

00:09:02,385 --> 00:09:04,331

Speaker 1: So this is why I'm trying to find out, this

195

00:09:04,392 --> 00:09:05,796

Speaker 1: is why I'm asking that's.

196

00:09:06,899 --> 00:09:08,464

Nicky Carole: That's like because we have trends.

197

00:09:08,504 --> 00:09:09,346

Nicky Carole: That's like fashion.

198

00:09:12,035 --> 00:09:15,184

Nicky Carole: So the political bit, the social bit, to me

199

00:09:15,264 --> 00:09:17,471

Nicky Carole: it's like a fashion, like a disposable

200

00:09:17,531 --> 00:09:17,872

Nicky Carole: fashion.

201

00:09:18,574 --> 00:09:19,256

Nicky Carole: People would.

202

00:09:20,058 --> 00:09:21,563

Nicky Carole: They would buy this cheap and cheerful

203

00:09:21,583 --> 00:09:22,507

Nicky Carole: stuff because that's the time at the moment.

204

00:09:22,527 --> 00:09:23,590

Nicky Carole: People would buy this cheap and cheerful

205

00:09:23,610 --> 00:09:24,714

Nicky Carole: stuff because that's the time at the moment.

206

00:09:24,734 --> 00:09:26,672

Nicky Carole: Yes, it's trend, but then in a few years

207

00:09:26,732 --> 00:09:29,903

Nicky Carole: time, We'll have another trend.

208

00:09:29,943 --> 00:09:32,741

Speaker 1: Yes, this is my impression too.

209

00:09:32,781 --> 00:09:38,951

Speaker 1: Yes, how was your experience at this

210

00:09:39,032 --> 00:09:39,834

Speaker 1: particular art fair?

211

00:09:40,717 --> 00:09:41,821

Speaker 1: Have you been too?

212

00:09:42,142 --> 00:09:42,583

Nicky Carole: Too quiet.

213

00:09:43,857 --> 00:09:44,338

Speaker 1: Too quiet.

214

00:09:44,519 --> 00:09:46,905

Nicky Carole: Yes, very too quiet, no advertising.

215

00:09:46,925 --> 00:09:47,406

Speaker 1: Engagement.

216

00:09:48,956 --> 00:09:51,117

Nicky Carole: Yeah, there's no even signage in the street,

217

00:09:51,838 --> 00:09:53,999

Nicky Carole: but it's all down to social media.

218

00:09:54,539 --> 00:09:57,121

Nicky Carole: And social media isn't the only way.

219

00:09:58,022 --> 00:09:58,742

Nicky Carole: It needs more.

220

00:09:59,083 --> 00:10:02,165

Speaker 1: Yeah, press releases, of course.

221

00:10:03,386 --> 00:10:09,170

Speaker 1: Have you encountered any challenges while

222

00:10:09,210 --> 00:10:11,571

Speaker 1: representing yourself at art fairs in

223

00:10:11,591 --> 00:10:12,172

Speaker 1: general?

224

00:10:12,672 --> 00:10:13,313

Nicky Carole: No, I love it.

225

00:10:13,553 --> 00:10:16,701

Nicky Carole: Yeah, no, and I can talk to people, so

226

00:10:16,741 --> 00:10:17,424

Nicky Carole: that's fine, yeah.

227

00:10:18,971 --> 00:10:20,035

Speaker 1: If you want to go and talk to them, yeah,

228

00:10:20,150 --> 00:10:20,688

Speaker 1: it's okay.

229

00:10:20,803 --> 00:10:21,892

Nicky Carole: Doug's keeping his eye.

230
00:10:22,008 --> 00:10:24,520
Speaker 1: He's good, okay, you want to go and talk to

231
00:10:24,540 --> 00:10:24,641
Speaker 1: him.

232
00:10:24,661 --> 00:10:25,981
Speaker 1: Yeah, it's okay, doug's keeping his eye,

233
00:10:26,021 --> 00:10:26,502
Speaker 1: he's good.

234
00:10:27,162 --> 00:10:30,824
Speaker 1: How do you engage with your audience in art

235
00:10:30,844 --> 00:10:33,705
Speaker 1: fairs and beyond, on social media or at

236
00:10:33,785 --> 00:10:34,666
Speaker 1: exhibitions?

237
00:10:34,706 --> 00:10:37,047
Speaker 1: In art fairs, in every aspect?

238
00:10:37,327 --> 00:10:41,149
Nicky Carole: So I hate Instagram, but I do it.

239
00:10:41,329 --> 00:10:42,710
Speaker 1: You do it because you have to, I do it

240
00:10:42,730 --> 00:10:43,190
Speaker 1: because I have to.

241
00:10:43,210 --> 00:10:43,831
Nicky Carole: And the dreaded Facebook.

242
00:10:43,851 --> 00:10:45,292
Nicky Carole: I do it because you have to, I do it

243
00:10:45,312 --> 00:10:45,772

Nicky Carole: because I have to.

244

00:10:45,832 --> 00:10:46,332

Nicky Carole: And the dreaded Facebook.

245

00:10:46,352 --> 00:10:46,993

Nicky Carole: I do it because I have to.

246

00:10:47,353 --> 00:10:48,453

Nicky Carole: I don't do it often enough.

247

00:10:50,177 --> 00:10:50,638

Nicky Carole: I should do it more.

248

00:10:50,939 --> 00:10:52,943

Nicky Carole: I get my husband to put things together and

249

00:10:52,983 --> 00:10:54,427

Nicky Carole: then he pings them to me and I put it up.

250

00:10:56,616 --> 00:10:56,957

Nicky Carole: That's not my.

251

00:10:56,977 --> 00:10:59,676

Nicky Carole: I love doing the creating, not that, and

252

00:10:59,716 --> 00:11:11,508

Nicky Carole: that's why art fairs are great because you

253

00:11:11,548 --> 00:11:13,494

Nicky Carole: are sharing your passion, and so that's a

254

00:11:13,534 --> 00:11:13,855

Nicky Carole: good thing.

255

00:11:15,335 --> 00:11:16,142

Speaker 1: What are some of the biggest?

256

00:11:16,162 --> 00:11:17,251

Nicky Carole: challenges you face as an independent

257

00:11:17,272 --> 00:11:17,615

Nicky Carole: artist finance?

258

00:11:18,498 --> 00:11:20,203

Nicky Carole: Yeah, because you haven't got a bottomless

259

00:11:20,744 --> 00:11:23,638

Nicky Carole: pit of money and traveling to different

260

00:11:23,659 --> 00:11:27,467

Nicky Carole: countries and when you're doing these, it's

261

00:11:27,627 --> 00:11:34,997

Nicky Carole: hotels, so you have to sell and if the

262

00:11:35,037 --> 00:11:37,064

Nicky Carole: people aren't coming in then you can't sell.

263

00:11:37,656 --> 00:11:38,801

Nicky Carole: It's no fault of your own.

264

00:11:39,195 --> 00:11:41,643

Nicky Carole: People do come back to you and that's good

265

00:11:41,683 --> 00:11:42,325

Nicky Carole: for the future.

266

00:11:43,915 --> 00:11:44,377

Nicky Carole: To no fault of your own.

267

00:11:44,397 --> 00:11:47,170

Nicky Carole: People do come back to you and that's good

268

00:11:47,210 --> 00:11:48,074

Nicky Carole: for the future and you're.

269

00:11:53,015 --> 00:11:54,319

Speaker 1: You're building up rapport with new buyers

270

00:11:54,339 --> 00:11:55,122

Speaker 1: and everything else, but no finances is.

271

00:11:55,142 --> 00:11:55,663

Speaker 1: It's very, very difficult.

272

00:11:55,683 --> 00:11:56,566

Speaker 1: And also because, where I come from, I come

273

00:11:56,586 --> 00:11:57,148

Speaker 1: from an artistic medium.

274

00:11:57,188 --> 00:11:59,600

Speaker 1: My mother is a painter, so I grew up my all,

275

00:11:59,640 --> 00:12:03,294

Speaker 1: my whole life in this environment and what

276

00:12:03,314 --> 00:12:05,540

Speaker 1: I actually one of the reasons I'm doing

277

00:12:05,560 --> 00:12:08,878

Speaker 1: this master, is because, from my experience,

278

00:12:09,059 --> 00:12:11,871

Speaker 1: the artists around me really don't have any

279

00:12:11,911 --> 00:12:13,517

Speaker 1: clue how to promote themselves.

280

00:12:14,719 --> 00:12:17,385

Speaker 1: They usually, sometimes they, are able to

281

00:12:17,726 --> 00:12:19,877

Speaker 1: express and be very productive about their

282

00:12:20,017 --> 00:12:23,283

Speaker 1: art some don't, some don't, but in general

283

00:12:23,303 --> 00:12:25,427

Speaker 1: the self-promotion part is not something

284

00:12:25,447 --> 00:12:26,749

Speaker 1: that we have been taught.

285

00:12:27,456 --> 00:12:30,483

Speaker 1: And they know, and some of them don't even

286

00:12:30,503 --> 00:12:31,566

Speaker 1: want to talk about it.

287

00:12:31,586 --> 00:12:32,448

Speaker 1: Yeah, I don't like it.

288

00:12:32,796 --> 00:12:36,706

Nicky Carole: When I first started, I actually had an

289

00:12:36,786 --> 00:12:37,067

Nicky Carole: agent.

290

00:12:38,956 --> 00:12:39,720

Nicky Carole: Sadly he stopped.

291

00:12:40,596 --> 00:12:44,584

Nicky Carole: But I enjoyed that because, even though he

292

00:12:44,604 --> 00:12:45,927

Nicky Carole: though, he was putting my work into

293

00:12:45,947 --> 00:12:47,737

Nicky Carole: different galleries and he was getting it

294

00:12:47,837 --> 00:12:51,664

Nicky Carole: out there and, yes, you're paying galleries

295

00:12:51,704 --> 00:12:53,327

Nicky Carole: their percentage and you're paying him a

296

00:12:53,387 --> 00:12:55,999

Nicky Carole: percentage as well, but it left me to keep.

297

00:12:56,019 --> 00:12:57,563

Nicky Carole: But you're free to create.

298

00:12:57,603 --> 00:12:58,506

Speaker 1: Free to create yes.

299

00:12:59,236 --> 00:13:03,103

Nicky Carole: So that really if I had an agent again I'd

300

00:13:03,263 --> 00:13:03,544

Nicky Carole: love it.

301

00:13:04,045 --> 00:13:06,549

Nicky Carole: But art agents you can't find so much now,

302

00:13:07,197 --> 00:13:09,344

Nicky Carole: yeah, and sadly this chap stopped.

303

00:13:09,645 --> 00:13:11,431

Nicky Carole: But that was me in my happy place.

304

00:13:11,451 --> 00:13:13,458

Speaker 1: I was working hard, so this would be the

305

00:13:13,518 --> 00:13:15,023

Speaker 1: ideal situation for you, for me it would be

306

00:13:15,063 --> 00:13:15,444

Speaker 1: wonderful.

307

00:13:15,675 --> 00:13:17,259

Speaker 1: Yeah, because from what I ask.

308

00:13:17,319 --> 00:13:19,644

Speaker 1: In general, all the artists I've been

309

00:13:19,684 --> 00:13:21,488

Speaker 1: asking I have the same impression.

310

00:13:21,655 --> 00:13:23,925

Speaker 1: This would be the ideal I would only be

311

00:13:23,945 --> 00:13:25,993

Speaker 1: creating and there would be somebody more

312

00:13:26,013 --> 00:13:28,382

Speaker 1: knowledgeable than me who would be handling

313

00:13:28,583 --> 00:13:31,533

Speaker 1: everything else my exposure and my setting.

314

00:13:31,955 --> 00:13:33,219

Nicky Carole: I'd happily pay for that.

315

00:13:37,799 --> 00:13:40,062

Speaker 1: How do you determine the price for your

316

00:13:40,243 --> 00:13:44,389

Speaker 1: artworks, and has your pricing evolved over?

317

00:13:44,409 --> 00:13:44,610

Nicky Carole: time.

318

00:13:45,295 --> 00:13:50,343

Nicky Carole: Yep, my pricing was dictated first by there

319

00:13:50,363 --> 00:13:51,265

Nicky Carole: was a gallery that.

320

00:13:51,305 --> 00:13:55,677

Nicky Carole: I really wanted to get in and it took me

321

00:13:55,737 --> 00:13:57,482

Nicky Carole: six months of knocking on his door and

322

00:13:57,502 --> 00:13:59,166

Nicky Carole: showing him and then in the end he took

323

00:13:59,207 --> 00:14:02,360

Nicky Carole: some and it put it up at quite a low price.

324

00:14:02,881 --> 00:14:04,745

Nicky Carole: Then, the more I sold, he was like, ok,

325

00:14:04,765 --> 00:14:05,747

Nicky Carole: you've got to increase now.

326

00:14:11,796 --> 00:14:12,919

Nicky Carole: So my pricing structure is through proven

327

00:14:13,420 --> 00:14:15,846

Nicky Carole: sales and the fact that I have to take into

328

00:14:15,866 --> 00:14:16,648

Nicky Carole: account my costs.

329

00:14:17,055 --> 00:14:20,560

Nicky Carole: You're investing in the same yeah, but the

330

00:14:20,600 --> 00:14:22,698

Nicky Carole: level that I'm, the prices I have here.

331

00:14:22,778 --> 00:14:25,556

Nicky Carole: Here they're in euros, but at home in

332

00:14:25,617 --> 00:14:27,321

Nicky Carole: England they're a bit same price but in

333

00:14:27,361 --> 00:14:28,444

Nicky Carole: pangs, so it'd be more money.

334

00:14:30,257 --> 00:14:33,203

Nicky Carole: Yeah, because at home I have a proven

335

00:14:33,223 --> 00:14:36,109

Nicky Carole: record so I am worth that at the moment.

336

00:14:36,596 --> 00:14:38,900

Nicky Carole: Yeah, in fact, some people have said when

337

00:14:39,020 --> 00:14:41,525

Nicky Carole: you lower your prices too much, it makes

338

00:14:41,545 --> 00:14:42,307

Nicky Carole: people not interested.

339

00:14:42,327 --> 00:14:43,870

Speaker 1: Yes, don't lower your prices, yeah, no.

340

00:14:44,130 --> 00:14:48,461

Speaker 1: Yeah, I know Do you find it easy, or rather

341

00:14:48,521 --> 00:14:51,027

Speaker 1: hard, to handle negotiations with potential

342

00:14:51,047 --> 00:14:52,881

Speaker 1: buyers, but you already said that you'd

343

00:14:52,901 --> 00:14:54,127

Speaker 1: prefer somebody else.

344

00:14:54,389 --> 00:14:54,931

Nicky Carole: I do but.

345

00:14:55,012 --> 00:14:58,222

Speaker 1: But you do that, but I'm good at that yeah,

346

00:14:58,282 --> 00:15:02,642

Speaker 1: okay, yeah, so how do you measure success

347

00:15:02,723 --> 00:15:04,687

Speaker 1: from your point of view in an art fair?

348

00:15:07,716 --> 00:15:11,499

Nicky Carole: Well, compliments don't pay bills, but it's

349

00:15:11,539 --> 00:15:12,957

Nicky Carole: great when you know.

350

00:15:13,819 --> 00:15:17,067

Nicky Carole: Say, if you have 100 people coming in and

351

00:15:17,087 --> 00:15:19,381

Nicky Carole: saying, wow, I love your work, can I take

352

00:15:19,401 --> 00:15:19,722

Nicky Carole: your card?

353

00:15:20,215 --> 00:15:21,300

Nicky Carole: Can I look at you in the future?

354

00:15:21,320 --> 00:15:21,862

Nicky Carole: Blah, blah, blah.

355

00:15:22,216 --> 00:15:24,960

Nicky Carole: That's wonderful, but you need sales as

356

00:15:24,980 --> 00:15:25,161

Nicky Carole: well.

357

00:15:27,136 --> 00:15:28,883

Speaker 1: Okay, thank you so much, that's okay.

358

00:15:29,175 --> 00:15:33,014

Speaker 1: This was all for all of my questions, good.

Artist Viktoria Ganhao

1

00:00:04,147 --> 00:00:06,811

Speaker 1: Can you tell me a little about yourself and

2

00:00:06,871 --> 00:00:08,935

Speaker 1: your background as an artist?

3

00:00:09,180 --> 00:00:12,648

Speaker 1: How did you start in art and what made you

4

00:00:12,748 --> 00:00:14,292

Speaker 1: pursue it professionally?

5

00:00:16,462 --> 00:00:19,064

Viktoria Ganhao: I was born in an artistic family, my mother was a professional painter. I was surrounded by people from arts, from books

6

00:00:19,164 --> 00:00:19,725

Viktoria Ganhao: and paintings.

7

00:00:31,883 --> 00:00:35,212

Viktoria Ganhao: Of course, I started from day one, but then

8

00:00:35,473 --> 00:00:40,183

Viktoria Ganhao: I worked in different industries but I

9

00:00:40,343 --> 00:00:44,988

Viktoria Ganhao: always continued to paint, so now I do it

10

00:00:45,068 --> 00:00:49,494

Viktoria Ganhao: professionally from 2016.

11

00:00:51,800 --> 00:00:58,710

Viktoria Ganhao: I do just this, so it's quite few years.

12

00:01:00,561 --> 00:01:03,146

Viktoria Ganhao: And now about art fairs.

13

00:01:03,487 --> 00:01:06,573

Viktoria Ganhao: I like to participate in art fairs not in

14

00:01:07,642 --> 00:01:09,889

Viktoria Ganhao: exhibitions in small galleries or big

15

00:01:09,929 --> 00:01:12,899

Viktoria Ganhao: galleries, because it's art fair.

16

00:01:12,959 --> 00:01:16,167

Viktoria Ganhao: It's like big supermarket for people.

17

00:01:16,809 --> 00:01:21,260

Viktoria Ganhao: You can find find paintings, sculptures,

18

00:01:21,641 --> 00:01:24,707

Viktoria Ganhao: photography, installations, everything,

19

00:01:24,807 --> 00:01:27,974

Viktoria Ganhao: yeah, in same place and it's international.

20

00:01:28,981 --> 00:01:32,323

Viktoria Ganhao: So it's different mentalities, different

21

00:01:32,484 --> 00:01:34,971

Viktoria Ganhao: experiences, different people, different

22

00:01:35,031 --> 00:01:35,412

Viktoria Ganhao: ideas.

23

00:01:37,541 --> 00:01:41,910

Viktoria Ganhao: Lots of artists thinking that it's a place

24

00:01:42,030 --> 00:01:46,944

Viktoria Ganhao: just to go and sell yeah, but it's a place

25

00:01:48,366 --> 00:01:50,530

Viktoria Ganhao: just to go and sell yeah, but it's not it.

26

00:01:50,550 --> 00:01:53,895

Viktoria Ganhao: It's about understand better, speaking with

27

00:01:53,960 --> 00:01:57,106

Viktoria Ganhao: people to see reaction of your art, to

28

00:01:57,147 --> 00:01:59,371

Viktoria Ganhao: understand better what, what it's wrong,

29

00:01:59,411 --> 00:02:03,706

Viktoria Ganhao: what it's maybe you can change or something,

30

00:02:03,726 --> 00:02:05,551

Viktoria Ganhao: or people like, like, people don't like.

31

00:02:06,180 --> 00:02:09,429

Viktoria Ganhao: It's a great experience also to have new

32

00:02:09,469 --> 00:02:12,162

Viktoria Ganhao: ideas, to speak with people like artists,

33

00:02:12,463 --> 00:02:15,069

Viktoria Ganhao: like visitors, because they are also

34

00:02:15,129 --> 00:02:16,433

Viktoria Ganhao: different from different countries.

35

00:02:17,102 --> 00:02:22,442

Viktoria Ganhao: It's a great opportunity and every time

36

00:02:23,182 --> 00:02:28,266

Viktoria Ganhao: when someone takes your business card, it

37

00:02:28,326 --> 00:02:32,169

Viktoria Ganhao: means it's a potential client.

38

00:02:32,249 --> 00:02:36,935

Viktoria Ganhao: Maybe, I don't know, it's a possibility

39

00:02:37,115 --> 00:02:40,380

Viktoria Ganhao: also not to sell right here, right now, but

40

00:02:40,660 --> 00:02:44,551

Viktoria Ganhao: later, three months or six months, maybe

41

00:02:44,611 --> 00:02:47,216

Viktoria Ganhao: birthday or wedding or something.

42

00:02:47,316 --> 00:02:50,923

Viktoria Ganhao: Yeah, if people really like, they will come

43

00:02:50,943 --> 00:02:51,124

Viktoria Ganhao: back.

44

00:02:51,791 --> 00:03:09,830

Speaker 1: Yeah, and they will follow of course, how

45

00:03:09,850 --> 00:03:10,671

Speaker 1: do you perceive this is related to my

46

00:03:10,692 --> 00:03:11,453

Speaker 1: thesis, because in my thesis my main

47

00:03:11,553 --> 00:03:13,035

Speaker 1: question is if art with social or political

48

00:03:13,055 --> 00:03:13,897

Speaker 1: message sells better or worse in the art

49

00:03:13,937 --> 00:03:14,117

Speaker 1: market.

50

00:03:14,137 --> 00:03:15,479

Speaker 1: So it's not the case here, but I just still

51

00:03:15,499 --> 00:03:16,982

Speaker 1: want to ask you how do you perceive

52

00:03:17,022 --> 00:03:18,384

Speaker 1: yourself as an artist in relation to

53

00:03:18,444 --> 00:03:19,065

Speaker 1: society?

54

00:03:21,670 --> 00:03:28,062

Speaker 1: oh, it's organizational hello, hello, I'm

55

00:03:28,102 --> 00:03:31,949

Speaker 1: alexandra hi, I'm john hi I'm a student in

56

00:03:32,089 --> 00:03:35,257

Speaker 1: art markets at this day and, uh, I visited

57

00:03:35,297 --> 00:03:37,442

Speaker 1: the first day here and they wanted to come

58

00:03:37,483 --> 00:03:40,310

Speaker 1: back and ask a few artists a few questions

59

00:03:40,450 --> 00:03:42,234

Speaker 1: about their experience, about their

60

00:03:42,274 --> 00:03:45,760

Speaker 1: artistic process, about the differences

61

00:03:45,921 --> 00:03:47,624

Speaker 1: between representing.

62

00:03:47,870 --> 00:03:50,273

Speaker 1: I was interested in the fact that all the

63

00:03:50,293 --> 00:03:52,696

Speaker 1: artists here are self-representing and.

64

00:03:53,457 --> 00:03:55,580

Speaker 1: I had a lot of questions about that, so

65

00:03:55,600 --> 00:04:01,813

Speaker 1: this is what I was I'm doing here take your

66

00:04:01,833 --> 00:04:08,573

Speaker 1: time thank you, thank you so we were here,

67

00:04:08,693 --> 00:04:10,697

Speaker 1: our clients different.

68

00:04:11,619 --> 00:04:15,431

Viktoria Ganhao: Someone is looking for their house, someone

69

00:04:15,632 --> 00:04:19,857

Viktoria Ganhao: is opening new I don't know office or

70

00:04:20,198 --> 00:04:22,922

Viktoria Ganhao: clinic or something and they need to

71

00:04:22,962 --> 00:04:23,663

Viktoria Ganhao: decorate it.

72

00:04:26,010 --> 00:04:28,214

Viktoria Ganhao: Also, real estate to sell house.

73

00:04:28,535 --> 00:04:30,959

Viktoria Ganhao: It's more beautiful, of course, when you

74

00:04:31,881 --> 00:04:34,191

Viktoria Ganhao: have something, maybe hotels.

75

00:04:34,891 --> 00:04:37,674

Viktoria Ganhao: Of course it's different clients, different

76

00:04:37,734 --> 00:04:40,176

Viktoria Ganhao: people with different I don't know.

77

00:04:42,018 --> 00:04:44,380

Viktoria Ganhao: As I said, it's like a big supermarket, so

78

00:04:44,480 --> 00:04:48,184

Viktoria Ganhao: you can find something you are looking for.

79

00:04:50,467 --> 00:04:53,351

Speaker 1: So then, how was your experience at this?

80

00:04:54,353 --> 00:04:56,356

Speaker 1: You have, I presume, participated at

81

00:04:58,019 --> 00:04:58,440

Speaker 1: previous.

82

00:04:58,845 --> 00:04:59,930

Viktoria Ganhao: Vision Art Fairs.

83

00:05:00,305 --> 00:05:01,748

Viktoria Ganhao: It's first edition in Lisbon.

84

00:05:02,329 --> 00:05:06,677

Viktoria Ganhao: It's first, but it's same organizer that

85

00:05:06,857 --> 00:05:08,486

Viktoria Ganhao: Art Expo Algarve which is.

86

00:05:08,686 --> 00:05:11,772

Viktoria Ganhao: This September will be third time already.

87

00:05:12,613 --> 00:05:16,320

Viktoria Ganhao: Algarve is bigger because it's the third edition.

88

00:05:16,881 --> 00:05:22,152

Viktoria Ganhao: This one is first one and it will grow.

89

00:05:23,195 --> 00:05:26,363

Speaker 1: But how was your experience in this one, or

90

00:05:26,423 --> 00:05:27,065

Speaker 1: in general, in art fairs?

91

00:05:27,085 --> 00:05:29,848

Viktoria Ganhao: For me it's perfect because yesterday I

92

00:05:31,090 --> 00:05:35,776

Viktoria Ganhao: spoke to people which big future?

93

00:05:35,936 --> 00:05:39,140

Viktoria Ganhao: Because they, as I said, it's for big

94

00:05:39,801 --> 00:05:40,181

Viktoria Ganhao: spaces.

95
00:05:43,325 --> 00:05:45,891
Speaker 1: Have you encountered any challenges while

96
00:05:47,634 --> 00:05:49,639
Speaker 1: representing yourself as an artist?

97
00:05:50,906 --> 00:05:53,077
Speaker 1: Because you have to, like I said, you have

98
00:05:53,117 --> 00:05:56,348
Speaker 1: to be the marketer, the creator, the it's

99
00:05:56,589 --> 00:05:57,811
Speaker 1: the part I don't like.

100
00:05:59,114 --> 00:06:02,681
Viktoria Ganhao: I like to create but you cannot.

101
00:06:03,242 --> 00:06:05,286
Viktoria Ganhao: Yeah, oh, you have someone.

102
00:06:05,646 --> 00:06:12,353
Viktoria Ganhao: Yeah, work for you, I don't myself.

103
00:06:13,034 --> 00:06:16,178
Viktoria Ganhao: And art fair it's a great location for this

104
00:06:17,259 --> 00:06:19,081
Viktoria Ganhao: because it's more exposure.

105
00:06:19,845 --> 00:06:20,428
Speaker 1: Definitely.

106
00:06:21,085 --> 00:06:23,412
Speaker 1: This is 100% the answer I got from all the

107
00:06:23,473 --> 00:06:23,874
Speaker 1: artists.

108

00:06:24,405 --> 00:06:26,370

Speaker 1: I would love to have somebody else handle

109

00:06:26,390 --> 00:06:26,610

Speaker 1: this.

110

00:06:26,711 --> 00:06:29,926

Speaker 1: I would love to just be creating, but yet

111

00:06:29,986 --> 00:06:31,750

Speaker 1: you are here, yet you are doing this, yet

112

00:06:31,790 --> 00:06:34,336

Speaker 1: you are exposing yourself and promoting

113

00:06:34,376 --> 00:06:37,151

Speaker 1: yourself, and I think that you have to be

114

00:06:37,472 --> 00:06:38,375

Speaker 1: brave for that.

115

00:06:38,395 --> 00:06:42,316

Speaker 1: Because, yeah, but it takes time to build

116

00:06:42,376 --> 00:06:42,436

Speaker 1: it.

117

00:06:47,045 --> 00:06:51,454

Viktoria Ganhao: Social media, publications, online sites,

118

00:06:52,517 --> 00:06:53,639

Viktoria Ganhao: all these things.

119

00:06:58,685 --> 00:06:59,611

Speaker 1: And connections and contacts from Art First.

120

00:06:59,651 --> 00:07:01,220

Speaker 1: Yeah, so you do make connections in Art

121

00:07:01,281 --> 00:07:01,482

Speaker 1: First.

122

00:07:02,085 --> 00:07:03,431

Viktoria Ganhao: It's a main thing here for me.

123

00:07:04,045 --> 00:07:05,964

Speaker 1: I was thinking that I think for everybody,

124

00:07:06,185 --> 00:07:07,468

Speaker 1: Because you sell, you don't sell.

125

00:07:07,829 --> 00:07:09,934

Speaker 1: Maybe you sell one, but you make the

126

00:07:09,954 --> 00:07:11,598

Speaker 1: connections to further.

127

00:07:11,865 --> 00:07:14,897

Viktoria Ganhao: But this is people who already has this

128

00:07:15,078 --> 00:07:17,406

Viktoria Ganhao: experience, who understands better.

129

00:07:17,626 --> 00:07:20,232

Viktoria Ganhao: Yeah, because, um, people who first time

130

00:07:20,392 --> 00:07:22,797

Viktoria Ganhao: participating in art fair, it's just about

131

00:07:22,878 --> 00:07:23,238

Viktoria Ganhao: selling.

132

00:07:23,465 --> 00:07:27,411

Viktoria Ganhao: If I didn't sold nothing, oh wow, you know.

133

00:07:27,731 --> 00:07:30,435

Viktoria Ganhao: Yeah, but people who knows how it works.

134

00:07:30,756 --> 00:07:31,677

Viktoria Ganhao: They understand it.

135

00:07:32,318 --> 00:07:33,399
Speaker 1: It's about the future.

136
00:07:47,197 --> 00:07:48,378
Speaker 1: So how do you engage?

137
00:07:48,538 --> 00:07:49,579
Speaker 1: You have answered with that.

138
00:07:49,799 --> 00:07:54,743
Speaker 1: One of my questions is different engaging

139
00:07:55,184 --> 00:07:56,585
Speaker 1: social media with your audience.

140
00:07:57,968 --> 00:07:59,111
Viktoria Ganhao: And are there different audiences?

141
00:07:59,131 --> 00:08:01,457
Viktoria Ganhao: I hear social media just because I need to,

142
00:08:02,126 --> 00:08:04,832
Viktoria Ganhao: not because I like it, but okay.

143
00:08:06,195 --> 00:08:06,956
Speaker 1: I need to do it.

144
00:08:08,586 --> 00:08:11,533
Speaker 1: So what are some of the biggest challenges

145
00:08:11,693 --> 00:08:14,018
Speaker 1: you have faced as an independent artist?

146
00:08:15,567 --> 00:08:19,453
Viktoria Ganhao: A place where I can show my work, because

147
00:08:19,493 --> 00:08:23,358
Viktoria Ganhao: here in Portugal it's very hard to find

148
00:08:24,620 --> 00:08:29,552
Viktoria Ganhao: because it's really different.

149

00:08:29,620 --> 00:08:30,483

Speaker 1: It's a closed system.

150

00:08:30,503 --> 00:08:34,586

Speaker 1: The gallery system right, but do you live

151

00:08:34,606 --> 00:08:34,987

Speaker 1: here in Portugal?

152

00:08:36,120 --> 00:08:40,269

Speaker 1: But I have my own galleries For me it's a

153

00:08:40,290 --> 00:08:43,750

Speaker 1: little bit, but your own gallery selling

154

00:08:43,951 --> 00:08:45,599

Speaker 1: your work or your gallery where?

155

00:08:45,619 --> 00:08:47,066

Viktoria Ganhao: you have my work and other artists I'm

156

00:08:47,086 --> 00:08:47,568

Viktoria Ganhao: helping.

157

00:08:47,588 --> 00:08:48,553

Viktoria Ganhao: Next next booth or your gallery, where you

158

00:08:48,573 --> 00:08:49,678

Viktoria Ganhao: have my work and other artists I'm helping.

159

00:08:50,220 --> 00:08:50,601

Speaker 1: This is.

160

00:08:50,782 --> 00:08:53,048

Speaker 1: Oh, the Next, next booth, oh okay, the one

161

00:08:53,269 --> 00:08:54,011

Speaker 1: that's on the black.

162

00:08:54,440 --> 00:08:55,583

Speaker 1: Yeah, I can show you later.

163

00:08:55,744 --> 00:09:02,726

Speaker 1: Okay, how do you determine the pricing for

164

00:09:02,746 --> 00:09:06,806

Speaker 1: your artworks, and has your pricing

165

00:09:06,866 --> 00:09:09,775

Speaker 1: strategy evolved over time?

166

00:09:09,855 --> 00:09:10,517

Speaker 1: I'm guessing yes.

167

00:09:13,243 --> 00:09:16,085

Viktoria Ganhao: Of course it's like some percentage every

168

00:09:16,125 --> 00:09:20,589

Viktoria Ganhao: year increasing, because it depends on

169

00:09:20,669 --> 00:09:23,572

Viktoria Ganhao: exhibitions you participated, art fairs,

170

00:09:24,213 --> 00:09:26,235

Viktoria Ganhao: publications, sales.

171

00:09:27,136 --> 00:09:30,038

Viktoria Ganhao: When you can prove so you can, the more

172

00:09:30,078 --> 00:09:31,500

Viktoria Ganhao: your CV increases the more your price

173

00:09:31,520 --> 00:09:31,860

Viktoria Ganhao: increases.

174

00:09:32,060 --> 00:09:34,025

Speaker 1: And if you are a professional artist.

175

00:09:34,146 --> 00:09:37,462

Viktoria Ganhao: It means people can and you are a good

176

00:09:37,663 --> 00:09:37,964

Viktoria Ganhao: artist.

177

00:09:39,240 --> 00:09:42,187

Viktoria Ganhao: People can invest because people understand

178

00:09:42,227 --> 00:09:49,670

Viktoria Ganhao: that it's not like a hobby I have some work

179

00:09:49,690 --> 00:09:52,114

Viktoria Ganhao: to do and my spare time I no.

180

00:09:55,085 --> 00:09:56,969

Viktoria Ganhao: If you are professional, you are

181

00:09:56,989 --> 00:09:57,851

Viktoria Ganhao: professional.

182

00:09:57,891 --> 00:10:00,161

Viktoria Ganhao: It means it's something Prices.

183

00:10:00,341 --> 00:10:04,066

Viktoria Ganhao: It's cost of materials, cost of hours of

184

00:10:04,187 --> 00:10:09,674

Viktoria Ganhao: work and experience and the ground and CV.

185

00:10:10,476 --> 00:10:19,772

Speaker 1: Yeah, how do you measure success in an art

186

00:10:19,812 --> 00:10:20,052

Speaker 1: fair?

187

00:10:22,689 --> 00:10:26,362

Viktoria Ganhao: For me, as I said, it's connections, it's

188

00:10:27,746 --> 00:10:31,397

Viktoria Ganhao: speak with different, different people, not

189

00:10:31,437 --> 00:10:35,085

Viktoria Ganhao: just artists but visitors, and understand

190

00:10:35,166 --> 00:10:35,566

Viktoria Ganhao: better.

191

00:10:35,927 --> 00:10:38,793

Viktoria Ganhao: And yeah, I like when people like my work,

192

00:10:40,382 --> 00:10:44,571

Viktoria Ganhao: when people first time must stand, then

193

00:10:44,792 --> 00:10:48,500

Viktoria Ganhao: they visited, yeah, and they back, you know

194

00:10:48,821 --> 00:10:49,504

Viktoria Ganhao: it means something.

195

00:10:49,926 --> 00:10:51,774

Speaker 1: Yeah, okay, thank you.

Artist Roberto Grosso

1

00:00:02,224 --> 00:00:06,232

Speaker 1: The first question would be can you tell me

2

00:00:06,553 --> 00:00:09,299

Speaker 1: a little about yourself and your background

3

00:00:09,399 --> 00:00:09,980

Speaker 1: as an artist?

4

00:00:10,441 --> 00:00:13,833

Speaker 1: How did you get started in art and what

5

00:00:13,893 --> 00:00:15,900

Speaker 1: made you pursue it professionally?

6

00:00:16,581 --> 00:00:16,981

Speaker 2: Of course.

7

00:00:17,242 --> 00:00:18,824

Speaker 2: So hi, I'm Roberto Grosso.

8

00:00:19,405 --> 00:00:24,593

Speaker 2: I'm an Italian artist from a little town in

9

00:00:24,693 --> 00:00:26,235

Speaker 2: Italy and my first.

10

00:00:26,680 --> 00:00:30,427

Speaker 2: So how I became an artist is I transformed,

11

00:00:30,607 --> 00:00:34,514

Speaker 2: I translated my passion for music, so I was

12

00:00:34,554 --> 00:00:37,789

Speaker 2: a professional musician and then, when I

13

00:00:37,829 --> 00:00:41,078

Speaker 2: moved to the UK, I decided to change it and

14
00:00:41,118 --> 00:00:44,610
Speaker 2: transform the musical talent skill into the

15
00:00:44,691 --> 00:00:47,925
Speaker 2: visual, visual art world, and that's why I

16
00:00:47,945 --> 00:00:48,426
Speaker 2: approached it.

17
00:00:48,507 --> 00:00:50,011
Speaker 2: I approached it like from a part, from a

18
00:00:50,360 --> 00:00:53,106
Speaker 2: professional musician to a completely

19
00:00:53,427 --> 00:00:56,794
Speaker 2: amateur painter and, and that's how it

20
00:00:56,820 --> 00:01:00,374
Speaker 2: happened, I love, I love art, so it was

21
00:01:00,434 --> 00:01:02,301
Speaker 2: kind of an easy transition for me, and now

22
00:01:02,321 --> 00:01:03,144
Speaker 2: you combine them.

23
00:01:03,425 --> 00:01:04,408
Speaker 2: I, I combine everything.

24
00:01:04,428 --> 00:01:05,010
Speaker 1: Your works.

25
00:01:05,240 --> 00:01:08,688
Speaker 1: Yeah, encompass everything, both music art

26
00:01:08,889 --> 00:01:10,673
Speaker 1: and technology because I love technology as

27
00:01:10,713 --> 00:01:10,893

Speaker 1: well.

28

00:01:15,720 --> 00:01:18,168

Speaker 1: How do you perceive yourself as an artist

29

00:01:18,228 --> 00:01:20,013

Speaker 1: in relation to society?

30

00:01:21,077 --> 00:01:22,641

Speaker 2: Oh, that's a very good question.

31

00:01:23,042 --> 00:01:25,047

Speaker 2: I don't have enough coffee for this Give me

32

00:01:25,087 --> 00:01:25,448

Speaker 2: a second.

33

00:01:27,603 --> 00:01:28,789

Speaker 2: In relation to society.

34

00:01:29,754 --> 00:01:30,960

Speaker 2: What's my impact?

35

00:01:31,100 --> 00:01:32,944

Speaker 2: Yes, like your place as an artist.

36

00:01:32,964 --> 00:01:34,187

Speaker 1: What's your impact?

37

00:01:34,207 --> 00:01:36,793

Speaker 1: Do you search for an impact?

38

00:01:37,646 --> 00:01:38,050

Speaker 1: Not really.

39

00:01:40,262 --> 00:01:42,105

Speaker 1: Are you more focused on the creative part

40

00:01:42,165 --> 00:01:42,445

Speaker 1: then?

41

00:01:43,507 --> 00:01:44,368

Speaker 2: What I really want.

42

00:01:44,509 --> 00:01:45,450

Speaker 2: I really want to.

43

00:01:45,711 --> 00:01:47,934

Speaker 2: I believe in this thing in society at my

44

00:01:48,134 --> 00:01:51,466

Speaker 2: age that if you want to change the world, I

45

00:01:51,506 --> 00:01:54,752

Speaker 2: think you need to change yourself first and

46

00:01:54,772 --> 00:01:55,574

Speaker 2: the people around you.

47

00:01:56,081 --> 00:01:57,806

Speaker 2: And if you're good enough, you're such an

48

00:01:57,866 --> 00:02:00,061

Speaker 2: inspirational, good person, you can

49

00:02:00,101 --> 00:02:02,786

Speaker 2: actually change your family, your community,

50

00:02:03,448 --> 00:02:05,492

Speaker 2: and then that would have a sort of ripple

51

00:02:05,532 --> 00:02:05,873

Speaker 2: effect.

52

00:02:06,661 --> 00:02:09,427

Speaker 2: I don't believe much in sort of like I'm

53

00:02:09,447 --> 00:02:10,710

Speaker 2: gonna change the world by myself.

54

00:02:10,811 --> 00:02:11,713

Speaker 2: I don't think it exists.

55

00:02:12,441 --> 00:02:13,526

Speaker 2: That's, that's my way of saying.

56

00:02:13,908 --> 00:02:14,752

Speaker 2: So that's my impact.

57

00:02:14,792 --> 00:02:16,521

Speaker 2: I think, like by changing, maybe one by one,

58

00:02:16,634 --> 00:02:19,701

Speaker 2: if I manage to inspire at least one person,

59

00:02:19,814 --> 00:02:21,774

Speaker 2: I'm good, I'm done, I love that.

60

00:02:21,887 --> 00:02:23,577

Speaker 1: So I'm good, I'm done, I love that.

61

00:02:24,762 --> 00:02:30,553

Speaker 1: So do you think these are questions related

62

00:02:30,673 --> 00:02:30,914

Speaker 1: to?

63

00:02:31,335 --> 00:02:33,960

Speaker 1: Some are related to my theme for my thesis,

64

00:02:34,421 --> 00:02:36,468

Speaker 1: some are related to the interview.

65

00:02:38,802 --> 00:02:40,444

Speaker 1: So, in relation to the other one, do you

66

00:02:40,484 --> 00:02:45,750

Speaker 1: think you have like a social or political

67

00:02:46,631 --> 00:02:50,716

Speaker 1: responsibility as an artist towards society?

68
00:02:51,441 --> 00:02:54,726
Speaker 2: I think anyone can, and I used to be much

69
00:02:54,766 --> 00:02:56,209
Speaker 2: more political with my music.

70
00:02:56,830 --> 00:03:00,321
Speaker 2: But I have to say I don't do that because

71
00:03:00,381 --> 00:03:02,945
Speaker 2: in a way I feel like art should be a little

72
00:03:02,985 --> 00:03:04,528
Speaker 2: bit above in a way.

73
00:03:05,930 --> 00:03:07,653
Speaker 2: I know that there are difficult times, so

74
00:03:07,673 --> 00:03:08,595
Speaker 2: maybe we should.

75
00:03:09,342 --> 00:03:11,669
Speaker 2: But at the same time I think if a piece of

76
00:03:11,849 --> 00:03:15,329
Speaker 2: art could be music, could be an art becomes

77
00:03:15,429 --> 00:03:16,191
Speaker 2: too political.

78
00:03:16,982 --> 00:03:19,149
Speaker 2: It gets completely out of the idea of being

79
00:03:19,169 --> 00:03:19,470
Speaker 2: artistic.

80
00:03:21,967 --> 00:03:22,710
Speaker 2: I think you missed the point.

81
00:03:23,081 --> 00:03:25,768

Speaker 2: It becomes propaganda, which is fine.

82

00:03:25,808 --> 00:03:27,092

Speaker 2: I don't have anything against that.

83

00:03:27,112 --> 00:03:27,994

Speaker 2: But that's not me.

84

00:03:28,663 --> 00:03:29,044

Speaker 1: Not you.

85

00:03:33,346 --> 00:03:37,714

Speaker 1: Does your work reflect any personal issues?

86

00:03:39,183 --> 00:03:41,830

Speaker 2: For sure, for sure, I'm a human, so I'm

87

00:03:41,870 --> 00:03:45,089

Speaker 2: full of problems, even though I like to

88

00:03:45,129 --> 00:03:45,873

Speaker 2: think that I'm good.

89

00:03:45,953 --> 00:03:48,884

Speaker 2: But I have many problems, like all of us.

90

00:03:48,924 --> 00:03:50,568

Speaker 2: So it's fine.

91

00:03:50,749 --> 00:03:53,115

Speaker 2: And a lot of stuff that you see out,

92

00:03:53,155 --> 00:03:56,482

Speaker 2: especially more like the portraits or

93

00:03:56,502 --> 00:04:01,268

Speaker 2: self-portraits they definitely take out my

94

00:04:01,348 --> 00:04:05,954

Speaker 2: faults, my flaws, and then they really put

95

00:04:05,995 --> 00:04:06,535

Speaker 2: it out there.

96

00:04:06,555 --> 00:04:10,526

Speaker 2: So it's kind of my therapeutic way to

97

00:04:10,586 --> 00:04:13,250

Speaker 2: actually put out my insecurities, my fears,

98

00:04:14,152 --> 00:04:16,035

Speaker 2: my flaws to the people.

99

00:04:16,361 --> 00:04:17,685

Speaker 1: So art is your therapy too.

100

00:04:17,846 --> 00:04:18,348

Speaker 2: Completely.

101

00:04:19,582 --> 00:04:22,911

Speaker 1: How was your experience at this particular

102

00:04:23,071 --> 00:04:23,292

Speaker 1: fair?

103

00:04:23,480 --> 00:04:25,827

Speaker 2: It was my first exhibition in Lisbon, in

104

00:04:25,887 --> 00:04:28,504

Speaker 2: Portugal as well, and I loved it.

105

00:04:29,005 --> 00:04:31,792

Speaker 2: I really loved the people and I really

106

00:04:31,812 --> 00:04:34,620

Speaker 2: loved the way it was in such a good place

107

00:04:34,760 --> 00:04:36,884

Speaker 2: like the Cordorena Sonia, which is an

108

00:04:36,924 --> 00:04:37,866

Speaker 2: incredible place to see.

109

00:04:39,008 --> 00:04:42,781

Speaker 1: Have you encountered any challenges while

110

00:04:42,821 --> 00:04:45,029

Speaker 1: representing yourself as an artist?

111

00:04:46,900 --> 00:04:48,486

Speaker 2: Can you be more specific in which way?

112

00:04:49,280 --> 00:04:49,361

Speaker 2: In?

113

00:04:49,401 --> 00:04:50,464

Speaker 1: the way I mean.

114

00:04:50,584 --> 00:04:53,421

Speaker 1: I'm very interested in this article about

115

00:04:53,562 --> 00:04:55,840

Speaker 1: the differences and more of the vision of

116

00:04:56,001 --> 00:04:58,389

Speaker 1: this art fair, where individual artists

117

00:04:58,821 --> 00:05:00,378

Speaker 1: represent themselves and promote themselves,

118

00:05:00,560 --> 00:05:02,131

Speaker 1: versus the ARCO one.

119

00:05:02,172 --> 00:05:03,139

Speaker 2: Sort of galleries.

120

00:05:03,340 --> 00:05:06,689

Speaker 1: Yeah, the gallery promoted artists and I

121

00:05:06,729 --> 00:05:08,682

Speaker 1: think this is a really interesting concept.

122

00:05:08,742 --> 00:05:12,691

Speaker 1: This is more on my vision, my way of

123

00:05:12,751 --> 00:05:14,401

Speaker 1: thinking, and this is well.

124

00:05:15,183 --> 00:05:16,385

Speaker 1: It's obviously.

125

00:05:16,626 --> 00:05:18,730

Speaker 1: I think it's harder to be yourself

126

00:05:18,770 --> 00:05:21,702

Speaker 1: representative, to handle both the creation

127

00:05:22,243 --> 00:05:24,988

Speaker 1: and the promotion and the participating,

128

00:05:25,208 --> 00:05:28,494

Speaker 1: and there are more roles for you.

129

00:05:29,201 --> 00:05:31,840

Speaker 1: This is why I was asking the question For

130

00:05:31,900 --> 00:05:32,181

Speaker 1: me.

131

00:05:32,201 --> 00:05:34,587

Speaker 2: I have to say that it's easier because I'm

132

00:05:34,707 --> 00:05:35,750

Speaker 2: used to do this.

133

00:05:36,920 --> 00:05:38,963

Speaker 2: I work with galleries and I work with

134

00:05:41,166 --> 00:05:44,530

Speaker 2: museums, but, you know, with entities.

135

00:05:45,391 --> 00:05:48,836

Speaker 2: So I had my art exhibited more or less all

136

00:05:48,856 --> 00:05:49,416

Speaker 2: over the world.

137

00:05:49,480 --> 00:05:53,550

Speaker 2: So I actually prefer when I'm doing it all

138

00:05:53,590 --> 00:05:57,400

Speaker 2: by myself, because I'm in control of it and

139

00:05:57,441 --> 00:05:58,966

Speaker 2: I'm actually pretty good at selling, I

140

00:05:59,267 --> 00:05:59,508

Speaker 2: think.

141

00:05:59,880 --> 00:06:03,229

Speaker 2: I like to think, since the feedback that

142

00:06:03,269 --> 00:06:05,340

Speaker 2: I'm getting is that, so I like that, and

143

00:06:05,360 --> 00:06:06,826

Speaker 2: when I have a show that I'm not there

144

00:06:06,846 --> 00:06:08,547

Speaker 2: myself, I don't sell.

145

00:06:09,495 --> 00:06:11,820

Speaker 2: So that's proof that there is a good

146

00:06:11,841 --> 00:06:12,241

Speaker 2: connection.

147

00:06:12,281 --> 00:06:12,863

Speaker 2: So I like it.

148

00:06:13,043 --> 00:06:13,925

Speaker 2: I like it honestly.

149

00:06:13,965 --> 00:06:16,758

Speaker 2: It's uh, it's good, but of course, if an

150

00:06:16,818 --> 00:06:20,745

Speaker 2: artist has to do everything, it gets tired,

151

00:06:20,926 --> 00:06:22,369

Speaker 2: honestly, at the end of the day, so yeah,

152

00:06:22,735 --> 00:06:25,802

Speaker 2: and all of them not all of them are also

153

00:06:25,842 --> 00:06:26,884

Speaker 2: good at selling their art.

154

00:06:26,945 --> 00:06:29,577

Speaker 1: Not all of them are good at talking, even

155

00:06:29,617 --> 00:06:32,945

Speaker 1: about their art, so yeah, but I think today

156

00:06:32,965 --> 00:06:33,787

Speaker 1: is really important.

157

00:06:33,887 --> 00:06:35,817

Speaker 2: One thing about their art.

158

00:06:35,837 --> 00:06:36,561

Speaker 2: So, yeah, but I think today is really

159

00:06:36,581 --> 00:06:36,782

Speaker 2: important.

160

00:06:36,802 --> 00:06:37,747

Speaker 2: One thing, one thing is really important,

161

00:06:37,767 --> 00:06:39,174

Speaker 2: and it's not only about the art but it's, I

162

00:06:39,194 --> 00:06:40,160

Speaker 2: think, every job.

163

00:06:40,200 --> 00:06:41,728

Speaker 2: Right now, especially when we have new

164

00:06:41,889 --> 00:06:43,757

Speaker 2: technologies coming in like artificial

165

00:06:43,778 --> 00:06:46,608

Speaker 2: intelligence, which could sound scary, I

166

00:06:46,709 --> 00:06:49,137

Speaker 2: think, today more than ever, everyone needs

167

00:06:49,217 --> 00:06:50,780

Speaker 2: to adapt.

168

00:06:50,920 --> 00:06:52,223

Speaker 2: Adapt or die.

169

00:06:52,363 --> 00:06:53,726

Speaker 2: I think so.

170

00:06:54,327 --> 00:06:56,111

Speaker 2: You need to have someone selling your art.

171

00:06:57,173 --> 00:06:58,235

Speaker 2: You have to do it like.

172

00:06:58,255 --> 00:07:00,142

Speaker 2: If you don't, if you cannot afford to, you

173

00:07:00,182 --> 00:07:00,544

Speaker 2: have to do it.

174

00:07:00,564 --> 00:07:01,628

Speaker 2: So you have to learn how to do it.

175

00:07:02,411 --> 00:07:04,557

Speaker 2: Uh, ai is coming to take your job.

176

00:07:04,758 --> 00:07:07,724

Speaker 2: You have to find another job or find a new

177

00:07:07,744 --> 00:07:11,516

Speaker 2: skill or incorporate it it's we're not

178

00:07:11,536 --> 00:07:12,438

Speaker 2: going back to that.

179

00:07:12,498 --> 00:07:14,523

Speaker 2: So it's uh, I think it's about being able

180

00:07:14,563 --> 00:07:15,405

Speaker 2: to adapt yourself.

181

00:07:16,395 --> 00:07:19,282

Speaker 2: We lost the idea of the artist being like I

182

00:07:19,302 --> 00:07:20,224

Speaker 2: just do the arts.

183

00:07:22,235 --> 00:07:23,800

Speaker 2: Some people do if they're really famous and

184

00:07:23,840 --> 00:07:26,757

Speaker 2: rich great, but the vast majority of

185

00:07:26,918 --> 00:07:30,083

Speaker 2: artists they need to actually be able to do

186

00:07:30,183 --> 00:07:31,486

Speaker 2: all of this stuff, that's my opinion,

187

00:07:31,506 --> 00:07:32,688

Speaker 2: they're also entrepreneurs in a way.

188

00:07:32,708 --> 00:07:33,068

Speaker 1: I think so.

189

00:07:33,935 --> 00:07:35,279

Speaker 2: If not, it depends on what you want to

190

00:07:35,319 --> 00:07:35,940

Speaker 2: achieve with that.

191

00:07:36,020 --> 00:07:38,667

Speaker 2: If it's an hobby, great, do it.

192

00:07:38,775 --> 00:07:39,958

Speaker 2: Do it in a basic way.

193

00:07:40,360 --> 00:07:42,125

Speaker 2: Don't even become a salesman, whatever.

194

00:07:42,225 --> 00:07:44,579

Speaker 2: If you want to do it properly, you have to

195

00:07:44,639 --> 00:07:46,563

Speaker 2: learn all these skills and put it to work.

196

00:07:51,517 --> 00:07:54,683

Speaker 1: How do you engage with your audience, and

197

00:07:54,843 --> 00:07:58,029

Speaker 1: both in fairs and beyond fairs, even online?

198

00:08:01,300 --> 00:08:04,305

Speaker 2: In fairs and in shows in general, I have an

199

00:08:04,325 --> 00:08:06,769

Speaker 2: approach of trying to embrace them.

200

00:08:07,896 --> 00:08:09,901

Speaker 2: I don't want to be too aggressive, but I

201

00:08:09,921 --> 00:08:11,947

Speaker 2: want to actually be there to entertain.

202

00:08:11,967 --> 00:08:12,949

Speaker 1: You're open.

203

00:08:14,117 --> 00:08:15,883

Speaker 2: If they don't want to talk, I I'm on the

204

00:08:15,903 --> 00:08:16,926

Speaker 2: side, so it's fine.

205

00:08:17,295 --> 00:08:18,941

Speaker 2: But if they want to see something, I'm

206

00:08:19,001 --> 00:08:22,119

Speaker 2: there to really show them anything and yeah,

207

00:08:22,480 --> 00:08:25,211

Speaker 2: basically I let a little bit of myself open.

208

00:08:25,796 --> 00:08:27,315

Speaker 2: If they want to talk more, we'll talk more.

209

00:08:27,515 --> 00:08:29,523

Speaker 2: If not, close the door, it's fine.

210

00:08:31,878 --> 00:08:35,146

Speaker 2: I respect the audience and I reply to the

211

00:08:35,206 --> 00:08:37,419

Speaker 2: audience and online.

212

00:08:37,600 --> 00:08:38,122

Speaker 2: What do I do?

213

00:08:39,158 --> 00:08:42,429

Speaker 2: I just post my stuff and try to engage with

214

00:08:42,449 --> 00:08:44,315

Speaker 2: the audiences around the world.

215

00:08:44,936 --> 00:08:47,701

Speaker 2: I know that my audience is mostly male, but

216

00:08:47,781 --> 00:08:51,989

Speaker 2: it's a little bit like 55% male and 45%

217

00:08:52,029 --> 00:08:53,561

Speaker 2: women, but I love to engage with them

218

00:08:53,581 --> 00:08:55,128

Speaker 2: mostly to understand where I can go next

219

00:08:55,189 --> 00:08:56,435

Speaker 2: 55% male and 45% women.

220

00:08:56,455 --> 00:08:57,306

Speaker 2: But I love to engage with them mostly to

221

00:08:57,327 --> 00:08:58,717

Speaker 2: understand where I can go next, because if

222

00:08:58,737 --> 00:09:01,796

Speaker 2: they already like my stuff, great, but they

223

00:09:01,836 --> 00:09:04,244

Speaker 2: want to see what they would want to see

224

00:09:04,304 --> 00:09:04,605

Speaker 2: from me.

225

00:09:04,735 --> 00:09:07,657

Speaker 2: So it's, I'm there to challenge them and

226

00:09:07,938 --> 00:09:08,821

Speaker 2: that's what I like to do.

227

00:09:10,366 --> 00:09:10,827

Speaker 1: Great.

228

00:09:10,975 --> 00:09:12,119

Speaker 2: These are all by the way, these are all

229

00:09:12,540 --> 00:09:15,499

Speaker 2: long replies, so feel free to take them and

230

00:09:15,660 --> 00:09:16,964

Speaker 2: compress them.

231

00:09:19,020 --> 00:09:20,223

Speaker 1: Yeah, sure I like that.

232

00:09:20,243 --> 00:09:21,046

Speaker 1: You're explaining it.

233

00:09:23,541 --> 00:09:26,831

Speaker 1: What are some of the biggest challenges?

234

00:09:26,871 --> 00:09:28,255

Speaker 1: You said you're used to doing this.

235

00:09:28,876 --> 00:09:31,781

Speaker 1: What are some of the biggest challenges as

236

00:09:31,821 --> 00:09:32,843

Speaker 1: an independent artist?

237

00:09:32,863 --> 00:09:34,045

Speaker 2: As an independent artist.

238

00:09:34,305 --> 00:09:36,329

Speaker 2: It's well, I guess it's getting your name

239

00:09:36,369 --> 00:09:38,998

Speaker 2: out there because it's the competition is

240

00:09:39,720 --> 00:09:43,746

Speaker 2: fierce, the level of art is incredible.

241

00:09:43,947 --> 00:09:48,078

Speaker 2: So it's not like I think, well, if I were

242

00:09:48,118 --> 00:09:49,961

Speaker 2: more famous, I would become like, you know,

243

00:09:50,021 --> 00:09:53,167

Speaker 2: jeff Koons, or like incredibly famous guys,

244

00:09:53,587 --> 00:09:56,798

Speaker 2: but it's, I think it's about bringing your,

245

00:09:57,900 --> 00:09:59,604

Speaker 2: I think it's about growing your art

246

00:09:59,664 --> 00:10:03,463

Speaker 2: practice to the level that everyone is

247

00:10:03,483 --> 00:10:04,347

Speaker 2: gonna be able to see.

248

00:10:04,427 --> 00:10:06,095

Speaker 2: So, starting to, like, you know, a public

249

00:10:06,476 --> 00:10:09,486

Speaker 2: installation and then having an immersive

250

00:10:09,526 --> 00:10:10,048

Speaker 2: experience.

251

00:10:10,469 --> 00:10:12,819

Speaker 2: So these are my, these are my goals for the

252

00:10:12,859 --> 00:10:13,401

Speaker 2: next years.

253

00:10:13,501 --> 00:10:15,816

Speaker 2: Now that I'm back into doing it here in

254

00:10:15,856 --> 00:10:19,444

Speaker 2: Lisbon, where actually we live, here I can

255

00:10:19,484 --> 00:10:22,751

Speaker 2: actually plan these goals and then make

256

00:10:22,771 --> 00:10:23,633

Speaker 2: them happen.

257

00:10:23,775 --> 00:10:24,597

Speaker 1: Thank you for telling me.

258

00:10:24,617 --> 00:10:27,304

Speaker 1: I was going to ask you about your future

259

00:10:27,344 --> 00:10:29,169

Speaker 1: plans.

260

00:10:30,412 --> 00:10:33,198

Speaker 1: How do you approach selling your artworks

261

00:10:33,278 --> 00:10:36,122

Speaker 1: at fairs compared to other venues like?

262

00:10:37,444 --> 00:10:39,167

Speaker 2: online or galleries exhibitions.

263

00:10:42,036 --> 00:10:44,759

Speaker 2: Well, that is slightly different because

264

00:10:46,281 --> 00:10:48,323

Speaker 2: prices are the same, but unfortunately,

265

00:10:48,343 --> 00:10:51,046

Speaker 2: when you are represented by a gallery, you

266

00:10:51,106 --> 00:10:53,549

Speaker 2: also have the commissions, so it's a bit

267

00:10:53,569 --> 00:10:53,989

Speaker 2: trickier.

268

00:10:54,010 --> 00:10:56,192

Speaker 2: Because you want to trade, you want to keep

269

00:10:56,252 --> 00:10:59,900

Speaker 2: your prices steady, that they're there, but

270

00:10:59,960 --> 00:11:02,451

Speaker 2: of course, there is like a slight

271

00:11:02,471 --> 00:11:04,198

Speaker 2: difference when you, for example, come to

272

00:11:04,219 --> 00:11:06,708

Speaker 2: me directly, compared to a gallery, which

273

00:11:06,748 --> 00:11:10,924

Speaker 2: will take 40 50 percent easily and depends

274

00:11:10,964 --> 00:11:12,852

Speaker 2: on where the show is, because if I have a

275

00:11:12,872 --> 00:11:15,492

Speaker 2: show in New York, I have to send all the

276

00:11:15,512 --> 00:11:17,676

Speaker 2: stuff there, I have to go there myself and

277

00:11:17,697 --> 00:11:20,720

Speaker 2: there is a commission as well so suddenly

278

00:11:20,841 --> 00:11:24,486

Speaker 2: all the expenses are on top of that and the

279

00:11:24,526 --> 00:11:25,815

Speaker 2: clients want discount as well.

280

00:11:25,975 --> 00:11:28,042

Speaker 2: So you try to manage it without actually

281

00:11:28,102 --> 00:11:28,825

Speaker 2: losing any money.

282

00:11:29,683 --> 00:11:30,774

Speaker 2: So it's a bit tricky.

283

00:11:31,858 --> 00:11:33,624

Speaker 2: It's like sailing.

284

00:11:34,297 --> 00:11:36,440

Speaker 2: You need to be smart, you need to be human

285

00:11:37,601 --> 00:11:40,093

Speaker 2: and, yeah, you need to make it work.

286

00:11:40,113 --> 00:11:43,480

Speaker 2: So fluctuating, you cannot go nuts up.

287

00:11:43,640 --> 00:11:44,743

Speaker 2: You cannot go nuts down.

288

00:11:45,210 --> 00:11:48,178

Speaker 2: Most importantly, you cannot go down too

289

00:11:48,218 --> 00:11:50,463

Speaker 2: much, because if not, you never go back up,

290

00:11:51,590 --> 00:11:54,476

Speaker 2: but you seem to enjoy doing that part yes,

291

00:11:55,859 --> 00:11:58,063

Speaker 2: honestly, the part with the price and the

292

00:11:58,123 --> 00:11:58,424

Speaker 2: money.

293

00:11:58,890 --> 00:12:02,237

Speaker 2: I am not crazy happy because I just like to

294

00:12:02,257 --> 00:12:06,872

Speaker 2: do my art, but it's part of the process and

295

00:12:07,033 --> 00:12:08,819

Speaker 2: that's a part of the face, the bills.

296

00:12:09,030 --> 00:12:13,181

Speaker 2: So I'm happy, of course, but I don't know

297

00:12:13,430 --> 00:12:15,999

Speaker 2: something with money that I'm not crazy

298

00:12:16,772 --> 00:12:18,538

Speaker 2: about talking about money or dealing with

299

00:12:18,618 --> 00:12:19,676

Speaker 2: money Kind of like yeah, yeah, okay, buy it,

300

00:12:19,697 --> 00:12:19,878

Speaker 2: it's fine.

301

00:12:19,899 --> 00:12:20,726

Speaker 2: And that's me kind of like yeah, yeah, okay,

302

00:12:20,746 --> 00:12:21,130

Speaker 2: buy it, it's fine.

303

00:12:23,415 --> 00:12:25,564

Speaker 1: You know it's and that's me.

304

00:12:26,106 --> 00:12:29,777

Speaker 1: Yeah, how do you determine the pricing for

305

00:12:29,817 --> 00:12:32,620

Speaker 1: your work, and did it change over time?

306

00:12:33,063 --> 00:12:34,450

Speaker 1: Yes, I'm guessing, it did yes.

307

00:12:35,031 --> 00:12:36,617

Speaker 2: No, it has increased over time.

308

00:12:36,657 --> 00:12:38,895

Speaker 2: Of course, it kind of depends on times

309

00:12:38,996 --> 00:12:40,684

Speaker 2: where you are Like, for example, there are

310

00:12:40,725 --> 00:12:41,010

Speaker 2: audiences.

311

00:12:41,171 --> 00:12:44,831

Speaker 2: I can tell you in New York, london, prices

312

00:12:44,851 --> 00:12:47,020

Speaker 2: can be slightly higher because of exactly

313

00:12:47,040 --> 00:12:48,306

Speaker 2: the cost of the seat itself.

314

00:12:48,768 --> 00:12:50,893

Speaker 2: Compared to other cities.

315

00:12:50,933 --> 00:12:55,043

Speaker 2: The prices have gone up for sure, because

316

00:12:55,103 --> 00:12:58,310

Speaker 2: my career grew a lot, so it's something

317

00:12:58,350 --> 00:13:00,674

Speaker 2: that I cannot keep down, but it's, let's

318

00:13:00,694 --> 00:13:02,477

Speaker 2: say, on a, on a basic level, is calculated

319

00:13:02,597 --> 00:13:04,901

Speaker 2: on how many hours I work on the piece

320

00:13:04,961 --> 00:13:07,305

Speaker 2: itself, these sides of the piece.

321

00:13:08,728 --> 00:13:11,194

Speaker 2: Of course, these new pieces are all what

322

00:13:11,274 --> 00:13:13,723

Speaker 2: uniques, so they're not serious that they

323

00:13:13,743 --> 00:13:16,932

Speaker 2: can actually sell for less money.

324

00:13:16,973 --> 00:13:19,979

Speaker 2: So I need to be very careful to to keep the

325

00:13:20,020 --> 00:13:22,353

Speaker 2: prices they are like, even with discounts

326

00:13:22,494 --> 00:13:23,056

Speaker 2: and everything.

327

00:13:23,477 --> 00:13:26,559

Speaker 2: I cannot really I'm gonna be flexible, but

328

00:13:26,579 --> 00:13:29,309

Speaker 2: there is a level, so now they're really

329

00:13:29,349 --> 00:13:32,999

Speaker 2: steady to one particular place and but I

330

00:13:33,019 --> 00:13:36,910

Speaker 2: definitely want to bring it, so all your

331

00:13:37,050 --> 00:13:39,537

Speaker 2: pieces are unique or you also do series.

332

00:13:40,319 --> 00:13:43,106

Speaker 2: I used to do series, but many years ago and

333

00:13:43,166 --> 00:13:45,633

Speaker 2: now it's just unique pieces in the last, I

334

00:13:45,653 --> 00:13:49,243

Speaker 2: guess, five years, maybe seven years.

335

00:13:50,347 --> 00:13:50,828

Speaker 2: It's better.

336

00:13:50,868 --> 00:13:52,233

Speaker 2: It's better because the collector gets

337

00:13:52,253 --> 00:13:54,664

Speaker 2: something unique, like even these pieces

338
00:13:54,764 --> 00:13:56,954
Speaker 2: that are here, for as much as I love them,

339
00:13:56,994 --> 00:13:57,959
Speaker 2: I cannot do them anymore.

340
00:13:58,502 --> 00:14:00,653
Speaker 2: So it's great for the collector, but it's

341
00:14:00,694 --> 00:14:01,943
Speaker 2: great for me as well, because I know that

342
00:14:01,964 --> 00:14:03,774
Speaker 2: it's gonna be even more challenging next

343
00:14:03,814 --> 00:14:04,136
Speaker 2: time.

344
00:14:04,731 --> 00:14:07,159
Speaker 2: Then I kind of like I love this, I cannot

345
00:14:07,179 --> 00:14:07,740
Speaker 2: do this anymore.

346
00:14:08,432 --> 00:14:09,456
Speaker 1: All right, you need to do something

347
00:14:09,476 --> 00:14:09,717
Speaker 1: different.

348
00:14:10,513 --> 00:14:12,652
Speaker 2: So, it's self-challenges, for example, the

349
00:14:12,752 --> 00:14:13,794
Speaker 2: one that I sold here.

350
00:14:14,356 --> 00:14:16,721
Speaker 2: I love it so much, my wife loves it so much,

351
00:14:16,821 --> 00:14:17,763

Speaker 2: but it's gone.

352

00:14:18,171 --> 00:14:18,611

Speaker 2: It's gone now.

353

00:14:18,631 --> 00:14:19,954

Speaker 2: So now that's a challenge.

354

00:14:20,235 --> 00:14:23,641

Speaker 2: Create something better with less knowing

355

00:14:23,661 --> 00:14:24,503

Speaker 2: that that one is gone.

356

00:14:27,190 --> 00:14:29,075

Speaker 1: Which was the one you weren't supposed to

357

00:14:29,115 --> 00:14:30,739

Speaker 1: no, the blue one, I remember, because

358

00:14:30,759 --> 00:14:32,871

Speaker 1: that's my favorite too, and you said that

359

00:14:32,892 --> 00:14:36,620

Speaker 1: your wife told you not to bring that one

360

00:14:36,640 --> 00:14:39,875

Speaker 1: from yeah, the heart, because it's in our

361

00:14:39,935 --> 00:14:42,040

Speaker 1: bedroom, and this one, which is a porter,

362

00:14:42,080 --> 00:14:43,002

Speaker 1: it's in our living room.

363

00:14:43,210 --> 00:14:44,395

Speaker 1: Ah, okay, not anymore.

364

00:14:44,910 --> 00:14:47,796

Speaker 2: Yeah, when I took it down and she was like,

365

00:14:48,157 --> 00:14:51,283

Speaker 2: oh, it looks so empty now, it looks so dead.

366

00:14:51,530 --> 00:14:53,737

Speaker 2: I was like, well, so she was over there

367

00:14:53,757 --> 00:14:54,861

Speaker 2: that I was not gonna sell it.

368

00:14:54,950 --> 00:14:57,177

Speaker 2: And actually she was right, because maybe

369

00:14:57,217 --> 00:14:58,461

Speaker 2: I'm not gonna be able to sell it.

370

00:14:59,412 --> 00:15:03,260

Speaker 2: So, she's happy, like a bit happy, a bit

371

00:15:03,280 --> 00:15:03,541

Speaker 2: sad.

372

00:15:05,150 --> 00:15:07,377

Speaker 1: How do you measure success in an outfit?

373

00:15:08,390 --> 00:15:10,415

Speaker 2: So for me that's a very good question,

374

00:15:10,435 --> 00:15:13,802

Speaker 2: because I said this exactly before coming

375

00:15:13,842 --> 00:15:16,037

Speaker 2: here and I said this exactly to my wife.

376

00:15:16,550 --> 00:15:21,016

Speaker 2: I said success would be so let's say, good

377

00:15:21,117 --> 00:15:23,320

Speaker 2: would be to sell at least one.

378

00:15:24,762 --> 00:15:30,412

Speaker 2: Success would be selling two and then of

379

00:15:30,452 --> 00:15:31,497

Speaker 2: course, everything after that, but I

380

00:15:31,518 --> 00:15:32,442

Speaker 2: consider this already selling one in my

381

00:15:32,463 --> 00:15:32,945

Speaker 2: first show.

382

00:15:33,930 --> 00:15:35,651

Speaker 2: Success, to be fair with you, because I

383

00:15:35,671 --> 00:15:38,319

Speaker 2: didn't know the fair, I didn't know the

384

00:15:38,359 --> 00:15:38,841

Speaker 2: audience.

385

00:15:38,930 --> 00:15:42,099

Speaker 2: So I think I went right with the pricing,

386

00:15:42,730 --> 00:15:44,637

Speaker 2: because the prices in London used to sell a

387

00:15:44,677 --> 00:15:45,098

Speaker 2: bit more.

388

00:15:45,670 --> 00:15:50,302

Speaker 2: So I'm glad that I managed to tackle it in

389

00:15:50,342 --> 00:15:50,943

Speaker 2: the right way.

390

00:15:51,030 --> 00:15:53,499

Speaker 2: And, let's see, I have other collectors

391

00:15:53,590 --> 00:15:54,635

Speaker 2: interested in other pieces.

392

00:15:54,770 --> 00:15:58,453

Speaker 2: So maybe I'm not gonna sell today but

393

00:15:58,473 --> 00:16:01,020

Speaker 2: potentially in like a month or so through

394

00:16:01,080 --> 00:16:02,433

Speaker 2: other exhibitions, because these are

395

00:16:02,453 --> 00:16:06,333

Speaker 2: already going to other shows from art

396

00:16:06,353 --> 00:16:08,640

Speaker 2: dealers that I met here so it has been

397

00:16:08,680 --> 00:16:10,567

Speaker 2: really good for selling and for networking.

398

00:16:12,435 --> 00:16:15,043

Speaker 2: Okay, mostly, honestly, art fairs are good

399

00:16:15,083 --> 00:16:17,991

Speaker 2: for networking if you sell or not sell.

400

00:16:18,432 --> 00:16:20,036

Speaker 2: You know, sometimes it's like four days,

401

00:16:20,718 --> 00:16:21,420

Speaker 2: what can you say?

402

00:16:21,440 --> 00:16:23,002

Speaker 2: There are holidays, there are people, maybe

403

00:16:22,919 --> 00:16:23,391

Speaker 2: there are other events.

404

00:16:23,308 --> 00:16:23,525

Speaker 2: It's difficult.

405

00:16:23,442 --> 00:16:23,569

Speaker 2: Four days, what can you say?

406

00:16:23,486 --> 00:16:24,274

Speaker 2: There are holidays, there are people, maybe

407

00:16:24,294 --> 00:16:24,937

Speaker 2: there are other events.

408

00:16:25,440 --> 00:16:27,210

Speaker 2: It's difficult to measure if you've been

409

00:16:27,290 --> 00:16:29,479

Speaker 2: successful or not in those four days.

410

00:16:30,122 --> 00:16:32,210

Speaker 2: It's even more if you actually managed to

411

00:16:32,231 --> 00:16:35,279

Speaker 2: talk to many people, if people reply.

412

00:16:35,299 --> 00:16:39,192

Speaker 2: Like a very good way to see if actually it

413

00:16:39,352 --> 00:16:42,140

Speaker 2: works is when you actually clients come and

414

00:16:42,180 --> 00:16:44,307

Speaker 2: talk and ask you a lot of questions,

415

00:16:44,591 --> 00:16:47,282

Speaker 2: because it means they're interested and it

416

00:16:47,323 --> 00:16:49,191

Speaker 2: means they like it and it means that they

417

00:16:49,231 --> 00:16:49,894

Speaker 2: want to know more.

418

00:16:49,974 --> 00:16:52,163

Speaker 2: Maybe they're not gonna buy it, that's fine,

419

00:16:52,705 --> 00:16:54,653

Speaker 2: but they want to know more but it got their

420

00:16:54,713 --> 00:16:57,583

Speaker 2: attention and it will remain with them so

421

00:16:57,663 --> 00:16:58,446

Speaker 2: it's.

422

00:16:59,108 --> 00:17:01,395

Speaker 2: And the more, the more question they ask

423

00:17:01,435 --> 00:17:03,441

Speaker 2: you, the more they want to know about you.

424

00:17:03,481 --> 00:17:04,454

Speaker 2: Because, at the end of the day, yes, the

425

00:17:04,474 --> 00:17:05,319

Speaker 2: art is beautiful, ask you, the more they

426

00:17:05,339 --> 00:17:06,184

Speaker 2: want to know about you Because, at the end

427

00:17:06,204 --> 00:17:06,989

Speaker 2: of the day, yes, the art is beautiful, but

428

00:17:07,009 --> 00:17:07,170

Speaker 2: you are.

429

00:17:07,290 --> 00:17:08,355

Speaker 2: They can't bind into you.

430

00:17:08,750 --> 00:17:11,738

Speaker 2: You are the product if you can say it like

431

00:17:11,779 --> 00:17:13,984

Speaker 2: this that they're binding to.

432

00:17:14,131 --> 00:17:16,631

Speaker 2: So if you are like a stable, you look

433

00:17:16,671 --> 00:17:19,139

Speaker 2: stable as a person like you know what

434

00:17:19,159 --> 00:17:19,640

Speaker 2: you're doing.

435

00:17:19,951 --> 00:17:21,015

Speaker 2: You own your art.

436

00:17:21,210 --> 00:17:23,518

Speaker 2: You're not like, oh well, I do this, I have

437

00:17:23,558 --> 00:17:24,000

Speaker 2: no idea.

438

00:17:25,031 --> 00:17:26,516

Speaker 2: No one wants to buy into that.

439

00:17:26,597 --> 00:17:29,106

Speaker 2: So you need to get the sort of security

440

00:17:29,267 --> 00:17:30,572

Speaker 2: that you're an artist that you're gonna

441

00:17:30,592 --> 00:17:31,314

Speaker 2: keep going.

442

00:17:32,157 --> 00:17:34,666

Speaker 2: They because part of them and I think it's

443

00:17:34,746 --> 00:17:36,452

Speaker 2: fair they want to know they're also buying

444

00:17:36,492 --> 00:17:37,977

Speaker 2: something that is an investment.

445

00:17:38,860 --> 00:17:40,847

Speaker 2: So you don't want to spend like five

446

00:17:40,887 --> 00:17:43,255

Speaker 2: thousand pounds on something that, well, it

447

00:17:43,295 --> 00:17:44,860

Speaker 2: has no value the next day.

448

00:17:45,020 --> 00:17:45,221

Speaker 1: Yeah.

449

00:17:46,234 --> 00:17:48,310

Speaker 2: So it's really important to give them that.

450

00:17:48,330 --> 00:17:50,914

Speaker 2: I mean also to be that, not to pretend,

451

00:17:50,974 --> 00:17:52,851

Speaker 2: because anyone can pretend, but to do it

452

00:17:53,292 --> 00:17:56,659

Speaker 2: every day, every day, for all of your life,

453

00:17:56,980 --> 00:17:57,461

Speaker 2: many years.

454

00:17:58,122 --> 00:18:00,414

Speaker 2: It's a different challenge, so that's

455

00:18:00,454 --> 00:18:02,000

Speaker 2: something that I see is really important

456

00:18:02,020 --> 00:18:02,703

Speaker 2: for the clients.

457

00:18:04,168 --> 00:18:04,550

Speaker 1: Great.

458

00:18:05,290 --> 00:18:06,112

Speaker 1: Thank you so much.

459

00:18:06,813 --> 00:18:08,756

Speaker 1: You're very welcome, thank you.

Artist Julian Raven

1

00:00:02,743 --> 00:00:04,645

Speaker 1: It's on Cool.

2

00:00:05,086 --> 00:00:05,806

Julian Raven: You can hear me now.

3

00:00:05,826 --> 00:00:06,307

Julian Raven: That's great.

4

00:00:06,567 --> 00:00:07,168

Speaker 1: Yeah.

5

00:00:07,188 --> 00:00:09,791

Julian Raven: Alright, so my name is Julian Raven

6

00:00:10,031 --> 00:00:10,852

Julian Raven: R-A-V-E-N.

7

00:00:10,932 --> 00:00:11,373

Julian Raven: There it is.

8

00:00:12,574 --> 00:00:13,335

Speaker 1: I have it already.

9

00:00:13,355 --> 00:00:14,136

Julian Raven: You took it already.

10

00:00:14,156 --> 00:00:15,017

Speaker 1: Yes, thank you.

11

00:00:25,520 --> 00:00:26,725

Speaker 1: Can tell me a little about yourself and

12

00:00:26,745 --> 00:00:27,749

Speaker 1: your background as an artist, like how did

13

00:00:28,191 --> 00:00:29,215

Speaker 1: you, how did you, how you started in art,

14

00:00:29,255 --> 00:00:31,302

Speaker 1: what made you pursue this professionally?

15

00:00:32,625 --> 00:00:37,115

Julian Raven: my journey started I think before,

16

00:00:37,176 --> 00:00:38,360

Julian Raven: obviously before I was born in.

17

00:00:38,401 --> 00:00:40,084

Julian Raven: My mother's father was a painter.

18

00:00:41,868 --> 00:00:44,293

Julian Raven: He was somebody who was an engineer most of

19

00:00:44,360 --> 00:00:46,066

Julian Raven: his life but painted for a hobby.

20

00:00:46,448 --> 00:00:48,647

Julian Raven: He never, never, painted professionally,

21

00:00:48,707 --> 00:00:51,477

Julian Raven: never got to that, but he was an artist and

22

00:00:51,518 --> 00:00:53,382

Julian Raven: I think that's where the gift came from.

23

00:00:54,063 --> 00:00:58,732

Julian Raven: So, um, born in london, raised in spain,

24

00:00:58,752 --> 00:01:02,078

Julian Raven: and um, yeah, that's okay, that would be.

25

00:01:02,180 --> 00:01:03,741

Julian Raven: That must be someone sending you a text.

26

00:01:03,801 --> 00:01:04,282

Speaker 1: My mom.

27

00:01:05,323 --> 00:01:09,046

Julian Raven: So raised in Marbella, Spain, and my

28

00:01:09,526 --> 00:01:12,109

Julian Raven: earliest recollection interestingly enough,

29

00:01:12,229 --> 00:01:14,631

Julian Raven: other than sitting with my father when I

30

00:01:14,671 --> 00:01:20,155

Julian Raven: was maybe eight years old was drawing

31

00:01:20,376 --> 00:01:24,542

Julian Raven: Bougainvillea, with him sitting and drawing

32

00:01:24,603 --> 00:01:24,743

Julian Raven: a wall.

33

00:01:24,824 --> 00:01:27,517

Julian Raven: I have a clear picture of this image sort

34

00:01:27,558 --> 00:01:29,926

Julian Raven: of not exact, but a clear picture white

35

00:01:29,966 --> 00:01:30,889

Julian Raven: wall, burgambilla.

36

00:01:31,751 --> 00:01:34,540

Julian Raven: And I just had an inclination towards the

37

00:01:34,780 --> 00:01:38,146

Julian Raven: arts and so, believe it or not, when I was

38

00:01:38,166 --> 00:01:43,094

Julian Raven: living in the Algarve, I went to school

39

00:01:43,154 --> 00:01:45,491

Julian Raven: called it was an international school at

40

00:01:45,511 --> 00:01:46,999

Julian Raven: Valdeoloba I don't know the name anymore

41

00:01:47,421 --> 00:01:50,811

Julian Raven: and a friend of mine was Portuguese and he

42

00:01:50,851 --> 00:01:53,639

Julian Raven: was a very good illustrator, very, very

43

00:01:53,680 --> 00:01:53,780

Julian Raven: good.

44

00:01:53,940 --> 00:01:56,104

Julian Raven: I was almost eight years old.

45

00:01:57,246 --> 00:01:59,329

Julian Raven: But he then encouraged me and he's like,

46

00:01:59,370 --> 00:02:02,701

Julian Raven: yeah, basically he started showing me and I

47

00:02:02,741 --> 00:02:05,208

Julian Raven: was copying what he was doing and I got

48

00:02:05,248 --> 00:02:07,323

Julian Raven: really encouraged and then I entered an art

49

00:02:07,343 --> 00:02:10,612

Julian Raven: show at the school and I won first place

50

00:02:11,495 --> 00:02:13,464

Julian Raven: and he didn't win and then he stopped

51

00:02:13,484 --> 00:02:14,046

Julian Raven: talking to me.

52

00:02:14,821 --> 00:02:17,710

Julian Raven: So I was like, oh well, that's a shame.

53

00:02:18,240 --> 00:02:20,625

Julian Raven: So, little by little, I think in my family

54

00:02:20,666 --> 00:02:24,735

Julian Raven: there wasn't an emphasis on pushing the

55

00:02:24,895 --> 00:02:27,000

Julian Raven: arts because it's a difficult career.

56

00:02:27,762 --> 00:02:29,006

Julian Raven: It's like you don't want to push your kid

57

00:02:29,046 --> 00:02:30,390

Julian Raven: into something they're going to suffer at.

58

00:02:31,501 --> 00:02:35,170

Julian Raven: You want them to get a job like maybe my

59

00:02:35,210 --> 00:02:35,752

Julian Raven: grandfather.

60

00:02:36,033 --> 00:02:38,779

Julian Raven: So I think that may be the issue.

61

00:02:38,799 --> 00:02:42,708

Julian Raven: But then I went back to Spain and entered

62

00:02:42,768 --> 00:02:44,833

Julian Raven: another art show at school and won again

63

00:02:48,286 --> 00:02:50,336

Julian Raven: and I kept getting these sort of indicators.

64

00:02:53,280 --> 00:02:54,545

Julian Raven: But my father, when I was in Portugal, he

65

00:02:54,565 --> 00:02:56,070

Julian Raven: died when I was nine years old and that

66

00:02:56,090 --> 00:03:00,984

Julian Raven: really was devastating and it led me on a

67

00:03:01,024 --> 00:03:01,505

Julian Raven: season.

68

00:03:01,686 --> 00:03:04,170

Julian Raven: There was no I can remember no real

69

00:03:04,190 --> 00:03:08,584

Julian Raven: creativity until about 15 years old and I

70

00:03:08,604 --> 00:03:11,131

Julian Raven: was sitting in the library of my school in

71

00:03:11,171 --> 00:03:16,103

Julian Raven: Marbella and I was doodling and the math

72

00:03:16,143 --> 00:03:18,190

Julian Raven: teacher was a really smart guy who was

73

00:03:18,270 --> 00:03:20,006

Julian Raven: watching me and I'm just doodling with this

74

00:03:20,100 --> 00:03:22,668

Julian Raven: and he's like he takes a can of Coca-Cola

75

00:03:22,708 --> 00:03:24,222

Julian Raven: and he crushes it, he puts it down and he

76

00:03:24,262 --> 00:03:25,566

Julian Raven: says draw this.

77

00:03:27,190 --> 00:03:27,711

Julian Raven: So I draw it.

78

00:03:28,880 --> 00:03:30,808

Julian Raven: And after drawing it he says to me come

79

00:03:30,828 --> 00:03:31,069

Julian Raven: with me.

80

00:03:31,200 --> 00:03:32,832

Julian Raven: And he takes me like by the hand, he takes

81

00:03:32,873 --> 00:03:35,325

Julian Raven: me to the art department to meet the artist,

82

00:03:35,365 --> 00:03:36,529

Julian Raven: the professor and all this.

83

00:03:36,820 --> 00:03:37,844

Julian Raven: This is where you need to be.

84

00:03:38,125 --> 00:03:48,002

Speaker 1: I don't know, you see it takes somebody to,

85

00:03:48,023 --> 00:03:49,186

Speaker 1: it's in here, but sometimes it can't come

86

00:03:49,206 --> 00:03:50,289

Speaker 1: out, you know you need someone to show you

87

00:03:50,409 --> 00:03:51,352

Speaker 1: to fan the flame.

88

00:03:52,300 --> 00:03:52,821

Julian Raven: And then it was.

89

00:03:52,862 --> 00:03:54,025

Julian Raven: Then that's my journey.

90

00:03:54,045 --> 00:03:58,337

Julian Raven: That was 1985, in 86, 87.

91

00:03:58,377 --> 00:04:00,542

Julian Raven: I had my first art show in Morbea when I

92

00:04:00,583 --> 00:04:03,268

Julian Raven: was like 16 years old, at the school one

93

00:04:03,288 --> 00:04:03,870

Julian Raven: man show.

94

00:04:04,290 --> 00:04:05,734

Julian Raven: I was very, very happy, very proud.

95

00:04:06,100 --> 00:04:08,021

Julian Raven: Then I went to art college in London, the

96

00:04:08,041 --> 00:04:09,807

Julian Raven: Chelsea School of Art, a very prestigious

97

00:04:09,828 --> 00:04:11,665

Julian Raven: school, but I hated it.

98

00:04:12,141 --> 00:04:13,025

Julian Raven: I was very depressed.

99

00:04:13,225 --> 00:04:17,989

Julian Raven: I wanted to leave, because to me the big

100

00:04:18,070 --> 00:04:20,826

Julian Raven: questions of life why my father died, the

101

00:04:20,846 --> 00:04:22,524

Julian Raven: purpose of life, why the stars are

102

00:04:22,564 --> 00:04:25,162

Julian Raven: beautiful, existential questions were more

103

00:04:25,202 --> 00:04:27,748

Julian Raven: important than my heart and without those

104

00:04:27,869 --> 00:04:29,275

Julian Raven: answers I was constantly suffering.

105

00:04:29,817 --> 00:04:30,981

Julian Raven: I've really suffered, very, very

106

00:04:31,021 --> 00:04:33,046

Julian Raven: discouraged and suicidal at some point.

107

00:04:33,887 --> 00:04:36,954

Julian Raven: And um, and then in england london was very

108

00:04:37,521 --> 00:04:39,643

Julian Raven: gray and raining and very depressing and

109

00:04:39,663 --> 00:04:41,265

Julian Raven: the british attitude, brit British

110

00:04:41,325 --> 00:04:45,150

Julian Raven: mentality, it's very I'm still going it's

111

00:04:45,230 --> 00:04:48,634

Julian Raven: very discouraging.

112

00:04:50,260 --> 00:04:52,766

Julian Raven: My art teacher in Spain was an American guy

113

00:04:52,786 --> 00:04:54,690

Julian Raven: from California and he was the most

114

00:04:54,770 --> 00:04:55,812

Julian Raven: encouraging person.

115

00:04:56,340 --> 00:04:58,064

Julian Raven: He could be in the art room with all the

116

00:04:58,125 --> 00:05:00,290

Julian Raven: students and some who had talent, some who

117

00:05:00,350 --> 00:05:02,123

Julian Raven: did not, but he would find something

118

00:05:02,183 --> 00:05:04,429

Julian Raven: positive and everybody's, he'd encourage,

119

00:05:04,670 --> 00:05:05,392

Julian Raven: lift everyone up.

120

00:05:05,941 --> 00:05:07,707

Julian Raven: That model was such a wonderful

121

00:05:07,727 --> 00:05:08,169

Julian Raven: encouragement.

122

00:05:08,280 --> 00:05:10,747

Julian Raven: We went to England and it was like it was

123

00:05:10,767 --> 00:05:11,891

Julian Raven: like vultures.

124

00:05:13,521 --> 00:05:16,822

Julian Raven: So then I left art school After seven

125

00:05:16,863 --> 00:05:19,435

Julian Raven: months I walked out, I said goodbye, I said

126

00:05:19,455 --> 00:05:19,535

Julian Raven: what?

127

00:05:20,121 --> 00:05:22,385

Julian Raven: It was a four-year master of arts program

128

00:05:22,806 --> 00:05:24,229

Julian Raven: in a top school and I walked out.

129

00:05:24,349 --> 00:05:25,050

Julian Raven: I couldn't take it.

130

00:05:25,251 --> 00:05:26,814

Julian Raven: I just packed my bags, I said I'm gone,

131

00:05:26,874 --> 00:05:29,186

Julian Raven: goodbye, and I just walked out the door.

132

00:05:29,340 --> 00:05:34,369

Julian Raven: So I went to Spain and then my life went

133

00:05:34,409 --> 00:05:36,372

Julian Raven: downhill because I got into drugs and

134

00:05:36,392 --> 00:05:38,075

Julian Raven: alcohol and crazy life.

135

00:05:39,320 --> 00:05:43,531

Julian Raven: The questions still were there why, why,

136

00:05:43,892 --> 00:05:44,172

Julian Raven: why?

137

00:05:45,381 --> 00:05:47,387

Julian Raven: And then I met God on a mountain in Spain.

138

00:05:48,309 --> 00:05:49,071

Julian Raven: He changed my life.

139

00:05:50,020 --> 00:05:50,842

Julian Raven: I was an atheist.

140

00:05:51,083 --> 00:05:52,967

Julian Raven: I didn't believe, I had no faith, nothing.

141

00:05:52,987 --> 00:05:54,611

Julian Raven: I was desperate.

142

00:05:54,691 --> 00:05:58,024

Julian Raven: I was desperate, desperate, and my

143

00:05:58,084 --> 00:06:01,731

Julian Raven: desperation led me to a revelation and my

144

00:06:01,771 --> 00:06:02,492

Julian Raven: life was changed.

145

00:06:02,853 --> 00:06:04,245

Julian Raven: I gave up the negative lifestyle like this,

146

00:06:04,265 --> 00:06:04,990

Julian Raven: gave it all up, so I found what I was

147

00:06:05,010 --> 00:06:05,232

Julian Raven: looking for.

148

00:06:05,252 --> 00:06:06,178

Julian Raven: I gave up the negative lifestyle like this,

149

00:06:06,198 --> 00:06:07,304

Julian Raven: gave it all up, so I found what I was

150

00:06:07,324 --> 00:06:07,686

Julian Raven: looking for.

151

00:06:07,820 --> 00:06:10,009

Julian Raven: I packed my bag and I left, went to America

152

00:06:10,921 --> 00:06:14,098

Julian Raven: and I went on after two years as a

153

00:06:14,159 --> 00:06:17,128

Julian Raven: missionary and then I just went to find my

154

00:06:17,169 --> 00:06:19,628

Julian Raven: way, and I did and spent 26 years in the US,

155

00:06:19,720 --> 00:06:24,481

Julian Raven: where your character development, your

156

00:06:24,501 --> 00:06:27,269

Julian Raven: values, your morals, all that I developed

157

00:06:27,309 --> 00:06:29,925

Julian Raven: as a person, met my wife, had children,

158

00:06:29,945 --> 00:06:31,790

Julian Raven: started a family business, all these things.

159

00:06:32,520 --> 00:06:35,767

Julian Raven: And then 15 years ago about 15 years ago we

160

00:06:35,787 --> 00:06:37,791

Julian Raven: were back here in Spain is when I restarted

161

00:06:37,871 --> 00:06:43,229

Julian Raven: my art career In 2010, so it's like 14

162

00:06:43,249 --> 00:06:44,524

Julian Raven: years ago in 2010,.

163

00:06:44,584 --> 00:06:48,302

Julian Raven: So it's like 14 years ago 2009, I was

164

00:06:48,342 --> 00:06:51,573

Julian Raven: starting to look at it and then 2010.

165

00:06:52,984 --> 00:06:55,170

Speaker 1: What was the catalyst?

166

00:06:55,760 --> 00:06:57,044

Speaker 1: What changed to make you?

167

00:06:59,902 --> 00:07:01,367

Julian Raven: I do a lot of my work up here, A lot of my

168

00:07:01,387 --> 00:07:03,174

Julian Raven: painting everything is in concept, and so

169

00:07:03,194 --> 00:07:03,715

Julian Raven: it was always.

170

00:07:03,756 --> 00:07:06,445

Julian Raven: Everything is in concept, and so it was

171

00:07:06,585 --> 00:07:06,886

Julian Raven: always.

172

00:07:06,946 --> 00:07:07,669

Julian Raven: I didn't stop.

173

00:07:08,361 --> 00:07:10,745

Julian Raven: But then I was like, you know, if I die,

174

00:07:12,088 --> 00:07:14,353

Julian Raven: having never really discovered my gift,

175

00:07:15,842 --> 00:07:17,768

Julian Raven: what if this was the most important thing I

176

00:07:17,828 --> 00:07:20,506

Julian Raven: should be doing and you die and you miss it?

177

00:07:20,727 --> 00:07:22,671

Julian Raven: You know, I don't like to live with regrets.

178

00:07:22,731 --> 00:07:25,344

Julian Raven: I have no regrets in my life and that would

179

00:07:25,384 --> 00:07:27,470

Julian Raven: be a big regret really.

180

00:07:27,831 --> 00:07:30,479

Julian Raven: So I said no, I have to start.

181

00:07:30,499 --> 00:07:35,853

Julian Raven: And I was in Marbella, 2010 and the

182

00:07:35,913 --> 00:07:38,480

Julian Raven: business that I had was I started a window

183

00:07:38,580 --> 00:07:39,947

Julian Raven: cleaning business and I was cleaning

184

00:07:39,987 --> 00:07:42,318

Julian Raven: windows in an art gallery.

185

00:07:42,338 --> 00:07:44,185

Julian Raven: So every day, I would go to the art gallery,

186

00:07:44,205 --> 00:07:45,861

Julian Raven: every week, and I would look at all the art

187

00:07:45,981 --> 00:07:47,024

Julian Raven: and I'd be cleaning the windows.

188

00:07:47,084 --> 00:07:50,352

Julian Raven: And I'm like why am I cleaning the windows?

189

00:07:50,452 --> 00:07:51,863

Julian Raven: Why am I not painting pictures?

190

00:07:51,943 --> 00:07:52,665

Julian Raven: Am I stupid?

191

00:07:52,685 --> 00:07:53,547

Julian Raven: What's wrong with me?

192

00:07:53,567 --> 00:07:55,772

Julian Raven: Because I'm, and so I would tell the

193

00:07:55,820 --> 00:07:56,482

Julian Raven: gallery owner.

194

00:07:56,502 --> 00:07:58,366

Julian Raven: I said, hey, do you?

195

00:07:58,426 --> 00:07:59,649

Julian Raven: You know I'm an artist.

196

00:07:59,709 --> 00:08:01,473

Julian Raven: And he's like yeah, he says everyone tells

197

00:08:01,520 --> 00:08:02,281

Julian Raven: me they're an artist.

198

00:08:02,301 --> 00:08:03,783

Julian Raven: He says show me, show me, show me the money,

199

00:08:04,323 --> 00:08:04,924

Julian Raven: prove it to me.

200

00:08:06,085 --> 00:08:07,867

Julian Raven: And he was quite an influential gallerist

201

00:08:07,907 --> 00:08:08,368

Julian Raven: down there.

202

00:08:08,588 --> 00:08:12,613

Julian Raven: And a year and a half later, I was painting

203

00:08:13,213 --> 00:08:15,256

Julian Raven: and I showed him the work and he's like I'm

204

00:08:15,276 --> 00:08:15,796

Julian Raven: going to show it.

205

00:08:20,040 --> 00:08:25,165

Julian Raven: And we had my first show in Marbella 2014,.

206

00:08:25,225 --> 00:08:27,227

Julian Raven: 10 years ago, and that was a huge boost of

207

00:08:27,247 --> 00:08:29,449

Julian Raven: confirmation and it was very encouraging.

208

00:08:30,089 --> 00:08:32,612

Julian Raven: And so from then I just was back in the US

209

00:08:32,772 --> 00:08:35,835

Julian Raven: and I was full-time and I did work here and

210

00:08:35,855 --> 00:08:36,095

Julian Raven: there.

211

00:08:36,155 --> 00:08:38,337

Julian Raven: You know my wife is working full-time.

212

00:08:44,840 --> 00:08:45,943

Julian Raven: She's been the anchor to really help me to

213

00:08:45,983 --> 00:08:47,006

Julian Raven: do this, because her work has allowed me to

214

00:08:47,046 --> 00:08:49,031

Julian Raven: focus and it's been up and down like

215

00:08:49,111 --> 00:08:49,672

Julian Raven: everything else.

216

00:08:55,221 --> 00:08:56,505

Julian Raven: But here I am now amazing, back and living

217

00:08:56,525 --> 00:09:00,262

Julian Raven: in Marbella now after 26 years, and I was

218

00:09:00,282 --> 00:09:02,889

Julian Raven: still in my own studio and showing in

219

00:09:03,190 --> 00:09:03,631

Julian Raven: Lisbon.

220

00:09:04,200 --> 00:09:06,469

Julian Raven: It's cool, it's very cool, I agree.

221

00:09:07,780 --> 00:09:10,729

Julian Raven: I'm like so that's a little summary there

222

00:09:10,829 --> 00:09:15,478

Julian Raven: of the journey and you know, it's a

223

00:09:15,519 --> 00:09:15,780

Julian Raven: blessing.

224

00:09:16,803 --> 00:09:17,787

Julian Raven: Not everyone can do it.

225

00:09:17,967 --> 00:09:18,750

Julian Raven: It's very difficult.

226

00:09:19,541 --> 00:09:21,182

Julian Raven: There is a lot of suffering, there's a lot

227

00:09:21,202 --> 00:09:23,332

Julian Raven: of hardship, a lot of discouragement, a lot

228

00:09:23,372 --> 00:09:25,722

Julian Raven: of discouragement of suffering.

229

00:09:25,742 --> 00:09:27,427

Julian Raven: It's a lot of hardship, a lot of

230

00:09:27,447 --> 00:09:28,469

Julian Raven: discouragement, a lot of discouragement,

231

00:09:28,489 --> 00:09:29,953

Julian Raven: and I've learned the tricks to not let the

232

00:09:29,993 --> 00:09:31,738

Julian Raven: discouragement affect me.

233

00:09:31,858 --> 00:09:32,902

Julian Raven: It used to affect me a lot.

234

00:09:32,922 --> 00:09:34,407

Julian Raven: You know, like a show like this, if you

235

00:09:34,447 --> 00:09:37,860

Julian Raven: have a show and you have not many people

236

00:09:38,000 --> 00:09:40,186

Julian Raven: come, it's very hard.

237

00:09:40,206 --> 00:09:41,630

Julian Raven: There are people here that are very, that

238

00:09:41,710 --> 00:09:42,131

Julian Raven: are really.

239

00:09:42,151 --> 00:09:43,486

Julian Raven: They spend money and you know.

240

00:09:43,427 --> 00:09:44,020

Julian Raven: But I'm like, yeah, you spend money, but

241

00:09:43,962 --> 00:09:44,065

Julian Raven: you've got to.

242

00:09:44,007 --> 00:09:44,760

Julian Raven: There are people here that are very, that

243

00:09:44,701 --> 00:09:45,135

Julian Raven: are really, they spend money and you know,

244

00:09:45,077 --> 00:09:47,143

Julian Raven: but I'm like, yeah, you spend money, but

245

00:09:47,163 --> 00:09:49,008

Julian Raven: you gotta, there are other things to do.

246

00:09:49,048 --> 00:09:51,441

Julian Raven: You know there are connections, there are

247

00:09:51,581 --> 00:09:55,809

Julian Raven: ways to to make things move for the future,

248

00:09:55,829 --> 00:09:58,173

Julian Raven: for the future so that it's not all a loss,

249

00:09:58,700 --> 00:10:00,906

Julian Raven: because if you're thinking it's only about

250

00:10:01,006 --> 00:10:03,934

Julian Raven: me and my sales and you don't sell anything,

251

00:10:04,234 --> 00:10:05,397

Julian Raven: it's very discouraging.

252

00:10:05,858 --> 00:10:07,703

Julian Raven: I spoke to someone today, another artist,

253

00:10:07,743 --> 00:10:09,947

Julian Raven: very discouraged, very, very disappointed

254

00:10:10,008 --> 00:10:16,341

Julian Raven: about sales nothing so that's the reality,

255

00:10:16,481 --> 00:10:17,744

Julian Raven: that's, that's the art life.

256

00:10:17,824 --> 00:10:21,371

Julian Raven: But um, it's just what we sign up for.

257

00:10:21,431 --> 00:10:23,863

Julian Raven: When you sign up, I say, my joke is you

258

00:10:23,903 --> 00:10:27,192

Julian Raven: need to have some spare ears in your pocket,

259

00:10:27,512 --> 00:10:31,546

Julian Raven: like Gringo cutting his ear off so you have

260

00:10:31,566 --> 00:10:33,151

Julian Raven: to cut it off once in a while and put one

261

00:10:33,271 --> 00:10:41,086

Julian Raven: on pull out a spare one yeah that's true my

262

00:10:41,126 --> 00:10:43,752

Julian Raven: next question would be how do you perceive

263

00:10:43,772 --> 00:10:46,095

Julian Raven: yourself as an artist in relation to

264

00:10:46,136 --> 00:10:46,599

Julian Raven: society?

265

00:10:46,760 --> 00:10:49,889

Speaker 1: Is this something that you think about.

266

00:10:49,989 --> 00:10:55,315

Julian Raven: Yes, of course I see the role, my role.

267

00:10:56,761 --> 00:10:58,949

Julian Raven: The artist can be somebody that can.

268

00:10:59,781 --> 00:11:03,149

Julian Raven: You're communicating in a special language,

269

00:11:03,510 --> 00:11:06,706

Julian Raven: a picture language, and you have to choose

270

00:11:06,746 --> 00:11:07,730

Julian Raven: what you want to communicate.

271

00:11:08,540 --> 00:11:11,390

Julian Raven: And I, you know, like this more joy.

272

00:11:12,543 --> 00:11:14,480

Julian Raven: This is my intoxication with nature.

273

00:11:15,402 --> 00:11:21,566

Julian Raven: My goal is to share with people, say, taste

274

00:11:21,626 --> 00:11:25,126

Julian Raven: what I see and see if it affects you like

275

00:11:25,186 --> 00:11:25,928

Julian Raven: it affects me.

276

00:11:26,269 --> 00:11:30,024

Julian Raven: Because if I'm like transfixed, you know

277

00:11:30,044 --> 00:11:30,686

Julian Raven: I'm arrested.

278

00:11:30,766 --> 00:11:33,071

Julian Raven: I say I feel like I'm in, I'm arrested in

279

00:11:33,111 --> 00:11:35,344

Julian Raven: handcuffs, nature has me as a prisoner

280

00:11:35,946 --> 00:11:40,496

Julian Raven: because it's so magnificent, then I need to

281

00:11:40,556 --> 00:11:44,586

Julian Raven: take that process and do this and say this

282

00:11:44,686 --> 00:11:47,922

Julian Raven: is my expression of my joy and that's why I

283

00:11:47,942 --> 00:11:50,804

Julian Raven: call it more joy, because if I can give

284

00:11:50,885 --> 00:11:53,892

Julian Raven: that to the world, we're making the world a

285

00:11:53,912 --> 00:11:56,587

Julian Raven: better place, and the world is a very dark

286

00:11:56,727 --> 00:11:59,747

Julian Raven: place and so maybe a little bit of light,

287

00:12:00,520 --> 00:12:00,841

Julian Raven: but it's.

288

00:12:01,382 --> 00:12:02,164

Julian Raven: You know what it's like?

289

00:12:02,344 --> 00:12:04,128

Julian Raven: One candle in a dark room?

290

00:12:05,371 --> 00:12:07,984

Julian Raven: It lights up the whole room, even if it's a

291

00:12:08,045 --> 00:12:08,707

Julian Raven: small candle.

292

00:12:09,360 --> 00:12:13,543

Speaker 1: True, a small light Do you think you have?

293

00:12:13,904 --> 00:12:17,510

Speaker 1: These two questions are specifically

294

00:12:17,530 --> 00:12:20,261

Speaker 1: related to my dissertation team and the

295

00:12:20,321 --> 00:12:22,305

Speaker 1: others are just related to the experience

296

00:12:22,365 --> 00:12:23,007

Speaker 1: of this fair.

297

00:12:23,408 --> 00:12:27,797

Speaker 1: So do you think you have a social and or

298

00:12:27,917 --> 00:12:30,705

Speaker 1: political responsibility as an artist to

299

00:12:30,725 --> 00:12:31,589

Speaker 1: watch society?

300

00:12:32,483 --> 00:12:35,054

Julian Raven: Yeah, I've been down that road.

301

00:12:35,502 --> 00:12:36,466

Julian Raven: I've been down that road.

302

00:12:41,042 --> 00:12:42,969

Julian Raven: That's another long big story.

303

00:12:43,422 --> 00:12:44,186

Julian Raven: It's a big story.

304

00:12:44,326 --> 00:12:45,171

Julian Raven: It's online a lot.

305

00:12:46,561 --> 00:12:46,722

Speaker 1: If you.

306

00:12:46,923 --> 00:12:47,163

Julian Raven: Google it.

307

00:12:47,183 --> 00:12:49,290

Julian Raven: It's online and it'll be eye opening for

308

00:12:49,330 --> 00:12:49,430

Julian Raven: you.

309

00:12:50,744 --> 00:12:55,226

Julian Raven: I was involved with political art and my

310

00:12:55,266 --> 00:12:58,366

Julian Raven: work was in Time Magazine, new York Times.

311

00:12:58,703 --> 00:13:00,682

Julian Raven: I've been in all the major publications all

312

00:13:00,763 --> 00:13:02,640

Julian Raven: across the US and the world major.

313

00:13:02,801 --> 00:13:03,725

Julian Raven: I mean it's like wow.

314

00:13:04,743 --> 00:13:08,282

Julian Raven: But the political experience made me very

315

00:13:08,322 --> 00:13:13,630

Julian Raven: sick because I think I was very naive.

316

00:13:17,625 --> 00:13:21,025

Julian Raven: The political mindset is not everyone.

317

00:13:21,045 --> 00:13:26,509

Julian Raven: There are some people that are genuine

318

00:13:26,610 --> 00:13:27,051

Julian Raven: souls.

319

00:13:29,901 --> 00:13:36,373

Julian Raven: Abraham Lincoln said all men can endure

320

00:13:36,593 --> 00:13:38,445

Julian Raven: adversity, all men can suffer through

321

00:13:38,505 --> 00:13:41,128

Julian Raven: adversity, in other words, their character

322

00:13:41,148 --> 00:13:43,060

Julian Raven: that they can survive, they can persevere.

323

00:13:43,501 --> 00:13:45,880

Julian Raven: But he says if you want to test a man, if

324

00:13:45,900 --> 00:13:47,846

Julian Raven: you really want to see what a man is like,

325

00:13:48,669 --> 00:13:49,351

Julian Raven: give him power.

326

00:13:50,960 --> 00:13:54,830

Julian Raven: And when this happens to people and they

327

00:13:55,111 --> 00:13:58,970

Julian Raven: get power, some people stay nearly the same,

328

00:13:59,821 --> 00:14:03,843

Julian Raven: some people become monsters, monsters, and

329

00:14:03,863 --> 00:14:04,708

Julian Raven: that's what I saw happen.

330

00:14:04,861 --> 00:14:08,023

Julian Raven: So I was involved very much and I believe

331

00:14:08,083 --> 00:14:10,027

Julian Raven: in the power of art to change the world.

332

00:14:11,149 --> 00:14:15,262

Julian Raven: But my experience was at the end of the day.

333

00:14:15,583 --> 00:14:18,029

Julian Raven: I took the painting of the candidate that I

334

00:14:18,050 --> 00:14:20,043

Julian Raven: was supporting and I turned it upside down,

335

00:14:21,186 --> 00:14:23,512

Julian Raven: upside down In the newspaper and I said

336

00:14:23,833 --> 00:14:26,098

Julian Raven: resign, betrayed us.

337

00:14:26,919 --> 00:14:27,961

Julian Raven: So you go from.

338

00:14:28,001 --> 00:14:31,748

Julian Raven: You know, you probably know about the Obama

339

00:14:31,788 --> 00:14:33,358

Julian Raven: paint poster, the Hope poster.

340

00:14:33,378 --> 00:14:34,263

Julian Raven: Do you remember that?

341

00:14:34,384 --> 00:14:34,605

Speaker 1: Yeah.

342

00:14:34,746 --> 00:14:36,012

Julian Raven: You know, by Shepard Fairey.

343

00:14:36,053 --> 00:14:37,096

Julian Raven: You familiar with him?

344

00:14:37,476 --> 00:14:40,699

Julian Raven: Yeah, well, my work was shown with his in

345

00:14:40,740 --> 00:14:48,888

Julian Raven: LA and the guy that commissioned that is a

346

00:14:48,928 --> 00:14:49,349

Julian Raven: poster.

347

00:14:50,110 --> 00:14:51,972

Julian Raven: It was a digital photograph, that's what it

348

00:14:51,992 --> 00:14:52,112

Julian Raven: was.

349

00:14:53,595 --> 00:14:55,519

Julian Raven: His name was Yossi Sajan.

350

00:14:55,560 --> 00:14:57,143

Julian Raven: He was the patron.

351

00:14:57,724 --> 00:14:59,768

Julian Raven: The artist who was Shepard Fairey was just

352

00:14:59,849 --> 00:15:01,898

Julian Raven: a graffiti artist.

353

00:15:01,918 --> 00:15:02,559

Julian Raven: He was nobody.

354

00:15:03,522 --> 00:15:04,986

Julian Raven: And this guy had the vision.

355

00:15:05,046 --> 00:15:07,482

Julian Raven: He says I want to hire you to make a

356

00:15:07,683 --> 00:15:10,112

Julian Raven: portrait of this guy, paid him like a

357

00:15:11,055 --> 00:15:14,348

Julian Raven: hundred bucks and he took a photograph from

358

00:15:14,449 --> 00:15:15,854

Julian Raven: a photographer named Manny Friedman.

359

00:15:17,940 --> 00:15:21,230

Julian Raven: He did it hope and I made the hope post and

360

00:15:21,270 --> 00:15:21,792

Julian Raven: it began.

361

00:15:21,892 --> 00:15:25,158

Julian Raven: But it was the marketing genius of Sheppard

362

00:15:25,178 --> 00:15:29,524

Julian Raven: Ferry who not Sheppardy of Yossi Sajan, who

363

00:15:29,624 --> 00:15:33,810

Julian Raven: made it world famous and then, for 2008,

364

00:15:33,830 --> 00:15:40,547

Julian Raven: 2013, so that you know showed that art can

365

00:15:40,587 --> 00:15:45,962

Julian Raven: have a very powerful impact if it's, if

366

00:15:46,022 --> 00:15:50,729

Julian Raven: it's used with skills like that, if it's

367

00:15:50,769 --> 00:15:51,553

Julian Raven: used with skills like that.

368

00:15:52,196 --> 00:15:56,385

Julian Raven: My experience was very different to that.

369

00:15:56,405 --> 00:15:58,249

Julian Raven: But you know, the responsibility is like,

370

00:16:01,639 --> 00:16:04,044

Julian Raven: yeah, if you can and there is a real effect

371

00:16:04,064 --> 00:16:10,429

Julian Raven: that you can have, then you must.

372

00:16:12,135 --> 00:16:13,278

Julian Raven: But if not and I went down that road it was

373

00:16:13,298 --> 00:16:17,808

Julian Raven: like good, bad, ugly and then just very sad.

374

00:16:17,928 --> 00:16:20,835

Julian Raven: So that's that.

375

00:16:21,055 --> 00:16:26,285

Julian Raven: That chapter is closed and I said I want to

376

00:16:26,325 --> 00:16:31,402

Julian Raven: bring more joy more joy because it's a

377

00:16:31,422 --> 00:16:34,912

Julian Raven: tough world, people, it's a tough world,

378

00:16:35,256 --> 00:16:36,627

Julian Raven: and what are we really?

379

00:16:36,708 --> 00:16:37,494

Julian Raven: what is happiness?

380

00:16:38,659 --> 00:16:39,904

Julian Raven: How do we know when we're happy?

381

00:16:40,879 --> 00:16:44,234

Julian Raven: And I think when you have joy, you're happy,

382

00:16:46,803 --> 00:16:48,114

Julian Raven: and so I want to be happy.

383

00:16:48,335 --> 00:16:49,677

Julian Raven: I want to live a simple life.

384

00:16:50,217 --> 00:16:53,801

Julian Raven: I wish I could turn some switches and make

385

00:16:53,841 --> 00:16:56,645

Julian Raven: things better, but you know what I can make?

386

00:16:56,685 --> 00:16:58,787

Julian Raven: Some paint on the floor and make someone's

387

00:16:58,827 --> 00:16:59,348

Julian Raven: life better.

388

00:17:00,149 --> 00:17:02,651

Julian Raven: For now, that's my mission.

389

00:17:09,598 --> 00:17:10,790

Julian Raven: How has your experience been at this fair,

390

00:17:10,810 --> 00:17:11,275

Julian Raven: similar to the last one?

391

00:17:11,275 --> 00:17:14,925

Julian Raven: Coming to Lisbon was very good, really my

392

00:17:14,945 --> 00:17:17,421

Julian Raven: thing, because Lisbon is a fascinating city.

393

00:17:18,975 --> 00:17:20,580

Julian Raven: I was out this morning at 8.30 with my

394

00:17:20,600 --> 00:17:20,860

Julian Raven: camera.

395

00:17:23,055 --> 00:17:25,056

Julian Raven: I didn't know where to look when it gets

396

00:17:25,136 --> 00:17:25,396

Julian Raven: busy.

397

00:17:25,416 --> 00:17:27,080

Julian Raven: There's like so much going on.

398

00:17:27,861 --> 00:17:30,667

Julian Raven: I've never seen a place with so many

399

00:17:32,351 --> 00:17:35,238

Julian Raven: diverse forms of transportation all

400

00:17:35,278 --> 00:17:36,583

Julian Raven: happening in the same place.

401

00:17:37,696 --> 00:17:39,161

Speaker 1: So they're on the same street.

402

00:17:39,202 --> 00:17:41,979

Julian Raven: On the same street no Motorcycles, bicycles,

403

00:17:42,079 --> 00:17:45,276

Julian Raven: carriages, all the different wheels, all

404

00:17:45,296 --> 00:17:47,423

Julian Raven: this rolling and then in the water, all the

405

00:17:47,443 --> 00:17:48,680

Julian Raven: little boats, the rowing boats, canoes,

406

00:17:48,641 --> 00:17:49,329

Julian Raven: surf boats, and then the bigger ones.

407

00:17:49,291 --> 00:17:49,900

Julian Raven: And then the warship today was a warship

408

00:17:49,862 --> 00:17:50,315

Julian Raven: the rolling and then in the water, all the

409

00:17:50,276 --> 00:17:50,783

Julian Raven: little boats, the rolling boats, canoes,

410

00:17:50,744 --> 00:17:51,394

Julian Raven: surf boats, and then the bigger ones.

411

00:17:51,555 --> 00:17:53,378

Julian Raven: And then the warship today was a warship

412

00:17:53,779 --> 00:17:57,124

Julian Raven: cruise ship, oil tanker cargo ship, and

413

00:17:57,144 --> 00:17:59,367

Julian Raven: then the trains going around and the cars

414

00:17:59,407 --> 00:18:00,549

Julian Raven: on those, and then the plane.

415

00:18:00,970 --> 00:18:01,210

Speaker 1: Yeah.

416

00:18:01,515 --> 00:18:03,924

Julian Raven: And I was like I've never seen a place like

417

00:18:03,964 --> 00:18:05,318

Julian Raven: this, like in the US.

418

00:18:05,379 --> 00:18:08,939

Julian Raven: It's so big, commercial shipping is way

419

00:18:08,979 --> 00:18:11,836

Julian Raven: over there, everything is here.

420

00:18:11,876 --> 00:18:12,920

Julian Raven: You have so much space.

421

00:18:13,441 --> 00:18:15,897

Julian Raven: You never have it so close here.

422

00:18:15,937 --> 00:18:18,059

Julian Raven: It's like, and that's what's, I think,

423

00:18:18,100 --> 00:18:19,043

Julian Raven: fascinating, you know.

424

00:18:19,175 --> 00:18:21,764

Julian Raven: So the city experience has been very good.

425

00:18:21,855 --> 00:18:23,400

Julian Raven: Yesterday I went with a sculptor, pedro

426

00:18:23,420 --> 00:18:26,542

Julian Raven: Marques, who I met in Marbella Really good

427

00:18:26,562 --> 00:18:26,803

Julian Raven: guy.

428

00:18:27,595 --> 00:18:28,562

Julian Raven: We went for lunch at the Sardinias.

429

00:18:28,499 --> 00:18:28,852

Julian Raven: It was real cool.

430

00:18:28,790 --> 00:18:29,755

Julian Raven: So I met in Marbella really good guy.

431

00:18:29,692 --> 00:18:30,885

Julian Raven: We went for lunch at the Salinas just real

432

00:18:30,926 --> 00:18:31,007

Julian Raven: poor.

433

00:18:31,027 --> 00:18:31,331

Julian Raven: I love it, man.

434

00:18:32,538 --> 00:18:34,283

Julian Raven: I love the Portuguese culture of food.

435

00:18:35,115 --> 00:18:36,781

Julian Raven: And then the art show we met.

436

00:18:37,001 --> 00:18:37,985

Julian Raven: We had a good conversation.

437

00:18:38,115 --> 00:18:39,479

Julian Raven: I met bad luck I met.

438

00:18:39,881 --> 00:18:43,057

Julian Raven: You know you meet 10 people and five people

439

00:18:43,158 --> 00:18:46,017

Julian Raven: may become contacts that you, over time,

440

00:18:46,057 --> 00:18:48,820

Julian Raven: you have conversation with and your life is

441

00:18:48,960 --> 00:18:49,301

Julian Raven: richer.

442

00:18:50,224 --> 00:18:53,559

Julian Raven: And maybe someone send me an email and say,

443

00:18:53,579 --> 00:18:56,066

Julian Raven: hey, I saw your painting, I want to buy it,

444

00:18:56,287 --> 00:18:57,210

Julian Raven: ship it to here.

445

00:18:58,674 --> 00:19:03,499

Speaker 1: That's always possible, but I haven't sold

446

00:19:03,579 --> 00:19:07,202

Speaker 1: anything as a matter I think fairs are more

447

00:19:07,682 --> 00:19:10,625

Speaker 1: like from what I get from previous artists

448

00:19:11,025 --> 00:19:14,888

Speaker 1: more about making connections and maybe

449

00:19:14,928 --> 00:19:17,170

Speaker 1: thinking about future connections and

450

00:19:17,190 --> 00:19:18,912

Speaker 1: future sales than like.

451

00:19:19,695 --> 00:19:21,480

Julian Raven: Well, it just depends.

452

00:19:21,540 --> 00:19:23,525

Julian Raven: In the US, for example, my experience is if

453

00:19:23,765 --> 00:19:26,138

Julian Raven: you go to a fair you expect to sell?

454

00:19:26,198 --> 00:19:27,181

Speaker 1: Do you expect the same?

455

00:19:27,201 --> 00:19:29,285

Julian Raven: Well, because the model you know most of

456

00:19:29,345 --> 00:19:30,067

Julian Raven: you have got to have.

457

00:19:31,639 --> 00:19:33,780

Julian Raven: No, you've got to have the.

458

00:19:34,956 --> 00:19:38,129

Julian Raven: Like I said to most people, my work is you

459

00:19:38,149 --> 00:19:39,635

Julian Raven: can't buy it and walk out the door with it.

460

00:19:39,936 --> 00:19:42,751

Julian Raven: If you wanted to buy this, we'd talk, we'd

461

00:19:42,771 --> 00:19:43,635

Julian Raven: make the deal, we'd sign it.

462

00:19:43,995 --> 00:19:44,896

Speaker 1: I'd send it to you.

463

00:19:45,277 --> 00:19:47,159

Julian Raven: Yeah, and if they're like well, I live in

464

00:19:47,479 --> 00:19:49,601

Julian Raven: Lisbon, I take this, I put it in the van,

465

00:19:49,661 --> 00:19:50,762

Julian Raven: I'm going to bring it in.

466

00:19:50,842 --> 00:19:51,623

Julian Raven: It's a process.

467

00:19:52,024 --> 00:19:54,626

Julian Raven: If they live in Porto, well, I'm not going

468

00:19:54,646 --> 00:19:55,868

Julian Raven: to drive it, maybe I'll drive it.

469

00:19:55,888 --> 00:19:56,949

Julian Raven: Are you going to pay me to ship?

470

00:19:57,029 --> 00:19:58,150

Julian Raven: Okay, I'll drive it tomorrow.

471

00:19:58,170 --> 00:19:59,552

Julian Raven: You know, see, it's a whole process.

472

00:20:02,136 --> 00:20:03,357

Julian Raven: That's possible because someone is going to

473

00:20:03,377 --> 00:20:03,538

Julian Raven: spend it.

474

00:20:03,558 --> 00:20:04,659

Julian Raven: I reduce the price to like \$.

475

00:20:04,699 --> 00:20:06,101

Julian Raven: Painting like this I sell for like ten

476

00:20:06,141 --> 00:20:08,945

Julian Raven: thousand, seven, eight, ten, twelve, bigger

477

00:20:09,025 --> 00:20:09,846

Julian Raven: ones, fifteen, twenty.

478

00:20:09,906 --> 00:20:12,350

Julian Raven: I've had very good sales like that.

479

00:20:13,511 --> 00:20:16,155

Julian Raven: So that's what you know.

480

00:20:16,556 --> 00:20:19,841

Julian Raven: But if you want to do well, an art fair

481

00:20:19,861 --> 00:20:22,646

Julian Raven: like this, I've learned you have to have

482

00:20:24,795 --> 00:20:26,398

Julian Raven: very good, very good at there.

483

00:20:26,418 --> 00:20:29,043

Julian Raven: They have right size, they have the right

484

00:20:29,104 --> 00:20:31,789

Julian Raven: price, they have the right content, the

485

00:20:31,869 --> 00:20:34,758

Julian Raven: image, and they will.

486

00:20:34,778 --> 00:20:36,262

Julian Raven: A lot of people will sell.

487

00:20:36,884 --> 00:20:39,110

Julian Raven: You know this is not a high traffic fair

488

00:20:39,130 --> 00:20:39,351

Julian Raven: right now.

489

00:20:39,391 --> 00:20:39,752

Julian Raven: It's new.

490

00:20:40,076 --> 00:20:42,404

Julian Raven: You know there should be 5,000 people

491

00:20:42,464 --> 00:20:42,905

Julian Raven: coming through.

492

00:20:43,696 --> 00:20:45,480

Julian Raven: Maybe total people came through as well,

493

00:20:45,500 --> 00:20:46,923

Julian Raven: maybe 500, maybe 1,000, you know not 5 or

494

00:20:46,943 --> 00:20:47,464

Julian Raven: 10,000.

495

00:20:47,484 --> 00:20:48,266

Julian Raven: So that's thousand.

496

00:20:48,286 --> 00:20:49,809

Julian Raven: You know not five or ten thousand.

497

00:20:49,849 --> 00:20:53,036

Julian Raven: So, um, that's.

498

00:20:53,297 --> 00:20:54,482

Julian Raven: You know that's a reality.

499

00:20:54,522 --> 00:21:00,821

Julian Raven: So I I will choose not to do this type of

500

00:21:00,861 --> 00:21:04,709

Julian Raven: fair if I don't, if I don't change my model,

501

00:21:05,915 --> 00:21:08,301

Julian Raven: if I change my model and I say I'm going to

502

00:21:08,341 --> 00:21:10,125

Julian Raven: there and have it's hard for me to paint

503

00:21:10,145 --> 00:21:11,428

Julian Raven: smaller, but I'm going to paint smaller

504

00:21:11,448 --> 00:21:14,000

Julian Raven: paintings and I got little paintings for

505

00:21:14,020 --> 00:21:17,979

Julian Raven: like 200 or 400 euros, that I know that I'm

506

00:21:17,999 --> 00:21:20,104

Julian Raven: more likely that people see this and say,

507

00:21:20,124 --> 00:21:21,817

Julian Raven: oh, I love this, it's beautiful, it's too

508

00:21:21,857 --> 00:21:22,942

Julian Raven: big for this, I can't afford this.

509

00:21:23,435 --> 00:21:25,983

Julian Raven: But they could maybe buy one flower, one

510

00:21:26,023 --> 00:21:28,379

Julian Raven: sunflower painting, and they spend 200 or

511

00:21:28,399 --> 00:21:33,358

Julian Raven: 300 euros and you sell ten of those three

512

00:21:33,378 --> 00:21:34,400

Julian Raven: thousand euros.

513

00:21:34,540 --> 00:21:35,582

Julian Raven: Then you paid your bills.

514

00:21:38,268 --> 00:21:40,492

Speaker 1: So it's a difference in this respect from

515

00:21:41,855 --> 00:21:46,246

Speaker 1: the US art fairs and European art fairs.

516

00:21:46,526 --> 00:21:48,571

Julian Raven: Well, I don't have enough experience to say

517

00:21:48,632 --> 00:21:51,217

Julian Raven: European, because I don't think this is.

518

00:21:51,518 --> 00:21:53,782

Julian Raven: Yeah, because I've heard from other people.

519

00:21:53,842 --> 00:21:57,570

Julian Raven: The art fairs in other places 10,000 people.

520

00:21:59,075 --> 00:22:01,861

Julian Raven: They had an art fair here two weeks ago,

521

00:22:01,881 --> 00:22:02,643

Julian Raven: three weeks ago.

522

00:22:02,663 --> 00:22:03,765

Speaker 1: Yes, but that's.

523

00:22:04,186 --> 00:22:07,645

Speaker 1: This is actually the reason that I started

524

00:22:07,685 --> 00:22:09,212

Speaker 1: making these interviews, because I've been

525

00:22:09,232 --> 00:22:09,714

Speaker 1: to that one.

526

00:22:09,955 --> 00:22:13,346

Speaker 1: That one is where the galleries are present.

527

00:22:13,546 --> 00:22:15,914

Speaker 1: It's usually more or less the same

528

00:22:15,954 --> 00:22:18,157

Speaker 1: galleries more or less the same artists.

529

00:22:18,878 --> 00:22:24,125

Speaker 1: So I found this kind of art fair more

530

00:22:24,186 --> 00:22:26,689

Speaker 1: interesting for me to think about, where

531

00:22:26,809 --> 00:22:30,714

Speaker 1: artists are forced to take on all of any

532

00:22:30,774 --> 00:22:33,661

Speaker 1: other role then the creative one they have

533

00:22:33,701 --> 00:22:36,567

Speaker 1: to be sellers and promoters and everything.

534

00:22:37,998 --> 00:22:42,469

Speaker 1: So I think the general audience of the two

535

00:22:42,509 --> 00:22:44,915

Speaker 1: types of fairs is kind of different.

536

00:22:45,075 --> 00:22:45,656

Julian Raven: It is different.

537

00:22:45,696 --> 00:22:49,303

Julian Raven: Yeah, and because of that, what my

538

00:22:49,363 --> 00:22:52,849

Julian Raven: experience has shown me is that in the US

539

00:22:53,376 --> 00:22:57,143

Julian Raven: the art festival audience and the type of

540

00:22:57,243 --> 00:23:00,369

Julian Raven: art that's shown never was what I do.

541

00:23:01,215 --> 00:23:03,483

Julian Raven: I never fit them because I come with large

542

00:23:03,523 --> 00:23:05,038

Julian Raven: paintings it's not me and I put them there

543

00:23:05,058 --> 00:23:05,882

Julian Raven: and it's promotional.

544

00:23:06,776 --> 00:23:09,403

Julian Raven: But I said in the US I, I said I'm not

545

00:23:09,443 --> 00:23:10,867

Julian Raven: doing more art fairs.

546

00:23:11,837 --> 00:23:13,921

Julian Raven: Then I came here and not offers art

547

00:23:13,961 --> 00:23:16,246

Julian Raven: festivals, I came here and it's like an art

548

00:23:16,266 --> 00:23:16,467

Julian Raven: fair.

549

00:23:16,507 --> 00:23:19,763

Julian Raven: I want to try and we tried in marbella just

550

00:23:19,803 --> 00:23:22,471

Julian Raven: recently and the attendance was very low,

551

00:23:23,053 --> 00:23:25,077

Julian Raven: and here the attendance is much better but

552

00:23:25,117 --> 00:23:25,659

Julian Raven: still low.

553

00:23:26,260 --> 00:23:29,366

Julian Raven: Because if you have 10,000 people come

554

00:23:29,406 --> 00:23:32,077

Julian Raven: through here and out of 10,000, you know

555

00:23:32,558 --> 00:23:35,945

Julian Raven: that's a 70% are just tourists, like we're

556

00:23:35,965 --> 00:23:38,356

Julian Raven: just interested in art, nice something to

557

00:23:38,396 --> 00:23:38,517

Julian Raven: do.

558

00:23:38,917 --> 00:23:41,102

Julian Raven: 30% they're looking to buy something.

559

00:23:41,783 --> 00:23:47,441

Julian Raven: Out of the 30%, it's going to be 3%, 5%

560

00:23:48,303 --> 00:23:50,808

Julian Raven: that are going to be have the walls and the

561

00:23:50,868 --> 00:23:51,189

Julian Raven: budget.

562

00:23:52,015 --> 00:23:54,150

Julian Raven: You know you've got all the different types

563

00:23:54,190 --> 00:23:54,834

Julian Raven: of art buyers.

564

00:23:55,617 --> 00:23:57,042

Julian Raven: I spent \$200, that's it.

565

00:23:57,764 --> 00:24:00,860

Julian Raven: A lot of those \$400, a lot of those \$5,000,

566

00:24:00,901 --> 00:24:04,355

Julian Raven: \$6,000, \$1,000, not so much \$5,000, \$10,000.

567

00:24:04,515 --> 00:24:05,540

Julian Raven: Okay, there's very few.

568

00:24:06,296 --> 00:24:09,697

Julian Raven: So I'm fishing up here and the fish are

569

00:24:09,717 --> 00:24:12,326

Julian Raven: there in Marbella, where I am now.

570

00:24:12,936 --> 00:24:14,121

Julian Raven: There's a lot of those fish.

571

00:24:17,035 --> 00:24:18,058

Julian Raven: They're alive.

572

00:24:18,098 --> 00:24:20,583

Julian Raven: Massive houses, massive wealth, massive

573

00:24:20,643 --> 00:24:22,808

Julian Raven: display of wealth. Speaker 1: do they buy art?

574

00:24:23,148 --> 00:24:27,797

Julian Raven: yeah and this display of wealth and they.

575

00:24:28,377 --> 00:24:33,040

Julian Raven: I've never seen so many luxury cars in my

576

00:24:33,561 --> 00:24:34,541

Julian Raven: life.

577

00:24:35,382 --> 00:24:37,624

Julian Raven: The Porsche over there is like a taxi.

578

00:24:38,404 --> 00:24:40,545

Julian Raven: It's so common, it's a common car.

579

00:24:41,426 --> 00:24:43,167

Julian Raven: All of these common.

580

00:24:43,347 --> 00:24:45,269

Julian Raven: The expensive cars are all the Bugattis and

581

00:24:45,329 --> 00:24:47,530

Julian Raven: there's these 10-20 million dollar cars in

582

00:24:47,570 --> 00:24:50,112

Julian Raven: there and to me I don't care about that,

583

00:24:51,655 --> 00:24:53,299

Julian Raven: but there's a client.

584

00:24:53,580 --> 00:24:53,800

Speaker 1: Yes.

585

00:24:53,941 --> 00:24:54,923

Julian Raven: Because he's going to.

586

00:24:54,983 --> 00:24:55,926

Speaker 1: This is the point of your.

587

00:24:58,246 --> 00:24:59,454

Julian Raven: He's going to say look, I like that

588

00:24:59,474 --> 00:24:59,635

Julian Raven: painting.

589

00:24:59,735 --> 00:25:02,362

Julian Raven: He's going to say, ah, pfft, they buy it

590

00:25:02,403 --> 00:25:03,494

Julian Raven: without even thinking about it.

591

00:25:04,036 --> 00:25:07,403

Julian Raven: That type of money is in a concentrated

592

00:25:07,463 --> 00:25:10,249

Julian Raven: space in Marbella.

593

00:25:10,289 --> 00:25:11,893

Julian Raven: So that's why I said to my wife.

594

00:25:11,913 --> 00:25:14,339

Julian Raven: She said I want to stay, I love this place.

595

00:25:14,420 --> 00:25:15,604

Julian Raven: I said, well, I want to stay because I

596

00:25:15,644 --> 00:25:17,841

Julian Raven: think we can do good business, I can sell

597

00:25:17,881 --> 00:25:23,802

Julian Raven: paintings, so we stay now, yeah, great.

598

00:25:24,223 --> 00:25:26,528

Speaker 1: How do you engage with your audience, both

599

00:25:26,628 --> 00:25:28,071

Speaker 1: at art fairs and beyond?

600

00:25:28,252 --> 00:25:29,755

Speaker 1: But I already know that you do, because

601

00:25:30,397 --> 00:25:33,406

Speaker 1: you're promoting your studio, but I'm

602

00:25:34,268 --> 00:25:36,896

Julian Raven: that's how I try, as I was saying to about

603

00:25:36,916 --> 00:25:37,858

Julian Raven: before this gentleman.

604

00:25:37,878 --> 00:25:38,621

Julian Raven: Here's a gallerist.

605

00:25:38,641 --> 00:25:40,806

Julian Raven: You know, I say because of the scale of my

606

00:25:40,866 --> 00:25:41,107

Julian Raven: work.

607

00:25:42,415 --> 00:25:44,199

Julian Raven: I've always I want people to see it and

608

00:25:44,219 --> 00:25:45,040

Julian Raven: experience it.

609

00:25:45,080 --> 00:25:46,663

Julian Raven: You see, you send a picture of this.

610

00:25:46,744 --> 00:25:48,767

Julian Raven: It's nice, but what is it?

611

00:25:48,787 --> 00:25:49,188

Julian Raven: It's nothing.

612

00:25:51,803 --> 00:25:54,614

Julian Raven: When you see it, the scale has a wow factor

613

00:25:54,634 --> 00:25:54,815

Julian Raven: to it.

614

00:25:54,975 --> 00:25:56,200

Julian Raven: You paint bold, big color.

615

00:25:56,220 --> 00:25:58,381

Julian Raven: Wow, it really impacts people.

616

00:25:59,115 --> 00:26:01,841

Julian Raven: So I need to have a space where my work is

617

00:26:01,922 --> 00:26:03,686

Julian Raven: always available for people to come and see

618

00:26:04,775 --> 00:26:04,875

Julian Raven: here.

619

00:26:04,915 --> 00:26:06,558

Julian Raven: That's why I'm here to give people a chance,

620

00:26:06,718 --> 00:26:09,162

Julian Raven: interact with people, as I interacted with

621

00:26:09,182 --> 00:26:09,422

Julian Raven: you.

622

00:26:10,063 --> 00:26:12,326

Julian Raven: You know I like when we talked.

623

00:26:12,447 --> 00:26:14,610

Julian Raven: You know I'm a terrible salesman.

624

00:26:14,690 --> 00:26:16,822

Julian Raven: I don't sell, I don't sell, I can't sell.

625

00:26:17,022 --> 00:26:17,645

Julian Raven: I'm an artist.

626

00:26:17,996 --> 00:26:20,236

Speaker 1: Yeah, most artists say the same thing, yeah,

627

00:26:20,257 --> 00:26:20,618

Speaker 1: so what do?

628

00:26:20,659 --> 00:26:20,860

Julian Raven: I do.

629

00:26:21,195 --> 00:26:23,998

Julian Raven: I talk about my work or the process or the

630

00:26:24,038 --> 00:26:25,259

Julian Raven: joy that I have.

631

00:26:25,399 --> 00:26:26,801

Julian Raven: And if the person says, hey, you know what,

632

00:26:26,941 --> 00:26:30,224

Julian Raven: I love the painting, I like the guy, I can

633

00:26:30,244 --> 00:26:32,426

Julian Raven: have that Because if you have a painting of

634

00:26:32,466 --> 00:26:34,488

Julian Raven: someone in your home, sometimes if it's a

635

00:26:34,548 --> 00:26:36,050

Julian Raven: pretty picture, you don't care who painted

636

00:26:36,110 --> 00:26:36,170

Julian Raven: it.

637

00:26:36,190 --> 00:26:37,271

Julian Raven: A lot of people have that, you know.

638

00:26:37,311 --> 00:26:37,752

Julian Raven: It's just that.

639

00:26:41,355 --> 00:26:42,638

Julian Raven: But if you really want a piece of art,

640

00:26:42,658 --> 00:26:43,721

Julian Raven: you've got to love the artist because

641

00:26:43,801 --> 00:26:45,907

Julian Raven: there's a piece of that person you know.

642

00:26:46,755 --> 00:26:51,472

Julian Raven: So I try to engage with people on an

643

00:26:51,532 --> 00:26:55,401

Julian Raven: experiential level that they experience my

644

00:26:55,901 --> 00:26:59,548

Julian Raven: process and my creative experience.

645

00:26:59,648 --> 00:27:02,299

Julian Raven: They have a taste of it when I speak to

646

00:27:02,339 --> 00:27:05,287

Julian Raven: them and then they look at my work and they

647

00:27:05,347 --> 00:27:06,178

Julian Raven: can have a piece of it.

648

00:27:07,121 --> 00:27:10,073

Julian Raven: That's that's to me, that's the magic of

649

00:27:10,173 --> 00:27:11,619

Julian Raven: art, that's magic.

650

00:27:16,016 --> 00:27:18,798

Speaker 1: What is one of the what are some of the

651

00:27:18,838 --> 00:27:21,364

Speaker 1: biggest challenges you face as an

652

00:27:21,444 --> 00:27:22,547

Speaker 1: independent artist?

653

00:27:23,898 --> 00:27:25,595

Julian Raven: Rejection, a lot of rejection.

654

00:27:26,278 --> 00:27:28,658

Julian Raven: I've been through that and I don't worry

655

00:27:28,678 --> 00:27:28,878

Julian Raven: anymore.

656

00:27:29,039 --> 00:27:31,506

Julian Raven: When I was younger it was terrible, so

657

00:27:31,526 --> 00:27:35,517

Julian Raven: terrible, and sometimes it's valid and

658

00:27:35,598 --> 00:27:37,960

Julian Raven: other times it's just people just being

659

00:27:38,020 --> 00:27:38,421

Julian Raven: snobs.

660

00:27:38,462 --> 00:27:39,965

Julian Raven: There's a lot of snobbery in the art world.

661

00:27:40,329 --> 00:27:42,239

Julian Raven: There's a lot of art snobs, a lot of art

662

00:27:42,260 --> 00:27:47,298

Julian Raven: snobs, a lot of BS, and I'm a much more of

663

00:27:47,318 --> 00:27:48,201

Julian Raven: a direct person.

664

00:27:48,241 --> 00:27:49,960

Julian Raven: I don't get into all the beer.

665

00:27:51,095 --> 00:27:52,100

Julian Raven: Yes, here it is.

666

00:27:53,356 --> 00:27:54,640

Julian Raven: This is what it is who I am.

667

00:27:54,761 --> 00:27:56,366

Julian Raven: So I like to be much more straightforward,

668

00:27:58,816 --> 00:28:00,958

Julian Raven: and so the rejection is part of the journey

669

00:28:01,279 --> 00:28:05,563

Julian Raven: and you learn to cope with it in your own

670

00:28:05,583 --> 00:28:05,643

Julian Raven: way.

671

00:28:05,743 --> 00:28:10,707

Julian Raven: My way is to open my own studio and say

672

00:28:12,749 --> 00:28:16,276

Julian Raven: there's my painting on my wall, you would

673

00:28:16,296 --> 00:28:16,878

Julian Raven: like to see it?

674

00:28:17,138 --> 00:28:17,620

Julian Raven: There it is.

675

00:28:18,523 --> 00:28:19,526

Julian Raven: I don't have to do anything.

676

00:28:19,546 --> 00:28:21,578

Julian Raven: I need to tell people, I need to market, I

677

00:28:21,618 --> 00:28:24,465

Julian Raven: need to advertise, I need to bang my drum

678

00:28:24,605 --> 00:28:25,147

Julian Raven: and I do it.

679

00:28:26,169 --> 00:28:28,657

Julian Raven: And in Marbella, I'm just starting.

680

00:28:28,717 --> 00:28:29,439

Julian Raven: I'm going to make a lot.

681

00:28:29,479 --> 00:28:30,441

Julian Raven: I'm just starting.

682

00:28:30,461 --> 00:28:31,162

Julian Raven: I'm gonna make a lot of noise.

683

00:28:31,182 --> 00:28:32,725

Speaker 1: I'm gonna make a lot of noise because,

684

00:28:33,406 --> 00:28:34,288

Speaker 1: because you have to.

685

00:28:34,368 --> 00:28:37,945

Julian Raven: I have to, and if you don't, they're not

686

00:28:37,965 --> 00:28:40,473

Julian Raven: gonna come, because there's a thousand

687

00:28:40,914 --> 00:28:46,726

Julian Raven: other good artists out there and everyone

688

00:28:46,766 --> 00:28:49,191

Julian Raven: is how do you become very unique?

689

00:28:49,993 --> 00:28:51,797

Julian Raven: So the challenge for an independent artist

690

00:28:51,817 --> 00:28:53,481

Julian Raven: you don't get the art.

691

00:28:53,581 --> 00:28:55,546

Julian Raven: This is the suffering part in for me.

692

00:28:55,606 --> 00:29:01,359

Julian Raven: As well as that, validation from the art

693

00:29:01,440 --> 00:29:04,927

Julian Raven: system is very important, and if you don't

694

00:29:05,008 --> 00:29:08,480

Julian Raven: have that, you have to basically validate

695

00:29:08,500 --> 00:29:08,941

Julian Raven: yourself.

696

00:29:09,743 --> 00:29:12,680

Julian Raven: You have to present yourself in such a way

697

00:29:12,741 --> 00:29:14,249

Julian Raven: that you then saying, hey, you know what?

698

00:29:14,731 --> 00:29:18,444

Julian Raven: Here's my work, but it's, it's what it is,

699

00:29:18,505 --> 00:29:20,611

Julian Raven: it's good, it's valuable and it's it's

700

00:29:20,711 --> 00:29:22,943

Julian Raven: worth you buying it.

701

00:29:22,963 --> 00:29:26,718

Julian Raven: But If you don't have the like the galleries I

702

00:29:26,738 --> 00:29:28,291

Julian Raven: was talking with just now, hello good

703

00:29:28,311 --> 00:29:29,893

Julian Raven: morning how are you?

704

00:29:29,914 --> 00:29:32,318

Julian Raven: Everything is fine, welcome, thank you,

705

00:29:32,778 --> 00:29:35,944

Julian Raven: enjoy, enjoy, more joy, more joy, more.

706

00:29:36,224 --> 00:29:38,929

Julian Raven: That's what it's got to be.

707

00:29:39,770 --> 00:29:41,757

Julian Raven: So do you have a question?

708

00:29:42,299 --> 00:29:43,182

Julian Raven: Do you have a question?

709

00:29:44,205 --> 00:29:44,827

Julian Raven: Are you visiting?

710

00:29:44,867 --> 00:29:46,211

Julian Raven: Yes, yes, from Lisbon, Alcabaza.

711

00:29:46,231 --> 00:29:48,374

Julian Raven: Okay, I don't know, it's my first time in

712

00:29:48,394 --> 00:29:48,855

Julian Raven: Lisbon.

713

00:29:49,376 --> 00:29:51,299

Julian Raven: Did you enjoy it?

714

00:29:51,379 --> 00:29:53,442

Julian Raven: I think it's a fascinating city,

715

00:29:53,462 --> 00:29:54,043

Julian Raven: fascinating.

716

00:29:54,083 --> 00:29:55,445

Julian Raven: Yeah, good sardines, very good, good.

717

00:29:55,465 --> 00:29:56,527

Julian Raven: Thank you.

718

00:30:07,038 --> 00:30:08,399

Julian Raven: So you know the.

719

00:30:08,439 --> 00:30:11,422

Julian Raven: You know the validation point is that if

720

00:30:11,442 --> 00:30:16,627

Julian Raven: you don't have a validator in the art world

721

00:30:16,647 --> 00:30:19,017

Julian Raven: to say, listen, this guy's work is really

722

00:30:19,057 --> 00:30:20,955

Julian Raven: good, buy his work.

723

00:30:23,071 --> 00:30:26,301

Julian Raven: The art economy functions like that.

724

00:30:26,570 --> 00:30:29,959

Julian Raven: And if you don't have that, that you have

725

00:30:29,999 --> 00:30:32,717

Julian Raven: to be good enough to paint your work,

726

00:30:33,011 --> 00:30:35,193

Julian Raven: believe in yourself enough to say my work

727

00:30:35,273 --> 00:30:35,796

Julian Raven: is good enough.

728

00:30:36,272 --> 00:30:39,599

Julian Raven: There it is, decide for yourself.

729

00:30:41,623 --> 00:30:44,365

Julian Raven: I have to paint paintings that I've sold

730

00:30:44,446 --> 00:30:47,653

Julian Raven: directly, and when I've sold because people

731

00:30:47,714 --> 00:30:49,445

Julian Raven: see it, they're impacted just by the

732

00:30:49,506 --> 00:30:50,511

Julian Raven: experience of the painting.

733

00:30:51,193 --> 00:30:52,977

Julian Raven: You don't need anyone to say anything more

734

00:30:52,997 --> 00:30:57,495

Julian Raven: yes so if you can't do that, then you have

735

00:30:57,515 --> 00:31:01,505

Julian Raven: to rely on the third party to sell, promote,

736

00:31:01,545 --> 00:31:03,650

Julian Raven: validate, and that's just that's important.

737

00:31:04,853 --> 00:31:06,739

Julian Raven: The independent artists, in my experience,

738

00:31:06,779 --> 00:31:10,671

Julian Raven: is like you by yourself you come to a show

739

00:31:10,691 --> 00:31:14,445

Julian Raven: like this and the the, the, the context of

740

00:31:14,465 --> 00:31:16,813

Julian Raven: the, the art fair, gives you certain

741

00:31:16,833 --> 00:31:20,202

Julian Raven: credibility, but, as you can see, if people

742

00:31:20,243 --> 00:31:25,114

Julian Raven: they come, they read most people and that's

743

00:31:25,175 --> 00:31:26,718

Julian Raven: like the book that I shared with you a

744

00:31:26,738 --> 00:31:28,020

Julian Raven: little bit, and I know this for a fact.

745

00:31:28,681 --> 00:31:30,024

Julian Raven: Most people need to be told.

746

00:31:31,611 --> 00:31:33,378

Speaker 1: What is valuable and what not.

747

00:31:33,631 --> 00:31:34,705

Julian Raven: And what to like.

748

00:31:35,210 --> 00:31:37,015

Julian Raven: What to buy and what to like and what to

749

00:31:37,055 --> 00:31:37,376

Julian Raven: like.

750

00:31:37,416 --> 00:31:39,543

Julian Raven: Yeah, is this good?

751

00:31:39,823 --> 00:31:40,706

Julian Raven: Should I like this?

752

00:31:40,886 --> 00:31:41,508

Julian Raven: That's terrible.

753

00:31:41,528 --> 00:31:42,150

Speaker 1: Am I allowed to like it?

754

00:31:42,210 --> 00:31:45,389

Julian Raven: Am I allowed to like that statement right

755

00:31:45,409 --> 00:31:45,510

Julian Raven: there?

756

00:31:45,750 --> 00:31:46,832

Julian Raven: Am I allowed to like this?

757

00:31:48,034 --> 00:31:55,364

Julian Raven: And that's the art mystery that people then

758

00:31:55,405 --> 00:31:58,293

Julian Raven: abuse, that they manipulate people, they

759

00:31:58,374 --> 00:32:00,714

Julian Raven: inflate prices, they steal people from

760

00:32:00,834 --> 00:32:02,640

Julian Raven: ignorant wealthy people.

761

00:32:03,271 --> 00:32:04,375

Julian Raven: They steal the money.

762

00:32:04,757 --> 00:32:06,897

Julian Raven: It's huge, the racket the mafia.

763

00:32:07,831 --> 00:32:09,293

Speaker 1: I started reading it.

764

00:32:10,855 --> 00:32:11,415

Julian Raven: Oh, you did.

765

00:32:11,475 --> 00:32:16,101

Speaker 1: Yeah, I read a few chapters two days ago,

766

00:32:16,121 --> 00:32:20,306

Julian Raven: yeah, so that's, that's, there's a, there's

767

00:32:20,350 --> 00:32:23,916

Julian Raven: a niche, that you know I, what I like to

768

00:32:23,956 --> 00:32:26,179

Julian Raven: try and do is also you know I'm no, I'm

769

00:32:26,199 --> 00:32:28,984

Julian Raven: just a simple guy with you know you say

770

00:32:29,024 --> 00:32:30,993

Julian Raven: what's up, I'm just an artist, I'm just on

771

00:32:31,013 --> 00:32:31,514

Julian Raven: my journey.

772

00:32:31,554 --> 00:32:33,659

Julian Raven: You know I'm not, I'm no longer emerging,

773

00:32:34,240 --> 00:32:35,583

Julian Raven: I'm, uh, just over.

774

00:32:35,670 --> 00:32:37,719

Julian Raven: Emerging artists, you know, established,

775

00:32:37,879 --> 00:32:38,763

Julian Raven: getting established.

776

00:32:38,803 --> 00:32:40,550

Julian Raven: You know I've been at it professionally,

777

00:32:40,830 --> 00:32:43,135

Julian Raven: sold consistently for 10 years, so I've got

778

00:32:43,155 --> 00:32:43,957

Julian Raven: a good track record.

779

00:32:45,059 --> 00:32:48,171

Julian Raven: Um, but I like to be able to say to other

780

00:32:48,191 --> 00:32:49,977

Julian Raven: folks who are struggling you, you know,

781

00:32:49,997 --> 00:32:53,436

Julian Raven: just starting out, how can I just give you

782

00:32:53,456 --> 00:32:55,680

Julian Raven: a little push, you know, because we can all

783

00:32:55,701 --> 00:32:56,803

Julian Raven: help each other along you know?

784

00:32:56,970 --> 00:32:58,913

Speaker 1: Yeah, that's true.

785

00:33:00,015 --> 00:33:04,783

Speaker 1: How do you determine the pricing for your

786

00:33:05,003 --> 00:33:05,384

Speaker 1: artwork?

787

00:33:06,713 --> 00:33:08,139

Julian Raven: Not easy, it's always a challenge.

788

00:33:08,219 --> 00:33:10,528

Julian Raven: You challenge because I had that at 13,.

789

00:33:10,588 --> 00:33:14,917

Julian Raven: I reduced it to 8, and I'm like listen but,

790

00:33:15,157 --> 00:33:15,698

Julian Raven: the initial.

791

00:33:15,718 --> 00:33:19,244

Julian Raven: The initial is based upon the success of

792

00:33:19,264 --> 00:33:19,690

Julian Raven: the image.

793

00:33:19,886 --> 00:33:23,618

Julian Raven: If I if the image of what I painted.

794

00:33:23,815 --> 00:33:26,694

Julian Raven: The image is like that's amazing, that's.

795

00:33:27,435 --> 00:33:29,398

Julian Raven: If the image is like that's amazing.

796

00:33:29,438 --> 00:33:29,558

Julian Raven: That's.

797

00:33:29,578 --> 00:33:31,360

Julian Raven: It's not how long it takes you, it's not

798

00:33:31,380 --> 00:33:32,462

Julian Raven: this, that is it.

799

00:33:33,023 --> 00:33:35,226

Julian Raven: That's a work of art.

800

00:33:38,696 --> 00:33:40,462

Speaker 1: This one's okay, but that's a work of art.

801

00:33:40,482 --> 00:33:41,104

Speaker 1: Well, that's interesting.

802

00:33:41,830 --> 00:33:42,491

Julian Raven: That's a new perspective.

803

00:33:42,531 --> 00:33:44,135

Julian Raven: I'm hearing, yeah, some of my work.

804

00:33:44,155 --> 00:33:45,518

Julian Raven: I'm like that's amazing.

805

00:33:45,538 --> 00:33:46,700

Julian Raven: This is just whatever.

806

00:33:46,780 --> 00:33:47,462

Julian Raven: This is okay.

807

00:33:47,902 --> 00:33:51,516

Julian Raven: That's amazing when you do this and I did

808

00:33:51,536 --> 00:33:51,997

Julian Raven: to myself.

809

00:33:52,017 --> 00:33:53,901

Julian Raven: So I'm going to put 10, 15, 20 grand up.

810

00:33:53,921 --> 00:33:56,370

Julian Raven: That's the price Done.

811

00:33:58,973 --> 00:34:01,515

Speaker 1: Do you find it easy, or rather hard, to

812

00:34:01,735 --> 00:34:05,519

Speaker 1: handle negotiations with potential buyers?

813

00:34:05,679 --> 00:34:11,184

Julian Raven: I can sell you a car and I can negotiate

814

00:34:14,852 --> 00:34:16,239

Julian Raven: because it's just a car, but you're dealing

815

00:34:16,279 --> 00:34:17,063

Julian Raven: with part of them.

816

00:34:17,525 --> 00:34:18,530

Speaker 1: But you didn't make the car.

817

00:34:19,816 --> 00:34:21,543

Julian Raven: Yeah, and I've had it happen before.

818

00:34:21,584 --> 00:34:23,010

Julian Raven: People when they try to negotiate and I'm

819

00:34:23,070 --> 00:34:24,959

Julian Raven: like, listen, it's like I will.

820

00:34:25,180 --> 00:34:27,048

Julian Raven: You know, with Saatchi Art, they make

821

00:34:27,149 --> 00:34:29,409

Julian Raven: offers, they're acting as the intermediary

822

00:34:29,691 --> 00:34:31,275

Julian Raven: and they say you got an offer for this much

823

00:34:31,295 --> 00:34:33,500

Julian Raven: on your painting and I'm like I come back

824

00:34:33,520 --> 00:34:35,673

Julian Raven: with another offer and they're like, well,

825

00:34:35,734 --> 00:34:37,478

Julian Raven: you didn't want to buy it, or they bought

826

00:34:37,559 --> 00:34:38,361

Julian Raven: it, or you know.

827

00:34:38,401 --> 00:34:43,017

Julian Raven: So I hate negotiating about my art, but I

828

00:34:43,057 --> 00:34:43,197

Julian Raven: do.

829

00:34:43,257 --> 00:34:45,342

Julian Raven: If I was like, if there was someone

830

00:34:45,362 --> 00:34:51,454

Julian Raven: physically here now and they said they come

831

00:34:51,474 --> 00:34:52,359

Julian Raven: and say I like this place and I want to

832

00:34:52,379 --> 00:34:53,324

Julian Raven: give you you know, they make an offer and

833

00:34:53,345 --> 00:34:54,169

Julian Raven: that's something I can live with I'd say

834

00:34:54,209 --> 00:34:54,290

Julian Raven: sold.

835

00:34:55,151 --> 00:34:59,233

Julian Raven: You're serious, you want to buy it, but me

836

00:34:59,253 --> 00:35:02,501

Julian Raven: trying to sell, you know, can I help you?

837

00:35:02,521 --> 00:35:03,263

Julian Raven: What do you need?

838

00:35:03,550 --> 00:35:04,555

Julian Raven: Or you know they'll try to sell.

839

00:35:07,054 --> 00:35:09,038

Speaker 1: This is the general answer from all the

840

00:35:09,098 --> 00:35:12,753

Speaker 1: artists I've been asking, both here and in

841

00:35:12,773 --> 00:35:13,815

Speaker 1: other circumstances.

842

00:35:13,996 --> 00:35:16,661

Speaker 1: They don't know, they're not trained, they

843

00:35:18,832 --> 00:35:21,198

Speaker 1: prefer they wouldn't be the ones to sell.

844

00:35:21,238 --> 00:35:23,623

Speaker 1: They preferred it was somebody else.

845

00:35:24,392 --> 00:35:26,858

Julian Raven: Because it should be separate, because it's

846

00:35:26,878 --> 00:35:29,624

Julian Raven: so personal it's two different things.

847

00:35:30,673 --> 00:35:31,797

Julian Raven: It's just so personal.

848

00:35:34,094 --> 00:35:36,138

Julian Raven: That's why, when I'm here, I want to be

849

00:35:36,178 --> 00:35:40,474

Julian Raven: outside, I want to meet people, but I don't

850

00:35:40,494 --> 00:35:42,580

Julian Raven: want to be trying to sell you my painting

851

00:35:43,432 --> 00:35:45,599

Julian Raven: it's like suffering.

852

00:35:47,254 --> 00:35:49,540

Speaker 1: So how do you measure the success of an art

853

00:35:49,580 --> 00:35:49,821

Speaker 1: fair?

854

00:35:50,311 --> 00:35:55,243

Speaker 1: This is my last question... Julian Raven: Dollars.

855

00:35:55,283 --> 00:35:55,930

Speaker 1: the monetary aspect of it.

856

00:35:57,294 --> 00:36:01,136

Julian Raven: That's one measure for sure, dollars, but

857

00:36:01,196 --> 00:36:03,166

Julian Raven: if you have no dollars, then there has to

858

00:36:03,206 --> 00:36:03,930

Julian Raven: be other measures.

859

00:36:04,270 --> 00:36:06,112

Julian Raven: For me, I'm like well, I came to the art

860

00:36:06,132 --> 00:36:08,094

Julian Raven: fair, I had connections, I went, I saw

861

00:36:08,295 --> 00:36:10,737

Julian Raven: Lisbon, I had sardines, I had a really nice

862

00:36:10,797 --> 00:36:11,538

Julian Raven: lunch with the artists.

863

00:36:11,558 --> 00:36:12,759

Julian Raven: We talked about this and this.

864

00:36:13,260 --> 00:36:15,442

Julian Raven: I met you and I met him and I met her and

865

00:36:15,522 --> 00:36:16,043

Julian Raven: all these things.

866

00:36:16,443 --> 00:36:17,644

Julian Raven: That's wealth.

867

00:36:18,345 --> 00:36:30,431

Julian Raven: Life is better because of that. We have to lick our

868

00:36:30,451 --> 00:36:31,394

Julian Raven: wounds, meaning we suffer in the bank, but

869

00:36:31,414 --> 00:36:32,156

Julian Raven: at the end of the day, yeah, it's money,

870

00:36:32,176 --> 00:36:32,577

Julian Raven: it's just money.

871

00:36:32,597 --> 00:36:33,038

Julian Raven: It's like life goes on.

872

00:36:33,058 --> 00:36:35,465

Julian Raven: Yeah, go make some more, suffer some more,

873

00:36:35,585 --> 00:36:39,056

Julian Raven: make some more, but yeah, it's.

874

00:36:39,297 --> 00:36:42,163

Julian Raven: It's the measure I think it'd be.

875

00:36:42,183 --> 00:36:43,887

Julian Raven: You know, ultimately you want to have

876

00:36:43,907 --> 00:36:45,251

Julian Raven: success, you want to have good reception

877

00:36:45,311 --> 00:36:46,712

Julian Raven: from people.

878

00:36:46,732 --> 00:36:48,333

Julian Raven: You know, I've a lot and that's usually

879

00:36:48,373 --> 00:36:48,834

Julian Raven: with my art.

880

00:36:48,894 --> 00:36:51,296

Julian Raven: It's like that, because my art is not

881

00:36:51,316 --> 00:36:52,997

Julian Raven: everyone can have it because of the scale.

882

00:36:53,878 --> 00:36:57,361

Julian Raven: I get a lot of good responses and I like

883

00:36:57,381 --> 00:36:58,042

Julian Raven: good responses.

884

00:36:58,122 --> 00:37:00,804

Julian Raven: I like educated responses.

885

00:37:00,844 --> 00:37:03,166

Julian Raven: I've had a few people who had an art mind.

886

00:37:03,186 --> 00:37:04,827

Julian Raven: They were educated, they understood art,

887

00:37:06,711 --> 00:37:07,795

Julian Raven: they had seen a lot of art and they could

888

00:37:07,815 --> 00:37:08,938

Julian Raven: look at my art and say, okay, this is

889

00:37:08,958 --> 00:37:09,901

Julian Raven: something very interesting.

890

00:37:10,724 --> 00:37:12,630

Julian Raven: Wow, that's really different, that's really

891

00:37:13,151 --> 00:37:13,372

Julian Raven: new.

892

00:37:13,432 --> 00:37:14,835

Julian Raven: That's I've never seen this.

893

00:37:14,975 --> 00:37:15,537

Julian Raven: You know that.

894

00:37:15,958 --> 00:37:18,692

Julian Raven: So you get into a conversation about an

895

00:37:18,752 --> 00:37:20,175

Julian Raven: informed opinion.

896

00:37:20,636 --> 00:37:21,178

Julian Raven: That's wealth.

897

00:37:21,318 --> 00:37:22,020

Julian Raven: That's good wealth.

898

00:37:22,040 --> 00:37:23,022

Julian Raven: That's a good response.

899

00:37:23,311 --> 00:37:25,842

Speaker 1: Mm-hmm, thank you so much.

900

00:37:26,705 --> 00:37:27,750

Speaker 1: You're welcome For the time.

901

00:37:27,850 --> 00:37:28,799

Julian Raven: I can't wait to read it.

902

00:37:29,283 --> 00:37:29,788

Julian Raven: Tag me in.

Artist Lucia Calinescu

1

00:00:07,772 --> 00:00:08,413

Speaker 2: Începem?

2

00:00:09,555 --> 00:00:09,655

Speaker 3: Da

3

00:00:12,987 --> 00:00:17,001

Speaker 2: Bine, la un moment dat o să se întrerupă și

4

00:00:17,021 --> 00:00:20,306

Speaker 2: atunci o să mai facem o altă întâlnire sper

5

00:00:20,346 --> 00:00:21,209

Speaker 2: să funcționeze

6

00:00:22,123 --> 00:00:22,766

Speaker 1: O să se întrerupă

7

00:00:22,940 --> 00:00:23,323

Speaker 2: că are

8

00:00:23,726 --> 00:00:27,486

Speaker 1: un timp limitat varianta gratis și atunci

9

00:00:27,506 --> 00:00:29,652

Speaker 1: îți dă 40 de euro de totul.

10

00:00:29,720 --> 00:00:31,548

Speaker 1: În legionul ăsta, sper să facem o nouă

11

00:00:31,842 --> 00:00:32,124

Speaker 1: întâlnire.

12

00:00:32,628 --> 00:00:32,951

Speaker 1: Mă rog.

13

00:00:34,725 --> 00:00:34,866

Speaker 2: Bine,

14

00:00:34,886 --> 00:00:35,027

Speaker 1: dar

15

00:00:35,047 --> 00:00:35,710

Speaker 3: terminăm.

16

00:00:36,957 --> 00:00:39,227

Speaker 3: Terminăm în atâta timp, dragilor.

17

00:00:39,820 --> 00:00:40,825

Speaker 3: Dar nu stăm o oră.

18

00:00:46,980 --> 00:00:47,443

Speaker 3: Stați liniștiți.

19

00:00:49,030 --> 00:00:49,693

Speaker 3: Cu ceilalți?

20

00:00:49,713 --> 00:00:50,859

Speaker 3: Cu ceilalți am stat vreo două ore.

21

00:00:50,879 --> 00:00:51,120

Speaker 3: Cu cine tu?

22

00:00:52,709 --> 00:00:53,172

Speaker 3: Cu totul ăla.

23

00:00:53,192 --> 00:00:53,615

Speaker 3: Cu cine?

24

00:00:54,502 --> 00:00:55,506

Speaker 1: Ceva fost elevi de-aia.

25

00:00:57,022 --> 00:00:58,428

Speaker 1: Ăla-i plăcea să vorbească.

26

00:01:00,222 --> 00:01:01,604

Speaker 3: Că erau nevorbiți.

27

00:01:01,925 --> 00:01:02,285

Speaker 3: Bine.

28

00:01:04,008 --> 00:01:04,229

Speaker 1: Bine.

29

00:01:04,249 --> 00:01:04,369

Speaker 1: Bine.

30

00:01:05,391 --> 00:01:05,631

Speaker 2: Bine.

31

00:01:05,651 --> 00:01:05,932

Speaker 2: Bine.

32

00:01:07,034 --> 00:01:07,394

Speaker 2: Bine

33

00:01:07,434 --> 00:01:07,515

Speaker 1: tu.

34

00:01:09,541 --> 00:01:11,388

Speaker 2: Vreți să ne întrebați ceva înainte?

35

00:01:14,401 --> 00:01:16,787

Speaker 3: Păi tu o să-mi pui întrebările care mi le-a

36

00:01:16,807 --> 00:01:19,985

Speaker 3: trimis Alexandra și o să încerc să-ți

37

00:01:20,086 --> 00:01:20,687

Speaker 3: răspund.

38

00:01:21,690 --> 00:01:24,407

Speaker 3: Și la unele voi fi foarte scurte, la altele

39

00:01:24,448 --> 00:01:24,869

Speaker 3: nu știu.

40

00:01:26,323 --> 00:01:26,606

Speaker 2: Bine.

41
00:01:26,970 --> 00:01:28,602
Speaker 2: Dar vreau să zic că nu există răspunsuri

42
00:01:28,622 --> 00:01:29,083
Speaker 2: greșite sau.

43
00:01:29,163 --> 00:01:29,605
Speaker 2: Aia știu.

44
00:01:32,483 --> 00:01:32,986
Speaker 3: Am priceput.

45
00:01:33,740 --> 00:01:34,684
Speaker 2: Nici nu avem așa.

46
00:01:34,764 --> 00:01:44,814
Speaker 2: Adică nu avem niciun fel de așteptări.

47
00:01:45,054 --> 00:01:48,849
Speaker 2: Nu e un examen, pur și simplu e o cercetare.

48
00:01:49,460 --> 00:01:53,558
Speaker 1: Și ți-am zis că și un răspuns, o întrebare

49
00:01:53,579 --> 00:01:55,426
Speaker 1: la care din ale mele, de exemplu, la care

50
00:01:55,446 --> 00:01:57,948
Speaker 1: n-o să ai ce răspunde și ăla e un răspuns.

51
00:01:58,620 --> 00:02:00,502
Speaker 1: Că presupun că dacă s-au reprins și alți

52
00:02:00,582 --> 00:02:02,306
Speaker 1: artiști, r și alți artiști, răspunsurile

53
00:02:02,326 --> 00:02:04,290
Speaker 1: vor fi oarecum similare, cel puțin dacă o

54
00:02:04,330 --> 00:02:05,993

Speaker 1: să fie din România, dar și aici.

55

00:02:08,386 --> 00:02:09,089

Speaker 1: De aici n-am artiști.

56

00:02:09,940 --> 00:02:11,334

Speaker 1: De aia zic că și faptul că răspunzi nu la o

57

00:02:11,354 --> 00:02:13,728

Speaker 1: întrebare, că nu e o situație în care ne

58

00:02:13,748 --> 00:02:14,271

Speaker 1: regăsim

59

00:02:18,225 --> 00:02:21,830

Speaker 2: sau se regăsesc artiștii și ăla e un

60

00:02:22,791 --> 00:02:24,894

Speaker 2: răspuns nu. Nu e ca un rol, adică trebuie să

61

00:02:24,934 --> 00:02:30,545

Speaker 2: mergem neapărat fără oprire sau adică ne

62

00:02:30,565 --> 00:02:32,932

Speaker 2: putem opri oricând sau putem sări peste

63

00:02:32,973 --> 00:02:35,660

Speaker 2: întrebare, putem reveni, putem completa

64

00:02:36,264 --> 00:02:37,270

Speaker 2: bine,

65

00:02:37,291 --> 00:02:37,452

Speaker 3: bine

66

00:02:38,885 --> 00:02:42,108

Speaker 2: în ce măsură prima întrebare în ce măsură a

67

00:02:42,128 --> 00:02:44,403

Speaker 2: existat o influență a familiei în cariera

68

00:02:44,423 --> 00:02:45,006

Speaker 2: artistică?

69

00:02:48,320 --> 00:02:53,268

Speaker 3: Aici pot să povestesc despre mama care era

70

00:02:53,808 --> 00:02:56,853

Speaker 3: desenatoare în copilărie și adolescență și

71

00:02:56,893 --> 00:02:58,775

Speaker 3: probabil că a moștenit-o pe ea.

72

00:02:59,960 --> 00:03:05,249

Speaker 3: Și, pe urmă, influența lui tata care, la un

73

00:03:05,289 --> 00:03:07,713

Speaker 3: moment dat, m-a luat de mână și m-a adus la

74

00:03:07,753 --> 00:03:10,888

Speaker 3: liceu de artă, eu fiind la un alt liceu.

75

00:03:11,580 --> 00:03:14,465

Speaker 3: Deci tata cred că mi-a hotărât traseul,

76

00:03:15,726 --> 00:03:21,395

Speaker 3: ceea ce nu pot decât să-i mulțumesc.

77

00:03:22,120 --> 00:03:23,705

Speaker 2: Dar credeți că avea vreun motiv anume?

78

00:03:23,725 --> 00:03:25,190

Speaker 2: Adică se gândea el la ceva?

79

00:03:26,641 --> 00:03:29,550

Speaker 3: Nu, el se gândea că are o fată talentată

80

00:03:29,660 --> 00:03:33,211

Speaker 3: care trebuie să facă artele.

81

00:03:34,460 --> 00:03:37,188

Speaker 3: Credea că sunt un copil talentat în

82

00:03:37,228 --> 00:03:38,131

Speaker 3: domeniul ăsta.

83

00:03:40,720 --> 00:03:42,863

Speaker 3: ăsta a fost rolul lui, că m-a luat de mână

84

00:03:42,903 --> 00:03:47,189

Speaker 3: și m-a dus la Palatul Culturii și am lucrat

85

00:03:47,310 --> 00:03:49,793

Speaker 3: acolo câteva ședințe cu un profesor

86

00:03:49,833 --> 00:03:51,836

Speaker 3: împreună cu un alt coleg de-al meu.

87

00:03:53,120 --> 00:03:56,289

Speaker 3: Și în anul următor am dat examen la Liceu

88

00:03:56,350 --> 00:03:56,831

Speaker 3: de Artă.

89

00:04:11,488 --> 00:04:14,290

Speaker 3: În Târgu Mureș se întâmplă asta?

90

00:04:15,431 --> 00:04:16,451

Speaker 3: Da, da, da.

91

00:04:16,471 --> 00:04:18,993

Speaker 3: Ce vârstă aveai în perioada aia?

92

00:04:19,013 --> 00:04:19,493

Speaker 3: Da, da, da.

93

00:04:19,513 --> 00:04:24,796

Speaker 3: Desenam împreună cu un coleg, niște naturi statice foarte

94

00:04:24,856 --> 00:04:30,225

Speaker 3: simple, cu un profesor, în atelierul

95

00:04:30,265 --> 00:04:31,700

Speaker 3: copilor de la liceu de artă, care pe vreme

96

00:04:31,921 --> 00:04:33,327

Speaker 3: era în Palatul Culturii.

97

00:04:37,982 --> 00:04:40,503

Speaker 3: Și știu că eram foarte impresionați amândoi,

98

00:04:40,523 --> 00:04:44,862

Speaker 3: știi, când am ajuns la etajul 3, urcând

99

00:04:44,882 --> 00:04:47,808

Speaker 3: scările de marmură printre vitralii.

100

00:04:47,940 --> 00:04:53,286

Speaker 3: Da, au fost întâmplări frumoase atunci cu

101

00:04:53,742 --> 00:04:55,488

Speaker 3: acea mică pregătire.

102

00:04:59,662 --> 00:05:01,448

Speaker 2: Și după aceea ați dat examen la liceul de

103

00:05:01,488 --> 00:05:01,950

Speaker 2: arte, nu?

104

00:05:04,205 --> 00:05:04,408

Speaker 3: Da, da, da.

105

00:05:04,428 --> 00:05:05,197

Speaker 3: Păi am dat examen la liceu de artelor?

106

00:05:05,218 --> 00:05:05,380

Speaker 3: Da, da, da.

107

00:05:05,600 --> 00:05:09,721

Speaker 3: Păi am dat examen ca să ocup un loc, m-a

108

00:05:09,741 --> 00:05:13,349

Speaker 3: urmat examenul pentru clasa nouă, ba cu

109

00:05:13,451 --> 00:05:15,667

Speaker 3: examenul la facultate.

110

00:05:17,701 --> 00:05:18,589

Speaker 3: Unde m-a dus plină.

111

00:05:19,301 --> 00:05:21,008

Speaker 3: Unde m-a dus plină de încredere.

112

00:05:21,780 --> 00:05:22,845

Speaker 3: Și am fost respinsă.

113

00:05:26,200 --> 00:05:27,129

Speaker 3: Mi s-a spus că trebuie să mai aștept un an

114

00:05:27,149 --> 00:05:28,058

Speaker 3: și în anul următor am

115

00:05:28,078 --> 00:05:28,219

Speaker 2: intrat.

116

00:05:28,821 --> 00:05:30,341

Speaker 2: Și ce efect au avut ăstea asupra

117

00:05:30,381 --> 00:05:31,225

Speaker 2: dumneavoastră?

118

00:05:31,767 --> 00:05:33,166

Speaker 2: Adică așa prima respingere?

119

00:05:34,802 --> 00:05:37,263

Speaker 3: Prima respingere a fost șocantă pentru că

120

00:05:39,285 --> 00:05:43,667

Speaker 3: îmi imaginam că stăpânesc sau că mă descurc

121

00:05:43,907 --> 00:05:46,292

Speaker 3: mai mult decât onorabil la toate probele,

122

00:05:46,332 --> 00:05:47,354

Speaker 3: care erau multe.

123

00:05:48,440 --> 00:05:52,028

Speaker 3: Erau crochiuri, portret culoare, portret

124

00:05:52,769 --> 00:05:54,694

Speaker 3: desen, compoziție.

125

00:05:55,960 --> 00:05:59,366

Speaker 3: Crochiurile erau eliminatorii, ori la

126

00:05:59,406 --> 00:06:02,853

Speaker 3: crochiuri eu eram foarte sigură pe mine.

127

00:06:02,873 --> 00:06:06,680

Speaker 3: eu eram foarte sigură pe mine.

128

00:06:11,320 --> 00:06:12,407

Speaker 3: Dar ciudat a fost că în anul următor ne-am

129

00:06:12,428 --> 00:06:13,555

Speaker 3: nimerit cinci absolvenți de la liceu de

130

00:06:13,575 --> 00:06:14,240

Speaker 3: artă care am intrat la pictură.

131

00:06:14,961 --> 00:06:17,789

Speaker 3: Deci din nouă studenți, cinci eram din

132

00:06:17,809 --> 00:06:18,571

Speaker 3: Târgu Mureș.

133

00:06:20,000 --> 00:06:22,771

Speaker 2: Deci într-un an pentru secția de pictură la

134

00:06:22,791 --> 00:06:24,217

Speaker 2: facultatea.

135

00:06:24,237 --> 00:06:24,879

Speaker 3: Erau nou 9 locuri.

136

00:06:25,180 --> 00:06:25,401

Speaker 3: 9

137

00:06:25,442 --> 00:06:26,406

Speaker 2: locuri, ok.

138

00:06:27,801 --> 00:06:30,871

Speaker 2: Cum ați ales cariera asta artistică?

139

00:06:34,682 --> 00:06:36,769

Speaker 3: A fost absolut normal.

140

00:06:37,540 --> 00:06:40,369

Speaker 3: Adică după ce am terminat liceul de artă,

141

00:06:42,524 --> 00:06:45,130

Speaker 3: asta era singurul lucru pe care îmi doream

142

00:06:45,150 --> 00:06:45,691

Speaker 3: să-l fac.

143

00:06:49,258 --> 00:06:51,029

Speaker 2: Existau și alte alte paliere, de exemplu,

144

00:06:51,049 --> 00:06:54,902

Speaker 2: pentru un absolvent de liceu de arte

145

00:06:54,922 --> 00:06:57,544

Speaker 2: plastice, în afară de facultate de arte

146

00:06:57,564 --> 00:06:58,286

Speaker 2: plastice.

147

00:06:59,149 --> 00:07:03,344

Speaker 3: Da, puteam să dăm la facultăți cu profil

148

00:07:03,384 --> 00:07:03,846

Speaker 3: umanist.

149

00:07:04,902 --> 00:07:07,171

Speaker 3: Și dacă nici a doua oară n-aș fi intrat, aș

150

00:07:07,192 --> 00:07:10,101

Speaker 3: fi dat la psihologie, dar n-aș fi intrat că

151

00:07:10,121 --> 00:07:12,260

Speaker 3: tocmai s-a desființat facultatea de

152

00:07:12,281 --> 00:07:13,988

Speaker 3: psihologie în anul următor.

153

00:07:15,360 --> 00:07:17,344

Speaker 3: N-a mai fost nevoie de psihologi.

154

00:07:18,447 --> 00:07:18,909

Speaker 2: Înțeleg.

155

00:07:21,661 --> 00:07:23,103

Speaker 2: Mergem la următoarea întrebare.

156

00:07:23,644 --> 00:07:26,589

Speaker 2: Care sunt influențele culturale care

157

00:07:26,610 --> 00:07:28,573

Speaker 2: credeți că v-au influențat cel mai mult în

158

00:07:28,593 --> 00:07:29,214

Speaker 2: timpul vieții?

159

00:07:34,042 --> 00:07:34,383

Speaker 2: Nu trebuie

160

00:07:34,403 --> 00:07:34,844

Speaker 3: să fie

161

00:07:35,085 --> 00:07:35,366

Speaker 1: strict

162

00:07:35,426 --> 00:07:36,991

Speaker 2: legate de artele plastice?

163

00:07:54,106 --> 00:07:56,747

Speaker 3: Nu Orașul nostru era pe vremea aceea un

164

00:07:56,827 --> 00:08:00,449

Speaker 3: oraș cu pretenții, avea teatru, nu avea

165

00:08:00,469 --> 00:08:03,690

Speaker 3: teatru încă, dar avea filarmonică, existau

166

00:08:04,770 --> 00:08:06,591

Speaker 3: concertele în fiecare duminică, muzee, galeria de arta...

167

00:08:08,632 --> 00:08:13,334

Speaker 3: Influențe... nu pot să spun în ce direcție m-au trimis, influența

168

00:08:13,374 --> 00:08:19,616

Speaker 3: profesorilor și a forma profesorii care

169

00:08:19,836 --> 00:08:22,758

Speaker 3: erau dedicați și care ne acordau grupei

170

00:08:22,817 --> 00:08:23,278

Speaker 3: mele.

171

00:08:23,318 --> 00:08:29,692

Speaker 3: Noi am avut noroc de profesori relativ

172

00:08:29,732 --> 00:08:33,104

Speaker 3: tineri care ne acordau o foarte mare

173

00:08:33,345 --> 00:08:34,128

Speaker 3: libertate.

174

00:08:37,564 --> 00:08:38,347

Speaker 3: Nu ne impuneau.

175

00:08:38,521 --> 00:08:43,859

Speaker 3: Existau teme de rezolvat, studiile care

176

00:08:45,331 --> 00:08:50,587

Speaker 3: s-au făcut aproape 2-3 4 ani aproape am

177

00:08:50,607 --> 00:08:55,068

Speaker 3: făcut studii dar eu am început la grupa de

178

00:08:55,108 --> 00:08:57,560

Speaker 3: pictură de șevalet și după aceea din anul 3

179

00:08:57,680 --> 00:09:02,066

Speaker 3: am trecut la pictură monumentală și după

180

00:09:02,086 --> 00:09:05,864

Speaker 3: aceea în anul 5 la specializare acolo chiar

181

00:09:05,925 --> 00:09:10,132

Speaker 3: am avut libertate totală să experimentez cu

182

00:09:10,152 --> 00:09:11,535

Speaker 3: diferite materiale.

183

00:09:12,420 --> 00:09:16,104

Speaker 3: Influențele erau foarte subtile.

184

00:09:16,845 --> 00:09:19,969

Speaker 3: Nu aveam acces la informații despre ce se

185

00:09:20,069 --> 00:09:23,312

Speaker 3: întâmplă în lumea largă decât așa sporadic.

186

00:09:23,813 --> 00:09:26,716

Speaker 3: Aveam la dispoziție o bibliotecă frumoasă

187

00:09:26,736 --> 00:09:31,368

Speaker 3: la institut, mai existau niște reviste la

188

00:09:31,408 --> 00:09:34,634

Speaker 3: care aveam acces, greu.

189

00:09:36,357 --> 00:09:39,000

Speaker 3: Era revista arta din care aflam ce se

190

00:09:39,080 --> 00:09:42,363

Speaker 3: întâmplă în țară și altfel de influențe

191

00:09:42,383 --> 00:09:49,789

Speaker 3: n-au existat pentru că N-am ieșit din țară

192

00:09:50,049 --> 00:09:57,796

Speaker 3: în perioada aceea decât în 89-88, nu știu

193

00:09:57,856 --> 00:10:00,979

Speaker 3: în ce an am ieșit și am făcut o excursie

194

00:10:01,019 --> 00:10:03,601

Speaker 3: prin câteva capitale și am văzut câteva

195

00:10:03,621 --> 00:10:04,742

Speaker 3: muzee și cam atât.

196

00:10:08,690 --> 00:10:11,036

Speaker 2: Deci era o sistem de lucru închis

197

00:10:13,071 --> 00:10:14,836

Speaker 3: Da, absolut, total închis

198

00:10:19,852 --> 00:10:23,858

Speaker 2: Credeți că este necesar talentul pentru a

199

00:10:23,878 --> 00:10:24,439

Speaker 2: fi artist?

200

00:10:27,048 --> 00:10:30,673

Speaker 2: E important să ai talent sau exercițiul

201

00:10:30,714 --> 00:10:34,700

Speaker 2: practic poate să suplinească talentul?

202

00:10:35,925 --> 00:10:38,449

Speaker 3: Până de curând am crezut că talentul este

203

00:10:38,549 --> 00:10:39,570

Speaker 3: indispensabil.

204

00:10:39,591 --> 00:10:45,539

Speaker 3: Acum depinde cât de largă considerăm că e

205

00:10:45,579 --> 00:10:47,081

Speaker 3: noțiunea asta de talent.

206

00:10:56,869 --> 00:10:59,511

Speaker 3: noțiunea asta de talent, dar mai nou nu

207

00:11:01,892 --> 00:11:08,357

Speaker 3: sunt sigură de chestia asta, mimarea

208

00:11:12,140 --> 00:11:15,948

Speaker 3: mimarea talentului mimarea preocupării sunt

209

00:11:16,791 --> 00:11:19,753

Speaker 3: cumva la ele acasă, este cred că destul de

210

00:11:19,793 --> 00:11:25,011

Speaker 3: greu să să te descurci în lumea artelor

211

00:11:25,112 --> 00:11:25,654

Speaker 3: astăzi

212

00:11:30,816 --> 00:11:31,638

Speaker 1: ce ți-a schimbat?

213

00:11:32,326 --> 00:11:35,793

Speaker 1: Că ai zis că recent că te-ai schimbat

214

00:11:35,813 --> 00:11:40,820

Speaker 1: părerea că nu mai ești așa sigură Din ce

215

00:11:40,841 --> 00:11:41,363

Speaker 3: cauza?

216

00:11:41,826 --> 00:11:47,570

Speaker 3: Tot ceea ce citesc tot ceea ce văd îmi

217

00:11:47,590 --> 00:11:54,088

Speaker 3: notasem aici ceva îmi notasem aici ceva.

218

00:12:00,352 --> 00:12:04,855

Speaker 3: Da, asta mi-am notat că spunea Pleșu,

219

00:12:04,875 --> 00:12:27,148

Speaker 3: ca noutatea si interesantul,forța de șoc neașteptatul, sunt chestii

220

00:12:27,168 --> 00:12:30,541

Speaker 3: care sunt vehiculate cu insistență în lumea

221

00:12:30,561 --> 00:12:30,903

Speaker 3: artelor astăzi.

222

00:12:30,923 --> 00:12:32,990

Speaker 3: Povesteam și cu Alexandra despre expoziții

223

00:12:33,030 --> 00:12:34,294

Speaker 3: pe care le-am văzut.

224

00:12:35,780 --> 00:12:41,785

Speaker 3: Ceea ce în educația noastră nu se încadra

225

00:12:41,905 --> 00:12:47,686

Speaker 3: sub nicio formă în artă, astăzi este

226

00:12:47,767 --> 00:12:48,670

Speaker 3: acceptat.

227

00:12:48,710 --> 00:12:52,707

Speaker 3: Sau citeam despre expoziții și muzee

228

00:12:52,788 --> 00:12:54,249

Speaker 3: dedicate ktischului.

229

00:12:54,729 --> 00:13:00,994

Speaker 3: Kitsch era o categorie care nu aparținea

230

00:13:01,174 --> 00:13:05,257

Speaker 3: artelor.

231

00:13:06,979 --> 00:13:13,309

Speaker 3: așa zisul prost gust era transpunerea de

232

00:13:13,369 --> 00:13:21,095

Speaker 3: exemplu într-un alt material a unei a unui

233

00:13:21,195 --> 00:13:26,235

Speaker 3: obiect să spunem turnul Eiffel făcut din ceară

234

00:13:26,345 --> 00:13:30,631

Speaker 3: sau știi, astea erau exemplele am parcurs o

235

00:13:30,651 --> 00:13:33,330

Speaker 3: carte la un moment dat dedicată chiciului,

236

00:13:33,691 --> 00:13:43,174

Speaker 3: numai că astăzi se pare că nici n-ai ești

237

00:13:43,194 --> 00:13:46,970

Speaker 3: privit cumva de sus de unii în momentul în

238

00:13:46,990 --> 00:13:53,193

Speaker 3: care încerci să să faci o delimitare între

239

00:13:53,233 --> 00:13:56,619

Speaker 3: ceea ce aparține prostului gust sau bunului

240

00:13:56,679 --> 00:13:57,060

Speaker 3: gust.

241

00:13:58,605 --> 00:14:01,690

Speaker 3: De aceea zic că până acum credeam că asta

242

00:14:01,790 --> 00:14:06,459

Speaker 3: este important în artă, originalitatea,

243

00:14:06,499 --> 00:14:07,100

Speaker 3: ideea.

244

00:14:08,247 --> 00:14:09,148

Speaker 3: personalitatea, ideea.

245

00:14:11,151 --> 00:14:15,778

Speaker 3: Acum, arta trebuie să provoace uimire, să

246

00:14:15,798 --> 00:14:21,470

Speaker 3: te lase cu gura căscată, ori asta mie mi se

247

00:14:21,490 --> 00:14:22,835

Speaker 3: pare că e departe de ceea ce înțeleg eu

248

00:14:24,381 --> 00:14:24,561

Speaker 3: prin arta.

249

00:14:27,705 --> 00:14:30,134

Speaker 3: Noutatea cu orice preț urmărită.

250

00:14:34,078 --> 00:14:35,182

Speaker 2: noutatea cu orice preț urmărită.

251

00:14:35,605 --> 00:14:37,725

Speaker 2: Cum ați descrie procesul creativ dacă e

252

00:14:37,745 --> 00:14:43,957

Speaker 2: ceva care vă stimulează să creați?

253

00:14:44,406 --> 00:14:49,994

Speaker 2: Eu poate situații sau faptul că știți că

254

00:14:50,014 --> 00:14:55,991

Speaker 2: aveți un proiect de dus la la capăt sau nu

255

00:14:56,012 --> 00:14:56,192

Speaker 2: știu...

256

00:14:58,777 --> 00:15:01,047

Speaker 3: mult timp am spus că pentru mine meseria

257

00:15:01,248 --> 00:15:10,470

Speaker 3: asta este o supapă de siguranță defulare

258

00:15:11,272 --> 00:15:14,157

Speaker 3: iar inspirația mama supapă de siguranță,

259

00:15:15,339 --> 00:15:17,062

Speaker 3: defulare, iar inspirația.

260

00:15:17,643 --> 00:15:17,844

Speaker 3: Mama.

261

00:15:17,904 --> 00:15:18,385

Speaker 3: Mama.

262

00:15:21,187 --> 00:15:25,225

Speaker 3: Inspirația poate să vină de oriunde, știi?

263

00:15:25,346 --> 00:15:28,290

Speaker 3: Din ceea ce se întâmplă în jurul tău, din

264

00:15:28,450 --> 00:15:37,311

Speaker 3: ceea ce trăiești, din ceea ce observi.

265

00:15:41,247 --> 00:15:44,229

Speaker 3: Nu, nu, nu aș putea să-ți spun de unde vine

266

00:15:44,330 --> 00:15:48,509

Speaker 3: inspirația sau o idee care se coace încetul

267

00:15:48,529 --> 00:15:51,271

Speaker 3: cu încetul, care pe urma, prinde formă.

268

00:15:53,366 --> 00:15:59,111

Speaker 1: De exemplu, că și eu aveam o întrebare

269

00:15:59,131 --> 00:16:03,052

Speaker 1: legată de inspirație și care continua cu

270

00:16:03,192 --> 00:16:06,434

Speaker 1: care sunt dacă ai niște valori sau

271

00:16:06,454 --> 00:16:09,827

Speaker 1: convingeri personale care te ghidează sau

272

00:16:09,888 --> 00:16:12,730

Speaker 1: îți influențează felul în care lucrezi sau

273

00:16:12,770 --> 00:16:16,047

Speaker 1: temele sau cum se reflectă, dacă ele există,

274

00:16:16,068 --> 00:16:18,832

Speaker 1: cum se reflectă în lucrările tale.

275

00:16:19,845 --> 00:16:20,991

Speaker 1: Dacă se reflectă.

276

00:16:22,648 --> 00:16:23,973

Speaker 1: Poate să nu se reflectă deloc.

277

00:16:26,990 --> 00:16:28,154

Speaker 3: Dar ce anume convingeri?

278

00:16:29,686 --> 00:16:31,794

Speaker 1: Valori sau convingeri personale?

279

00:16:40,306 --> 00:16:43,007

Speaker 3: Nu știu, probabil și datorită vârstei sunt

280

00:16:43,047 --> 00:16:48,471

Speaker 3: atașata unor principii în ceea ce privește

281

00:16:48,491 --> 00:16:51,713

Speaker 3: realizarea unei picturi, cum ar fi o

282

00:16:51,733 --> 00:16:55,355

Speaker 3: cromatică care poate să fie sălbatică sau

283

00:16:55,375 --> 00:17:03,280

Speaker 3: poate să fie gradual diferențiată, foarte

284

00:17:03,320 --> 00:17:08,103

Speaker 3: ușor, depinde ce îți propui să exprimi.

285

00:17:14,498 --> 00:17:15,440

Speaker 3: cum trebuie să exprimi.

286

00:17:15,460 --> 00:17:16,964

Speaker 3: În funcție de ceea ce vrei să lucrezi.

287

00:17:17,905 --> 00:17:18,912

Speaker 3: De multe ori nici nu știi când te așezi în

288

00:17:18,932 --> 00:17:19,778

Speaker 3: fața pânzei ce se va întâmpla pe pânză.

289

00:17:21,465 --> 00:17:23,754

Speaker 3: Cumva procesul este continuu.

290

00:17:50,885 --> 00:17:52,396

Speaker 2: Cine este publicul dumneavoastră?

291

00:17:52,417 --> 00:17:53,464

Speaker 3: N-am public și nu creez pentru public. Nu, gata cumva ceea ce fac eu este un ecou a

292

00:17:53,605 --> 00:17:56,831

Speaker 3: ceea ce se întâmplă în jurul meu, a

293

00:17:56,872 --> 00:18:02,070

Speaker 3: întâmplărilor, a gândurilor, a ceea ce

294

00:18:02,170 --> 00:18:02,733

Speaker 3: observ.

295

00:18:06,528 --> 00:18:10,231

Speaker 3: Nu pot să zic că urmăresc cu obstinație ceva

296

00:18:10,412 --> 00:18:10,833

Speaker 3: anume.

297

00:18:11,805 --> 00:18:15,124

Speaker 2: Dar vă gândiți la cei care, ipotetic?

298

00:18:17,689 --> 00:18:17,829

Speaker 3: Nu.

299

00:18:17,849 --> 00:18:22,337

Speaker 3: Dacă te gândești la așteptările celui care

300

00:18:22,377 --> 00:18:28,395

Speaker 3: îți privește lucrarea, intri într-o mare

301

00:18:28,415 --> 00:18:32,029

Speaker 3: încurcătură pentru că nu știi de fapt care

302

00:18:32,049 --> 00:18:34,490

Speaker 3: sunt așteptările celui alt.

303

00:18:35,106 --> 00:18:37,388

Speaker 1: Dar, de exemplu, eu în întâmplarea asta nu

304

00:18:37,408 --> 00:18:39,105

Speaker 1: mă gândeam neapărat din perspectiva

305

00:18:39,206 --> 00:18:40,881

Speaker 1: așteptărilor celui care se privește

306

00:18:40,902 --> 00:18:43,072

Speaker 1: lucrările ci din perspectiva așteptărilor

307

00:18:43,465 --> 00:18:47,756

Speaker 1: tale, în sensul că arta ta lucrările tale

308

00:18:48,898 --> 00:18:51,987

Speaker 1: consideri ca o responsabilitate sau vrei să

309

00:18:52,007 --> 00:18:56,290

Speaker 1: influențezi sau să educi sau să mă rog, să

310

00:18:56,310 --> 00:18:59,013

Speaker 1: influențezi publicul într-un anumit vers.

311

00:19:00,347 --> 00:19:00,870

Speaker 3: Nu, nu.

312

00:19:01,705 --> 00:19:04,349

Speaker 3: Mi-ar place ca publicul să fie deschis și

313

00:19:04,389 --> 00:19:09,536

Speaker 3: să nu vină cu idei preconceptionale sau să nu

314

00:19:10,727 --> 00:19:15,035

Speaker 3: să nu te acosteze și să-ți spună nu înțeleg

315

00:19:15,095 --> 00:19:17,659

Speaker 3: ce ai făcut aici, explică-mi.

316

00:19:17,965 --> 00:19:23,133

Speaker 3: Ori pictura mi se pare că vorbește singură,

317

00:19:24,234 --> 00:19:27,599

Speaker 3: ești sensibil la un anumit mesaj cuprins în

318

00:19:27,619 --> 00:19:42,448

Speaker 3: ea sau nu, un anumit mesaj cuprins în ea

319

00:19:42,468 --> 00:19:46,213

Speaker 3: sau nu, dar cuvintele sunt pentru altceva,

320

00:19:46,253 --> 00:19:48,096

Speaker 3: nu pentru... cuvintele enunța anumite idei. Pictura nu-si propune sa sustina anumite

321

00:19:48,196 --> 00:19:49,017

Speaker 3: filozofice.

322

00:20:04,536 --> 00:20:05,518

Speaker 1: Da, există și pictura angajată, pictura

323

00:20:05,539 --> 00:20:06,100

Speaker 1: sensibilă, pictura care...

324

00:20:06,120 --> 00:20:07,684

Speaker 1: Da, dar aici e vorba numai de pictura ta.

325

00:20:07,704 --> 00:20:07,745

Speaker 1: Nu.

326

00:20:08,065 --> 00:20:07,946

Speaker 1: Deci tu ești despre asta.

327

00:20:09,031 --> 00:20:09,755

Speaker 1: de pictura ta nouă.

328

00:20:09,855 --> 00:20:10,036

Speaker 1: Deci,

329

00:20:12,887 --> 00:20:15,673

Speaker 3: nu, pictura mea nu vrea să-i convingă

330

00:20:19,673 --> 00:20:20,395

Speaker 1: pe nimeni de nimic.

331

00:20:20,415 --> 00:20:22,399

Speaker 1: Poți să-ți dau o succesiune.

332

00:20:22,419 --> 00:20:22,539

Speaker 1: Zic.

333

00:20:23,586 --> 00:20:24,535

Speaker 1: Ai multe.

334

00:20:25,445 --> 00:20:26,168

Speaker 1: Dacă vrei să te.

335

00:20:27,166 --> 00:20:27,889

Speaker 1: Uite, e un meeting din termin.

336

00:20:27,909 --> 00:20:28,913

Speaker 1: În vreo cinci minute o să întrerupem și o

337

00:20:28,933 --> 00:20:30,480

Speaker 1: să trebuiască Dacă vrei să te.

338

00:20:30,500 --> 00:20:31,585

Speaker 1: Uite, you're meeting the land in 10 minutes.

339

00:20:31,866 --> 00:20:32,919

Speaker 1: În vreo 5 minute o să întrerupem și o să

340

00:20:32,940 --> 00:20:34,990

Speaker 1: trebuiască să pornim, să facem altă

341

00:20:35,050 --> 00:20:35,832

Speaker 1: invitație.

342

00:20:35,852 --> 00:20:35,912

Speaker 1: Tot.

343

00:20:38,958 --> 00:20:40,850

Speaker 1: Nu știu, joacă-te cu inelele mai bine.

344

00:20:41,251 --> 00:20:41,653

Speaker 2: Da, e ok.

345

00:20:44,251 --> 00:20:44,535

Speaker 2: Oricum

346

00:20:44,556 --> 00:20:45,104

Speaker 1: o să rămânem

347

00:20:46,812 --> 00:20:47,213

Speaker 2: în istorie.

348

00:20:48,992 --> 00:20:52,672

Speaker 2: Ultima întrebare înainte de prima pauză.

349

00:20:53,545 --> 00:20:57,973

Speaker 2: Ce ne spune artă despre viață și societate?

350

00:21:06,330 --> 00:21:10,983

Speaker 3: Arta, că vrem, că nu vrem o facem într-o

351

00:21:12,022 --> 00:21:15,688

Speaker 3: anumită societate într-o anumită perioadă

352

00:21:15,709 --> 00:21:21,473

Speaker 3: de timp ea poate să vorbească despre

353

00:21:21,513 --> 00:21:26,344

Speaker 3: problemele societății sau nu. Poate să le

354

00:21:26,364 --> 00:21:26,926

Speaker 3: ignore.

355

00:21:30,381 --> 00:21:36,129

Speaker 3: Înainte de 1929, arta era aservită total

356

00:21:36,229 --> 00:21:40,255

Speaker 3: politicului, era ilustrativă.

357

00:21:41,500 --> 00:21:44,948

Speaker 3: S-a mai întâmplat asta în diferite perioade.

358

00:21:45,028 --> 00:21:49,660

Speaker 3: A existat mecenatul și atunci arta era

359

00:21:49,800 --> 00:21:50,863

Speaker 3: supusă unor cerințe.

360

00:21:50,903 --> 00:22:08,907

Speaker 3: Dar... nu cred că arta trebuie să susțină

361

00:22:10,124 --> 00:22:13,580

Speaker 3: anumite idei vehiculate în societate, să le

362

00:22:13,660 --> 00:22:14,545

Speaker 3: ilustreze

363

00:22:16,866 --> 00:22:17,889

Speaker 2: Și despre viață?

364

00:22:18,090 --> 00:22:21,069

Speaker 2: Nu știu... Credeți că transmite ceva despre

365

00:22:21,089 --> 00:22:21,450

Speaker 2: viață?

366

00:22:21,660 --> 00:22:22,305

Speaker 2: Sau ar putea să...

367

00:22:24,241 --> 00:22:28,322

Speaker 3: Cu siguranță transmite. Cu siguranță, și un

368

00:22:28,682 --> 00:22:33,766

Speaker 3: privitor atent poate să pătrundă cumva în

369

00:22:34,026 --> 00:22:38,089

Speaker 3: intimitatea gestului creator. Poate să intuiască. Dar oricum

370

00:22:38,129 --> 00:22:51,293

Speaker 3: nu e... ceea ce spune pictura, arta în general

371

00:22:54,288 --> 00:23:01,045

Speaker 3: nu e un mesaj foarte clar și foarte ușor de

372

00:23:01,065 --> 00:23:01,768

Speaker 3: decodificat.

373

00:23:05,685 --> 00:23:09,871

Speaker 1: Da, crezi că arta are un rol în educație și

374

00:23:09,931 --> 00:23:13,296

Speaker 1: în formarea culturală a publicului?

375

00:23:13,340 --> 00:23:15,924

Speaker 1: Adică ar putea fi un instrument eficient de

376

00:23:16,365 --> 00:23:20,452

Speaker 1: educație sau de sensibilizare, indiferent

377

00:23:20,492 --> 00:23:21,975

Speaker 1: asupra căror probleme?

378

00:23:49,362 --> 00:23:51,668

Speaker 3: Accesul la artă este destul de important.

379

00:23:51,688 --> 00:23:53,071

Speaker 3: Există păreri contradictorii, poate.

380

00:23:53,713 --> 00:23:55,337

Speaker 3: Da, are un rol important în societate, dar

381

00:23:55,357 --> 00:23:56,400

Speaker 3: nu e o transmitere directă.

382

00:23:56,740 --> 00:24:02,493

Speaker 3: Este mediată prin formă, prin culoare.

383

00:24:11,687 --> 00:24:11,907

Speaker 2: Ok.

384

00:24:12,067 --> 00:24:13,851

Speaker 2: Cred că mai încape o întrebare.

385

00:24:13,871 --> 00:24:14,893

Speaker 1: Sunt șase minute.

386

00:24:20,264 --> 00:24:21,406

Speaker 2: Cred că mai încape o întrebare.

387

00:24:21,426 --> 00:24:24,250

Speaker 2: Dar să-mi ziceți dacă vă gândiți că o să

388

00:24:24,270 --> 00:24:25,231

Speaker 2: fie un răspuns lung, putem să-l amânăm.

389

00:24:26,012 --> 00:24:28,315

Speaker 2: Cum relaționați cu colegii dumneavoastră în

390

00:24:28,335 --> 00:24:28,836

Speaker 2: general?

391

00:24:29,600 --> 00:24:32,323

Speaker 2: Și dacă există un sentiment de apartenență

392

00:24:32,343 --> 00:24:35,467

Speaker 2: la grup, adică dacă simțiți că aparțineți

393

00:24:35,487 --> 00:24:37,666

Speaker 2: de un anumit grup al artiștilor plastic?

394

00:24:37,686 --> 00:24:38,870

Speaker 2: Da, nu,

395

00:24:40,644 --> 00:24:44,448

Speaker 3: nu va fi un răspuns lung.

396

00:24:45,823 --> 00:24:49,728

Speaker 3: Există, da, sentimentul ăsta de apartenență

397

00:24:49,800 --> 00:24:50,744

Speaker 3: la breaslă.

398

00:24:50,965 --> 00:24:54,626

Speaker 3: Există comunicare între noi.

399

00:24:54,767 --> 00:24:57,702

Speaker 3: Eu vorbesc acum de ce se întâmplă, știi, de

400

00:24:57,743 --> 00:25:00,483

Speaker 3: atmosfera de la ateliere când intri în

401

00:25:00,544 --> 00:25:05,147

Speaker 3: atelierul colegului, când te întâlnești cu

402

00:25:06,002 --> 00:25:10,773

Speaker 3: colegii la vernisaje, când pleci cu colegii

403

00:25:10,813 --> 00:25:15,204

Speaker 3: să vezi o expoziție, cum am făcut una

404

00:25:15,224 --> 00:25:17,791

Speaker 3: excursie la București sau la Timișoara.

405

00:25:20,263 --> 00:25:23,487

Speaker 3: Da, există grupul acesta în care legăturile

406

00:25:23,527 --> 00:25:26,971

Speaker 3: sunt exact datorită interesului comun

407

00:25:27,011 --> 00:25:30,576

Speaker 3: pentru ceea ce se întâmplă în lumea artei.

408

00:25:32,000 --> 00:25:38,411

Speaker 3: Și cred că în orice meserie există ideea

409

00:25:38,431 --> 00:25:41,115

Speaker 3: aceasta de grup, de apartenență la grup.

410

00:25:45,662 --> 00:25:50,605

Speaker 2: Ok, o să întrerupem atunci și o să facem o

411

00:25:50,686 --> 00:25:51,408

Speaker 2: nouă întâlnire.

412

00:25:52,782 --> 00:25:55,587

Speaker 2: S-ar putea să dureze cam, nu știu, 9-10

413

00:25:55,607 --> 00:25:57,886

Speaker 2: minute până la următoare.

414

00:25:58,468 --> 00:25:59,351

Speaker 1: Voi să văd pahar?

415

00:26:00,542 --> 00:26:01,426

Speaker 1: La ce întrebări?

416

00:26:02,283 --> 00:26:03,065

Speaker 3: La

417

00:26:03,085 --> 00:26:03,908

Speaker 1: ce întrebări mai

418

00:26:03,969 --> 00:26:04,109

Speaker 3: Ia?

419

00:26:04,260 --> 00:26:04,764

Speaker 3: La ce întrebare suntem?

420

00:26:04,784 --> 00:26:04,905

Speaker 3: La 10.

421

00:26:04,925 --> 00:26:04,985

Speaker 3: 10?

422

00:26:05,006 --> 00:26:06,255

Speaker 3: Mă las că mă uit pe ce întrebări

423

00:26:06,275 --> 00:26:06,940

Speaker 2: mai la ce întrebare suntem la

424

00:26:07,965 --> 00:26:12,391

Speaker 3: 10 mă las că mă uit pe ce urmează

425

00:26:13,496 --> 00:26:13,679

Speaker 2: bine

426

00:26:15,011 --> 00:26:16,019

Speaker 3: câte avem în total

427

00:26:16,993 --> 00:26:20,184

Speaker 2: vreo 16 poate să fie mai puține poate să

428

00:26:20,204 --> 00:26:20,826

Speaker 2: fie mai multe

429

00:26:21,702 --> 00:26:24,110

Speaker 3: da, dar nu cred că o să urmeze răspunsuri

430

00:26:24,160 --> 00:26:26,684

Speaker 3: foarte scurte bine ok, ne vedem imediat

431

00:26:26,705 --> 00:26:28,651

Speaker 3: bine Cred că o să urmeze răspunsuri foarte

432

00:26:28,672 --> 00:26:29,093

Speaker 3: scurte.

433

00:26:29,113 --> 00:26:29,234

Speaker 2: Bine.

434

00:26:29,254 --> 00:26:30,097

Speaker 2: Ok, ne vedem imediat.

435

00:26:33,550 --> 00:26:33,811

Speaker 3: Bine.

Artist Lucia Calinescu 2

1

00:00:11,996 --> 00:00:12,297

Speaker 2: Bine.

2

00:00:12,998 --> 00:00:13,498

Speaker 2: Continuăm.

3

00:00:13,518 --> 00:00:14,680

Speaker 2: Suntem la întrebarea 10.

4

00:00:16,526 --> 00:00:18,173

Speaker 2: Alex, mă gândesc.

5

00:00:41,688 --> 00:00:41,869

Speaker 3: Bine.

6

00:00:41,909 --> 00:00:45,072

Speaker 3: Cât de importantă este succesul pentru a te simți implinit ca artist și cum ai descrie succesul în artă?

7

00:00:45,092 --> 00:00:47,655

Speaker 3: Nu m-am gândit la chestia asta. Îmi dau seama că depinde de atât de mulți

8

00:00:47,736 --> 00:00:48,376

Speaker 3: factori.

9

00:00:49,900 --> 00:00:52,543

Speaker 3: E important succesul, e important să ai

10

00:00:52,563 --> 00:00:55,326

Speaker 3: succes, dar nici n-ai ști cum să-l definesc. Poate fi succes de public... cel mai cel mai puțin.

11

00:01:06,020 --> 00:01:13,647

Speaker 3: Poate fi un succes.. pentru că ești promovat

12

00:01:13,707 --> 00:01:18,010

Speaker 3: de un galerist, ești în mâinile unui

13

00:01:18,100 --> 00:01:23,086

Speaker 3: galerist și el se ocupă de tot ceea ce ține

14

00:01:23,126 --> 00:01:25,667

Speaker 3: de arta ta, tu nu trebuie decât să lucrezi.

15

00:01:25,740 --> 00:01:29,489

Speaker 3: Sunt foarte puțini artiștii care știu să se

16

00:01:29,510 --> 00:01:30,713

Speaker 3: promoveze singuri.

17

00:01:30,800 --> 00:01:33,129

Speaker 3: Probabil că de acum încolo vor fi mai mulți,

18

00:01:34,340 --> 00:01:38,871

Speaker 3: pentru că urmează o altă generație cu alte

19

00:01:38,911 --> 00:01:39,333

Speaker 3: date.

20

00:01:40,681 --> 00:01:44,072

Speaker 3: Dar succesul nu este...

21

00:01:44,681 --> 00:01:48,409

Speaker 3: Nu e o condiție ca tu să-ți continui, ca eu

22

00:01:48,429 --> 00:01:50,754

Speaker 3: să-mi continu lucrul, de exemplu.

23

00:01:51,040 --> 00:01:54,548

Speaker 3: Da, este de dorit, dar nu este o condiție

24

00:01:54,588 --> 00:01:56,993

Speaker 3: ca să-ți continui activitatea.

25

00:01:57,821 --> 00:01:58,764

Speaker 3: Dar din punctul tău de

26

00:01:58,804 --> 00:02:01,432

Speaker 1: vedere, un artist de succes ce ar însemna?

27

00:02:01,500 --> 00:02:03,606

Speaker 1: Că, de exemplu, poate să nu aibă vânzări

28

00:02:04,187 --> 00:02:06,202

Speaker 1: destul de consistente ca să trăiască din

29

00:02:06,323 --> 00:02:09,064

Speaker 1: asta, poate să nu aibă neapărat succes la

30

00:02:09,084 --> 00:02:13,589

Speaker 1: public, dar să aibă un statut social sau să

31

00:02:13,609 --> 00:02:15,787

Speaker 1: fie apreciat de critici și de colegi și de

32

00:02:15,827 --> 00:02:17,271

Speaker 1: lumea în care...lumea artei.

33

00:02:20,788 --> 00:02:40,161

Speaker 3: Când e apreciat de un critic, în ziua de

34

00:02:40,181 --> 00:02:41,803

Speaker 3: astăzi criticul cred că merge în mână cu un

35

00:02:41,823 --> 00:02:43,226

Speaker 3: galerist sau este sfătuitorul unui galerist

36

00:02:43,286 --> 00:02:44,387

Speaker 3: și atunci succesul este și material, nu

37

00:02:44,407 --> 00:02:45,890

Speaker 3: este doar un succes pentru revistă, nu este

38

00:02:45,930 --> 00:02:47,713

Speaker 3: publicat sau nu este apreciat doar de

39

00:02:47,733 --> 00:02:49,495

Speaker 3: oamenii de specialitate.

40

00:02:50,360 --> 00:02:53,606

Speaker 3: Odată cu aprecierea din partea oamenilor de

41

00:02:53,646 --> 00:02:57,393

Speaker 3: specialitate apar și colecționarii,

42

00:02:57,453 --> 00:02:58,174

Speaker 3: presupun.

43

00:02:59,102 --> 00:03:01,168

Speaker 3: Nu știu cum merg lucrurile astea.

44

00:03:02,011 --> 00:03:02,593

Speaker 3: lucrurile astea.

45

00:03:04,740 --> 00:03:06,073

Speaker 1: Deci tu zici că sunt legate

46

00:03:06,114 --> 00:03:06,700

Speaker 2: aprecierea oamenilor

47

00:03:07,001 --> 00:03:09,708

Speaker 1: de profesie, cu succesul la public, cu

48

00:03:09,728 --> 00:03:12,546

Speaker 1: vânzările, tu zici că sunt astea

49

00:03:12,566 --> 00:03:13,028

Speaker 2: părerea ta

50

00:03:13,048 --> 00:03:13,449

Speaker 2: de artist.

51

00:03:14,461 --> 00:03:16,164

Speaker 1: Una din una, una de curge din alta.

52

00:03:16,284 --> 00:03:16,645

Speaker 1: Eu cred

53

00:03:17,025 --> 00:03:17,206

Speaker 3: că da.

54

00:03:17,266 --> 00:03:18,147

Speaker 3: Eu cred că da.

55

00:03:18,288 --> 00:03:27,807

Speaker 3: Și mai e ceva, ceea ce faci să se plieze pe

56

00:03:28,869 --> 00:03:30,673

Speaker 3: așteptările momentului.

57

00:03:38,867 --> 00:03:39,848

Speaker 3: Adică?

58

00:03:39,888 --> 00:03:43,712

Speaker 3: Adică, lucrările tale să fie în concordanță cu ceea ce se întâmplă în lumea

59

00:03:43,772 --> 00:03:54,481

Speaker 3: artei privită foarte larg, ce se întâmplă

60

00:03:54,501 --> 00:03:56,423

Speaker 3: în lumea largă, care sunt tendințele.

61

00:03:56,483 --> 00:04:01,827

Speaker 3: Dar ca să ai succes și să mimezi, să te

62

00:04:03,409 --> 00:04:07,492

Speaker 3: străduiești, să te acomodezi cerințelor, nu

63

00:04:07,532 --> 00:04:14,118

Speaker 3: mi se pare posibil și adevărat.

64

00:04:14,140 --> 00:04:19,150

Speaker 3: Și atunci este ca și când ai lucrat la

65

00:04:19,473 --> 00:04:20,214

Speaker 3: comandă.

66

00:04:20,537 --> 00:04:20,577

Speaker 3: Ok.

67

00:04:21,042 --> 00:04:23,139

Speaker 1: comandă.

68

00:04:27,576 --> 00:04:27,636

Speaker 2: Ok.

69

00:04:28,000 --> 00:04:29,065

Speaker 2: Pe parcursul discutiei ați făcut referire

70

00:04:29,085 --> 00:04:32,501

Speaker 2: de mai multe ori la lumea artei și la

71

00:04:32,542 --> 00:04:33,827

Speaker 2: sistemul acesta la artei.

72

00:04:34,720 --> 00:04:36,643

Speaker 2: Care credeți că sunt cei mai importanți

73

00:04:36,703 --> 00:04:40,771

Speaker 2: actori în lumea asta artei?

74

00:04:47,143 --> 00:04:51,366

Speaker 3: Nu știu, acum rolul criticilor pare a fi

75

00:04:52,543 --> 00:04:53,246

Speaker 3: diminuat.

76

00:04:55,123 --> 00:04:58,025

Speaker 3: Am eu impresia, nu știu dacă e adevărat.

77

00:04:59,089 --> 00:05:04,791

Speaker 3: Și acum galeriștii sunt cei care dictează

78

00:05:04,920 --> 00:05:10,080

Speaker 3: sau dacă sunt și oameni de specialitate.

79

00:05:10,801 --> 00:05:13,064

Speaker 3: Nu îmi dau seama, pentru mine nu este

80

00:05:13,084 --> 00:05:15,567

Speaker 3: foarte clar care sunt cei mai importanti

81
00:05:16,709 --> 00:05:21,155
Speaker 3: actori pe piața artei astăzi în lumea artei.

82
00:05:21,375 --> 00:05:21,916
Speaker 3: Nu știu.

83
00:05:22,488 --> 00:05:22,771
Speaker 3: în lumea artei.

84
00:05:22,792 --> 00:05:22,954
Speaker 3: Nu știu.

85
00:05:24,360 --> 00:05:30,081
Speaker 3: Dar oricum există să spunem o mână de

86
00:05:30,121 --> 00:05:30,985
Speaker 3: galeriști, da?

87
00:05:31,660 --> 00:05:32,322
Speaker 3: Importanți.

88
00:05:32,723 --> 00:05:35,031
Speaker 3: La noi există foarte puțin.

89
00:05:37,442 --> 00:05:39,693
Speaker 3: Dar pe de altă parte există un număr

90
00:05:39,733 --> 00:05:45,324
Speaker 3: impresionant de mare de creatori de artă.

91
00:05:47,727 --> 00:05:52,573
Speaker 3: Și din această mulțime de creatori se

92
00:05:52,593 --> 00:05:55,996
Speaker 3: remarcă un număr infinit de mic.

93
00:06:00,222 --> 00:06:01,306
Speaker 3: Și restul rămân.

94
00:06:09,450 --> 00:06:10,111

Speaker 1: Și restul rămân.

95

00:06:10,131 --> 00:06:11,913

Speaker 1: Dar crezi că rolul criticului sau, să zicem,

96

00:06:12,013 --> 00:06:13,215

Speaker 1: al curatorului.

97

00:06:13,235 --> 00:06:14,096

Speaker 1: Scuze, continuă.

98

00:06:24,213 --> 00:06:24,473

Speaker 1: Nu, nu, nu.

99

00:06:24,493 --> 00:06:29,121

Speaker 1: Critic care se ocupă de promovare, dar și

100

00:06:29,161 --> 00:06:31,747

Speaker 1: de scrierea unui text critic, de exemplu,

101

00:06:31,787 --> 00:06:33,691

Speaker 1: pentru un catalog, pentru o expoziție.

102

00:06:34,900 --> 00:06:38,806

Speaker 1: Crezi că analiza asta critică ajută în

103

00:06:38,846 --> 00:06:42,051

Speaker 1: interpretarea sau aprecierea mesajelor pe

104

00:06:42,071 --> 00:06:43,113

Speaker 1: care le transmite arta?

105

00:06:46,942 --> 00:06:52,571

Speaker 3: Dacă este un critic bun, pentru că există

106

00:06:52,631 --> 00:06:58,306

Speaker 3: și mulțimi de cataloge în care cineva, un

107

00:06:58,326 --> 00:07:41,314

Speaker 3: critic numit critic, scrie la comandă, nu

108

00:07:41,354 --> 00:07:43,975

Speaker 3: neapărat din convingere.

109

00:07:43,995 --> 00:07:47,677

Speaker 3: Deci să te cunoască.

110

00:07:49,658 --> 00:07:49,778

Speaker 3: Ok.

111

00:07:51,371 --> 00:07:54,844

Speaker 3: E o lume foarte stufoasă, după părerea mea.

112

00:07:54,924 --> 00:07:59,174

Speaker 3: Îți dai seama că într-un oraș micuț din

113

00:08:00,426 --> 00:08:03,759

Speaker 3: România, să te găsească cineva, să te faci

114

00:08:03,961 --> 00:08:07,553

Speaker 3: remarcat, nu neapărat din Târgu Mureș, din

115

00:08:08,017 --> 00:08:08,902

Speaker 3: țara asta.

116

00:08:09,384 --> 00:08:13,322

Speaker 3: Sunt mulțimi de creatori, mulțimi de

117

00:08:13,382 --> 00:08:17,309

Speaker 3: pictori, de sculptori, de ceramisti, de Na.

118

00:08:20,320 --> 00:08:24,881

Speaker 3: Ca să ajungă să fie cunoscuți e destul de

119

00:08:24,901 --> 00:08:25,201

Speaker 3: greu.

120

00:08:25,261 --> 00:08:32,206

Speaker 3: Există republicanele, există saloanele, cum se cheama?...Bienale

121

00:08:32,226 --> 00:08:34,127

Speaker 3: Trimiți lucrări, ele îți

122

00:08:35,909 --> 00:08:36,169

Speaker 2: vin

123

00:08:36,229 --> 00:08:40,852

Speaker 3: înapoi, trimiți la alta, îți vin înapoi,

124

00:08:42,854 --> 00:08:49,604

Speaker 3: trimiți la alta, apari într-un catalog

125

00:08:49,724 --> 00:08:52,392

Speaker 3: comun, dar asta nu înseamnă că ai succes.

126

00:08:54,441 --> 00:08:57,587

Speaker 1: Deci tu crezi că ai zis că ai activitate,

127

00:08:57,688 --> 00:09:00,273

Speaker 1: ai menționat că unul într-un oraș micuț din

128

00:09:00,313 --> 00:09:06,949

Speaker 1: România, deci tu crezi că și contextul în

129

00:09:06,970 --> 00:09:07,840

Speaker 1: care ești are influență asupra omului

130

00:09:08,523 --> 00:09:10,582

Speaker 1: potențialului succes, dacă ești în Târgu

131

00:09:10,602 --> 00:09:12,623

Speaker 1: Mureș, dacă ești în București, dacă ești la

132

00:09:12,744 --> 00:09:13,388

Speaker 1: NY, dacă...

133

00:09:15,242 --> 00:09:15,784

Speaker 3: Exact, exact.

134

00:09:15,864 --> 00:09:16,085

Speaker 3: Exact.

135

00:09:18,920 --> 00:09:21,502

Speaker 3: Capitalele ale artei a fost Parisul, apoi a

136

00:09:21,542 --> 00:09:26,849

Speaker 3: fost New Yorkul, acum sunt alte centre în

137

00:09:27,249 --> 00:09:30,834

Speaker 3: Asia care sunt importante și care stabilesc

138

00:09:30,974 --> 00:09:32,356

Speaker 3: cota unor artiști.

139

00:09:45,701 --> 00:09:47,003

Speaker 3: Auzeam o discutie... Pictorii din Romania, chiar cei pe care noi considerăm reprezentativi,

140

00:09:47,023 --> 00:09:48,365

Speaker 3: n-au cotă.

141

00:09:48,485 --> 00:09:51,069

Speaker 3: N-au cotă, pentru că cota se formează prin

142

00:09:51,169 --> 00:09:54,695

Speaker 3: participări la licitații internaționale,

143

00:09:54,840 --> 00:09:57,924

Speaker 3: ori dacă Grigorescu Andreescu, Luchian

144

00:09:57,944 --> 00:10:02,571

Speaker 3: Petraș, Tonita, Tuculescu, Baba, nu ajung

145

00:10:02,611 --> 00:10:06,316

Speaker 3: în aceste licitații, ei sunt creatori

146

00:10:06,882 --> 00:10:11,666

Speaker 3: recunoscuți în interiorul țării ăsteia, dar

147

00:10:11,686 --> 00:10:14,669

Speaker 3: nu sunt cunoscuți în străinătate.

148

00:10:14,920 --> 00:10:18,064

Speaker 3: Ana Lupas, de exemplu, era coordonatoarea

149

00:10:19,223 --> 00:10:24,388

Speaker 3: atelierului 35, care însemna că participă

150

00:10:24,460 --> 00:10:29,828

Speaker 3: la acele expoziții tineri absolvenți până

151

00:10:29,868 --> 00:10:31,107

Speaker 3: în 35 de ani.

152

00:10:32,000 --> 00:10:35,776

Speaker 3: Doamna Lupaș are acum o primă expoziție

153

00:10:35,797 --> 00:10:42,130

Speaker 3: undeva într-o țară nordică cu mare succes,

154

00:10:42,972 --> 00:10:47,306

Speaker 3: dar a fost cunoscută, a fost expus în

155

00:10:47,527 --> 00:10:51,714

Speaker 3: străinătate, dar abia acum, la 80 de ani,

156

00:10:52,500 --> 00:10:56,606

Speaker 3: probabil, a reușit să intre în atenția

157

00:10:56,867 --> 00:11:00,693

Speaker 3: criticilor și galeriștilor de pe piața

158

00:11:00,713 --> 00:11:02,355

Speaker 3: internațională de artă.

159

00:11:02,842 --> 00:11:03,245

Speaker 1: pe piața

160

00:11:03,265 --> 00:11:05,840

Speaker 3: internațională de artă.

161

00:11:06,280 --> 00:11:13,811

Speaker 3: Dar este un artist cu greutate.

162

00:11:20,724 --> 00:11:21,788

Speaker 2: Este arta o profesie?

163

00:11:21,809 --> 00:11:21,869

Speaker 2: Nu.

164

00:11:27,627 --> 00:11:30,433

Speaker 3: Nu știu acum care e profesie.

165

00:11:30,473 --> 00:11:30,674

Speaker 3: Da.

166

00:11:33,401 --> 00:11:34,907

Speaker 1: Din punctul meu de vedere, nu știu din

167

00:11:34,927 --> 00:11:37,844

Speaker 1: punctul lui Radu, dar de exemplu, eu

168

00:11:37,945 --> 00:11:41,273

Speaker 1: înțeleg prin profesie lucru pe care îl

169

00:11:41,313 --> 00:11:41,453

Speaker 1: fac.

170

00:11:41,620 --> 00:11:43,467

Speaker 1: De exemplu, dacă eu zic că sunt de profesie

171

00:11:43,487 --> 00:11:46,185

Speaker 1: fotograf, din perspectiva mea, asta

172

00:11:46,225 --> 00:11:49,344

Speaker 1: înseamnă că câștigurile mele și eu mă

173

00:11:49,364 --> 00:11:52,020

Speaker 1: întrețin din meseria de fotograf.

174

00:11:52,782 --> 00:11:56,028

Speaker 1: Asta e viziunea mea asupra profesiei, dar

175

00:11:56,048 --> 00:11:57,672

Speaker 1: nu-i neapărat să fie, nu știu la ce se

176

00:11:57,692 --> 00:11:57,952

Speaker 1: referă.

177

00:11:58,680 --> 00:12:01,068

Speaker 2: Înseamnă și asta, dar înseamnă și niște

178

00:12:01,088 --> 00:12:01,870

Speaker 2: delimitări.

179

00:12:04,012 --> 00:12:06,033

Speaker 2: Cred că în primul și în primul rând asta.

180

00:12:06,313 --> 00:12:11,097

Speaker 2: Eu la asta mă gândesc, la niște delimitări.

181

00:12:11,377 --> 00:12:14,202

Speaker 2: Dacă ne gândim, de exemplu, ce înseamnă un

182

00:12:14,263 --> 00:12:17,886

Speaker 2: avocat, putem stabili clar niște limite

183

00:12:19,384 --> 00:12:21,685

Speaker 2: între un avocat și, nu știu, o altă

184

00:12:21,705 --> 00:12:22,448

Speaker 2: profesie.

185

00:12:23,513 --> 00:12:26,059

Speaker 2: Avocatul face ceva și profesia lui este

186

00:12:26,220 --> 00:12:29,840

Speaker 2: delimitată de niște reguli, nu neapărat

187

00:12:31,304 --> 00:12:32,066

Speaker 2: niște legi.

188

00:12:33,610 --> 00:12:36,903

Speaker 3: Nu, dar eu nu pot să zic că este profesie

189
00:12:36,963 --> 00:12:37,445
Speaker 3: artist.

190
00:12:38,930 --> 00:12:39,090
Speaker 1: Nu?

191
00:12:40,162 --> 00:12:41,367
Speaker 2: Nu știu, asta întrebam

192
00:12:41,387 --> 00:12:41,587
Speaker 1: să.

193
00:12:41,607 --> 00:12:41,889
Speaker 1: De ce?

194
00:12:43,740 --> 00:12:46,484
Speaker 3: Păi nu știu, din punctul tău, de ceea ce ai

195
00:12:46,564 --> 00:12:50,223
Speaker 3: spus tu, Alexandra, spui că ești fotograf

196
00:12:50,263 --> 00:12:53,149
Speaker 3: profesionist și din asta trăiești și asta

197
00:12:53,168 --> 00:12:55,934
Speaker 3: ți se pune profesia, meseria.

198
00:12:58,261 --> 00:12:59,703
Speaker 1: Asta e doar perspectiva mea.

199
00:12:59,924 --> 00:13:02,188
Speaker 1: Aia zic că perspectiva mea, asupra ce

200
00:13:02,228 --> 00:13:04,733
Speaker 1: înțeleg eu, e diferită, de exemplu, de ce

201
00:13:04,753 --> 00:13:05,394
Speaker 1: zice Radu.

202

00:13:06,183 --> 00:13:08,129

Speaker 2: Cred că perspectiva mea.

203

00:13:09,668 --> 00:13:10,574

Speaker 3: Nu, nu e diferită.

204

00:13:11,282 --> 00:13:11,825

Speaker 3: Nu, nu e diferită.

205

00:13:11,845 --> 00:13:12,086

Speaker 3: Nu e diferit.

206

00:13:13,595 --> 00:13:19,664

Speaker 3: Numai că în lumea asta în care ne învârtim

207

00:13:19,704 --> 00:13:24,203

Speaker 3: noi aici, ești absolvent, ești artist

208

00:13:24,284 --> 00:13:30,070

Speaker 3: plastic, dar profesezi într-un alt domeniu.

209

00:13:30,822 --> 00:13:33,370

Speaker 3: Eu am fost o viață întreagă profesor.

210

00:13:34,580 --> 00:13:37,229

Speaker 3: Profesor de specialitate.

211

00:13:37,269 --> 00:13:40,188

Speaker 3: De asta, de acolo mi-am câștigat banii.

212

00:13:40,560 --> 00:13:42,941

Speaker 3: Nu din pictura pe care am făcut-o în

213

00:13:42,982 --> 00:13:43,805

Speaker 3: atelierul meu.

214

00:13:48,964 --> 00:13:51,608

Speaker 1: Dacă crezi că arta e o profesie care era

215

00:13:51,628 --> 00:13:56,045

Speaker 1: întrebarea, general, nu stric în legătură cu

216

00:13:56,085 --> 00:13:57,349

Speaker 1: tine sau cu mine sau cu

217

00:14:00,188 --> 00:14:00,770

Speaker 2: mi se pare că

218

00:14:02,071 --> 00:14:04,646

Speaker 3: este o profesie este o profesie, sunt

219

00:14:05,884 --> 00:14:08,615

Speaker 3: oameni care asta au făcut toată viața, au

220

00:14:08,635 --> 00:14:13,966

Speaker 3: creat au expus, au vândut, au participat la

221

00:14:14,027 --> 00:14:18,580

Speaker 3: expoziții, au avut expoziții personale în

222

00:14:18,741 --> 00:14:19,824

Speaker 3: așa mii de locuri.

223

00:14:19,864 --> 00:14:21,369

Speaker 3: Da, este o profesie.

224

00:14:22,131 --> 00:14:22,271

Speaker 3: Ok.

225

00:14:26,162 --> 00:14:28,169

Speaker 2: Ne apropiem așa încet, încet de sfârșit.

226

00:14:30,482 --> 00:14:31,425

Speaker 3: E bine

227

00:14:32,648 --> 00:14:34,623

Speaker 2: ar trebui că artistul să se implice mai

228

00:14:34,663 --> 00:14:38,911

Speaker 2: mult decât o persoană să zicem obișnuită în

229

00:14:40,524 --> 00:14:44,255

Speaker 2: viață societății, în politică și nu

230

00:14:44,276 --> 00:14:44,539

Speaker 3: neapărat

231

00:14:44,701 --> 00:14:46,139

Speaker 2: prin intermediul artei sale

232

00:14:47,525 --> 00:14:53,088

Speaker 3: nu, nu cred pentru că atunci nu mai este

233

00:14:53,108 --> 00:14:55,303

Speaker 3: dedicat lucrului pe care îl faci.

234

00:14:55,364 --> 00:14:57,626

Speaker 3: Atunci e ca o struță, o cămilă.

235

00:14:58,860 --> 00:15:02,902

Speaker 3: Ori ești politician, ori ești creator, ori

236

00:15:02,922 --> 00:15:03,082

Speaker 3: ești.

237

00:15:04,260 --> 00:15:08,059

Speaker 3: Alte meserii permit, dar în domeniul ăsta

238

00:15:08,180 --> 00:15:13,528

Speaker 3: al artelor plastice, nu văd cum te poți

239

00:15:13,608 --> 00:15:17,714

Speaker 3: implica în viața cetății, cum se spunea mai

240

00:15:17,754 --> 00:15:18,435

Speaker 3: dedemult.

241

00:15:21,900 --> 00:15:24,367

Speaker 3: Nu, așa că din punctul meu de vedere.

242

00:15:24,387 --> 00:15:26,072

Speaker 1: Păi normal.

243

00:16:23,081 --> 00:16:23,642

Speaker 3: Păi normal.

244

00:16:23,662 --> 00:16:26,025

Speaker 3: În timpul războiului civil din Spania,

245

00:16:26,045 --> 00:16:27,146

Speaker 3: Picasso care era la Paris s-a pictat

246

00:16:27,166 --> 00:16:28,708

Speaker 3: altceva decât să urmezi o cale foarte

247

00:16:28,768 --> 00:16:29,729

Speaker 3: îngustă, să te supui unor cerințe.

248

00:16:29,769 --> 00:16:31,972

Speaker 3: Nu, nu cred că arta se implică în politică.

249

00:16:32,072 --> 00:16:33,253

Speaker 3: Artă este cumva ca o cutie de rezonanță a

250

00:16:33,273 --> 00:16:35,716

Speaker 3: ceea ce se întâmplă în lumea largă.

251

00:16:50,266 --> 00:16:53,746

Speaker 3: Calamități există Foamete și Da. Unii

252

00:16:53,826 --> 00:16:58,050

Speaker 3: artiști rezonază Trăind în mijlocul

253

00:16:58,090 --> 00:17:07,525

Speaker 3: acestor evenimente Rezonez cu ele După Al

254

00:17:07,565 --> 00:17:11,344

Speaker 3: doilea război mondial Vă zic că în

255

00:17:11,384 --> 00:17:15,951

Speaker 3: Germania au apărut expresioniștii cu

256

00:17:15,971 --> 00:17:17,253

Speaker 3: deformări și cu.

257

00:17:18,460 --> 00:17:20,984

Speaker 3: Nu mi-amintesc acum, nu pot să spun niște

258

00:17:21,024 --> 00:17:24,489

Speaker 3: nume, dar da, în artă se reflectă ceea ce

259

00:17:24,509 --> 00:17:28,394

Speaker 3: se întâmplă în societate, dar nu totdeauna

260

00:17:28,414 --> 00:17:29,396

Speaker 3: la mod direct.

261

00:17:34,623 --> 00:17:39,083

Speaker 2: Ce rol joacă arta, respectiv artistul în

262

00:17:39,104 --> 00:17:39,807

Speaker 2: societate?

263

00:17:42,883 --> 00:17:43,646

Speaker 3: Unul minor.

264

00:17:44,280 --> 00:17:47,060

Speaker 3: Adică, pe de o parte artiștii sunt artiștii

265

00:17:47,080 --> 00:17:49,882

Speaker 3: sau sportivii, sunt împinși în față, pe de

266

00:17:49,902 --> 00:17:52,724

Speaker 3: o parte, artiștii sau sportivii sunt

267

00:17:52,845 --> 00:17:56,987

Speaker 3: împinși în față, sunt aplaudați în momentul

268

00:17:57,027 --> 00:17:59,729

Speaker 3: în care realizează, să spunem, o

269

00:18:00,650 --> 00:18:08,215

Speaker 3: participare de răsunet.

270

00:18:08,676 --> 00:18:12,242

Speaker 3: E un succes al pavilionului românesc la

271

00:18:12,523 --> 00:18:14,069

Speaker 3: Pienala de la Veneția.

272

00:18:14,340 --> 00:18:18,324

Speaker 3: Da, atunci sunt apreciați, dar altfel

273

00:18:22,490 --> 00:18:30,128

Speaker 3: artiștii sunt deocamdată o ciudățenie, o

274

00:18:30,148 --> 00:18:31,572

Speaker 3: cantitate neglijabilă. Artistii reprezintă o țară când sunt solicitați.

275

00:18:53,629 --> 00:18:56,400

Speaker 3: și o fac cu succes, de obicei.

276

00:19:02,420 --> 00:19:04,349

Speaker 3: Dar altfel, implicarea sau recunoașterea

277

00:19:04,370 --> 00:19:05,073

Speaker 3: eforturilor lor nu apare.

278

00:19:08,622 --> 00:19:14,795

Speaker 3: Decât pentru un moment clar, precis.

279

00:19:14,855 --> 00:19:15,637

Speaker 1: Am gătat?

280

00:19:15,880 --> 00:19:15,961

Speaker 1: Nu,

281

00:19:15,981 --> 00:19:16,101

Speaker 2: dar

282

00:19:16,121 --> 00:19:17,847

Speaker 1: mai avem numai 9 minute, așa că.

283

00:19:18,860 --> 00:19:20,690

Speaker 2: Cum vedeți arta în societate?

284

00:19:21,857 --> 00:19:23,868

Speaker 2: Eventual în trecut, în prezent?

285

00:19:25,979 --> 00:19:28,006

Speaker 2: Nu știu dacă o puteți gândi la viitor.

286

00:19:30,173 --> 00:19:31,678

Speaker 1: După aia mai am eu o întrebare

287

00:19:31,839 --> 00:19:32,220

Speaker 2: Eu mai am una

288

00:19:36,555 --> 00:19:37,880

Speaker 3: Asta e o întrebare foarte generală Care

289

00:19:45,352 --> 00:19:46,013

Speaker 1: Nu știu, vă puteți

290

00:19:46,053 --> 00:19:50,866

Speaker 2: referi de exemplu la prezent Cum vedeți

291

00:19:50,947 --> 00:19:55,174

Speaker 2: arta astăzi Nu știu, vă puteți referi, de

292

00:19:55,235 --> 00:19:55,896

Speaker 2: exemplu, la prezent.

293

00:19:55,916 --> 00:19:57,399

Speaker 2: Cum vedeți arta astăzi, în societatea de

294

00:19:57,459 --> 00:19:57,599

Speaker 2: azi?

295

00:20:02,210 --> 00:20:03,394

Speaker 2: Mi-ați spus, de exemplu, mai înainte că

296

00:20:03,414 --> 00:20:04,940

Speaker 2: artiștii reprezintă o categorie minoră.

297

00:20:05,080 --> 00:20:07,464

Speaker 2: Și la artă s-ar putea aplica aceeași

298

00:20:07,484 --> 00:20:07,664

Speaker 2: descriere?

299

00:20:07,684 --> 00:20:07,825

Speaker 2: Nu știu.

300

00:20:11,995 --> 00:20:13,118

Speaker 2: Cum vedeți lucrurile?

301

00:20:20,287 --> 00:20:22,651

Speaker 3: Habar nu am să raspund la întrebarea asta.

302

00:20:24,028 --> 00:20:24,529

Speaker 3: Ok, nu-i nicio

303

00:20:24,549 --> 00:20:25,431

Speaker 2: problemă.

304

00:20:26,033 --> 00:20:27,477

Speaker 2: Asta, din partea mea, e ultima.

305

00:20:28,945 --> 00:20:30,933

Speaker 2: Dar nu știu dacă nu apare ceva în parcurs.

306

00:20:31,385 --> 00:20:34,448

Speaker 2: Chiar la început, când discutăm așa despre

307

00:20:34,509 --> 00:20:39,733

Speaker 2: artă în general, mi-ați spus despre despre

308

00:20:39,773 --> 00:20:43,492

Speaker 2: cariera, făceați referință la chici și la

309

00:20:43,552 --> 00:20:46,137

Speaker 2: prostul gust, la bunul gust.

310

00:20:47,263 --> 00:20:50,687

Speaker 2: Cine stabilește ce este prostul gust și

311

00:20:50,808 --> 00:20:51,652

Speaker 2: bunul gust?

312

00:20:52,206 --> 00:20:54,755

Speaker 2: Ce este chiciul, ce nu este kiciul?

313

00:20:56,145 --> 00:20:59,413

Speaker 2: Cine ar trebui sau cine o face, efectiv?

314

00:21:00,966 --> 00:21:01,249

Speaker 3: Acum

315

00:21:01,269 --> 00:21:01,430

Speaker 2: nu

316

00:21:01,451 --> 00:21:02,868

Speaker 3: mai facem nimeni.

317

00:21:03,009 --> 00:21:03,270

Speaker 3: Acum

318

00:21:03,290 --> 00:21:04,173

Speaker 2: nu mai facem nimeni.

319

00:21:04,827 --> 00:21:04,927

Speaker 2: Este

320

00:21:04,947 --> 00:21:07,250

Speaker 3: o mare confuzie, după părerea mea.

321

00:21:09,065 --> 00:21:12,505

Speaker 3: Sunt prea multe, prea multe tendințe, prea

322

00:21:12,545 --> 00:21:17,673

Speaker 3: multe tendințe, prea multă vorbărie, prea

323

00:21:17,713 --> 00:21:18,995

Speaker 3: multe încercări.

324

00:21:19,096 --> 00:21:22,160

Speaker 3: Este o confuzie, mi se pare.

325

00:22:03,245 --> 00:22:06,837

Speaker 3: Momentan impresia mea este că se încearcă

326

00:22:06,857 --> 00:22:07,940

Speaker 3: foarte multe, în foarte multe direcții,

327

00:22:07,960 --> 00:22:08,964

Speaker 3: foarte multe experimente Nu ating niște

328

00:22:08,984 --> 00:22:09,184

Speaker 3: probleme.

329

00:22:21,747 --> 00:22:22,028

Speaker 3: Cumva toate

330

00:22:22,048 --> 00:22:23,433

Speaker 2: tendințele astea plutesc la suprafața

331

00:22:23,935 --> 00:22:24,215

Speaker 3: lucrurilor.

332

00:22:24,235 --> 00:22:24,396

Speaker 2: Nu e o

333

00:22:24,416 --> 00:22:25,781

Speaker 3: cercetare în propunzime a ceea ce vrea și

334

00:22:25,801 --> 00:22:26,523

Speaker 3: poate să facă arta în general.

335

00:22:30,494 --> 00:22:31,840

Speaker 1: Experimente de toate felurile.

336

00:22:32,625 --> 00:22:34,488

Speaker 1: Mai am eu o întrebare și mai avem 5 minute.

337

00:22:34,508 --> 00:22:36,110

Speaker 1: În ce măsură crezi că tehnologia digitală

338

00:22:36,150 --> 00:22:39,494

Speaker 1: și platformele online au schimbat modul în

339

00:22:39,514 --> 00:22:43,379

Speaker 1: care arta e percepută, promovată,

340

00:22:43,419 --> 00:22:44,561

Speaker 1: comercializată?

341

00:22:47,207 --> 00:22:50,075

Speaker 1: Te poți gândi la un impact pe termen lung

342

00:22:50,296 --> 00:22:52,542

Speaker 1: pe care le-au schimbat astea platformele

343

00:22:52,622 --> 00:22:55,753

Speaker 1: online asupra pieței, asupra artei în

344

00:22:55,773 --> 00:22:56,295

Speaker 1: general?

345

00:22:58,565 --> 00:23:00,950

Speaker 3: Asupra pieței artei platformele astea nu

346

00:23:00,970 --> 00:23:03,505

Speaker 3: cred că au o mare influență pentru că pe

347

00:23:03,545 --> 00:23:08,316

Speaker 3: aceste platforme se poate înregistra

348

00:23:08,518 --> 00:23:29,050

Speaker 3: oricine și nu cred că cei care stabilesc

349

00:23:29,170 --> 00:23:36,552

Speaker 3: tendințe stau neapărat să analizeze ce se

350

00:23:36,632 --> 00:23:45,694

Speaker 3: întâmplă, dar și aici nu cred că pe

351

00:23:48,215 --> 00:23:52,656

Speaker 3: Instagram, de exemplu, voi găsi un nume

352

00:23:54,297 --> 00:23:55,557

Speaker 3: foarte important în arta contemporană, zeci de mii.

353

00:24:22,926 --> 00:24:25,490

Speaker 3: Da, dacă te duci spre o galerie anume,

354

00:24:25,530 --> 00:24:28,395

Speaker 3: atunci ai șanse să găsești ceva mai

355

00:24:28,916 --> 00:24:31,620

Speaker 3: important, mai interesant, mai adevărat.

356

00:24:33,825 --> 00:24:37,864

Speaker 3: mai important, mai interesant, mai adevărat

357

00:24:37,884 --> 00:24:38,105

Speaker 3: o galerie.

358

00:24:44,365 --> 00:24:45,686

Speaker 3: Poate ți-am spus că la un moment dat habar

359

00:24:45,726 --> 00:24:47,368

Speaker 3: n-am cum am ajuns la niște case de

360

00:24:47,388 --> 00:24:48,789

Speaker 3: licitație și am aflat de un artist care

361

00:24:48,829 --> 00:24:50,371

Speaker 3: într-adevăr îmi plăcea de undeva din Coreea,

362

00:24:50,391 --> 00:24:52,513

Speaker 3: îmi plăcea de undeva din Coreea, dar

363

00:24:54,815 --> 00:24:59,980

Speaker 3: probabil că știința mea în a căuta este

364

00:25:00,020 --> 00:25:01,261

Speaker 3: foarte limitată.

365

00:25:10,070 --> 00:25:10,973

Speaker 3: Oamenii tineri de acum știu să caute,

366

00:25:10,993 --> 00:25:11,997

Speaker 3: probabil găsesc ceea ce interesează mult

367

00:25:12,017 --> 00:25:12,238

Speaker 3: mai repede.

368

00:25:12,258 --> 00:25:13,141

Speaker 3: Da, lumea asta a internetului schimbă mult.

369

00:25:14,525 --> 00:25:17,691

Speaker 3: Poți să stai acasă și să vizitezi lucru.

370

00:25:17,791 --> 00:25:20,467

Speaker 3: Nu că ar fi același lucru cu a păși prin

371

00:25:20,788 --> 00:25:23,351

Speaker 3: strălile muzeului sau a te uita pe

372

00:25:23,967 --> 00:25:27,589

Speaker 3: calculator sau pe telefon, dar oricum îți

373

00:25:27,629 --> 00:25:28,914

Speaker 3: faci o idee.

374

00:25:30,346 --> 00:25:32,407

Speaker 3: Din punctul ăsta de vedere, e foarte bun.

375

00:25:32,427 --> 00:25:32,508

Speaker 3: Ok.

376

00:25:32,588 --> 00:25:32,748

Speaker 3: o idee.

377

00:25:32,768 --> 00:25:32,829

Speaker 3: Din

378

00:25:34,213 --> 00:25:34,795

Speaker 1: punctul ăsta de vedere, e

379

00:25:34,835 --> 00:25:37,704

Speaker 2: foarte bun.

380

00:25:37,724 --> 00:25:37,764

Speaker 2: Ok.

381

00:25:37,784 --> 00:25:38,929

Speaker 2: Dacă vreți să ne întrebați ceva.

382

00:25:39,966 --> 00:25:42,112

Speaker 1: În două minute, cât mai este.

383

00:25:42,132 --> 00:25:42,593

Speaker 1: Da, da, da.

384

00:25:44,425 --> 00:25:45,570

Speaker 3: Cu cine ați mai discutat?

385

00:25:47,309 --> 00:25:48,824

Speaker 3: Radu, tu ai zis că ai stat două ore.

386

00:25:49,648 --> 00:25:54,670

Speaker 2: Mi-am mai făcut cu un fost elev care-i tot

387

00:25:54,710 --> 00:25:58,029

Speaker 2: așa membru într-un grup, dar ei fac și

388

00:25:58,049 --> 00:26:01,731

Speaker 2: pictură murală și mai multe chestii.

389

00:26:02,834 --> 00:26:03,737

Speaker 2: Stencils-uri.

390

00:26:04,725 --> 00:26:07,168

Speaker 2: Deci așa un fel de tehnică mixtă.

391

00:26:08,933 --> 00:26:18,659
Speaker 2: El are pe la vreo 29-30 de ani După aceea

392
00:26:18,699 --> 00:26:20,210
Speaker 2: Alex Au mai vorbit cu

393
00:26:23,941 --> 00:26:25,989
Speaker 3: Stai un pic tânărul De care vorbești tu și

394
00:26:26,009 --> 00:26:29,131
Speaker 3: zici că face pictură murală În ce sens?

395
00:26:29,345 --> 00:26:30,610
Speaker 3: Cum adică face pictură

396
00:26:30,650 --> 00:26:31,051
Speaker 1: murală?

397
00:26:31,091 --> 00:26:31,874
Speaker 1: Pe clădiri

398
00:26:34,652 --> 00:26:35,735
Speaker 3: Cu șpreiuri, nu?

399
00:26:35,755 --> 00:26:36,778
Speaker 3: În ce sens?

400
00:26:36,838 --> 00:26:37,700
Speaker 3: Cum adică face pictura murală?

401
00:26:37,720 --> 00:26:38,081
Speaker 2: Pe clădiri.

402
00:26:38,101 --> 00:26:38,462
Speaker 2: Pe clădiri.

403
00:26:38,603 --> 00:26:39,425
Speaker 2: Ah, cu șpreiuri, nu?

404
00:26:40,687 --> 00:26:42,692
Speaker 2: Cred că și cu un fel

405

00:26:42,712 --> 00:26:43,374

Speaker 3: de șpreiuri, cu obsele.

406

00:26:43,394 --> 00:26:45,981

Speaker 3: Și o face la comandă sau în

407

00:26:46,001 --> 00:26:46,783

Speaker 2: general au proiecte?

408

00:26:46,823 --> 00:26:47,405

Speaker 2: În general, da.

409

00:26:49,630 --> 00:26:53,818

Speaker 2: Păi firmele mari sau primăriile cam astea

410

00:26:55,290 --> 00:26:57,951

Speaker 2: cam astea suporta Da,

411

00:26:57,971 --> 00:27:01,838

Speaker 1: da, da Da, da, da Și pe la festivaluri, din

412

00:27:01,858 --> 00:27:04,151

Speaker 1: câte am înțeles era pe o școală undeva în

413

00:27:04,211 --> 00:27:04,513

Speaker 1: Unir

414

00:27:05,589 --> 00:27:08,791

Speaker 2: Aia cred că e primă De școală A,

415

00:27:08,851 --> 00:27:11,236

Speaker 3: păi din primări și au apărut așa mici

416

00:27:11,277 --> 00:27:14,214

Speaker 3: portrete de foștrimari, de exemplu.

417

00:27:16,910 --> 00:27:19,516

Speaker 2: Nu știu dacă e grupul lor plăcăcut, dar

418

00:27:19,536 --> 00:27:20,198

Speaker 2: știu, știu.

419

00:27:22,387 --> 00:27:22,870

Speaker 1: Da, da, da.

420

00:27:23,985 --> 00:27:25,171

Speaker 1: Mai este un minut numai?

421

00:27:27,931 --> 00:27:28,996

Speaker 3: Ce vrei să spui, Alex?

422

00:27:29,305 --> 00:27:31,270

Speaker 2: Am mai vorbit cu Alex, am vorbit cu încă

423

00:27:31,310 --> 00:27:34,950

Speaker 2: patru artiste la târg.

424

00:27:36,045 --> 00:27:40,663

Speaker 2: Eu am mai vorbit cu o artistă braziliancă

425

00:27:40,703 --> 00:27:43,514

Speaker 2: care acum e în Germania.

426

00:27:44,605 --> 00:27:46,731

Speaker 2: Am vorbit și față-înfață și după aia și pe

427

00:27:46,751 --> 00:27:47,132

Speaker 2: mail.

428

00:27:47,152 --> 00:27:48,736

Speaker 2: Aha, aha.

429

00:27:50,928 --> 00:27:51,831

Speaker 3: Da, bine, bine, mami.

430

00:27:51,851 --> 00:27:52,413

Speaker 1: Da, da, da.

431

00:27:54,406 --> 00:27:56,773

Speaker 3: Nu cred că o să vă ajute prea mult discuția

432
00:27:56,813 --> 00:27:58,457
Speaker 3: noastră, dar asta este.

433
00:27:59,705 --> 00:27:59,766
Speaker 3: Eu

434
00:27:59,786 --> 00:28:00,007
Speaker 2: cred

435
00:28:00,067 --> 00:28:00,188
Speaker 1: că

436
00:28:00,228 --> 00:28:00,851
Speaker 2: da, vă da.

437
00:28:01,486 --> 00:28:02,350
Speaker 1: Deja ne ajută.

438
00:28:02,390 --> 00:28:03,293
Speaker 1: De ce zice asta?

439
00:28:03,385 --> 00:28:05,872
Speaker 1: Noi doar strângem informații, mama, și după

440
00:28:05,892 --> 00:28:07,376
Speaker 1: aceea tragem concluziile.

441
00:28:08,045 --> 00:28:10,473
Speaker 1: Indiferent care sunt informațiile alea sau.

442
00:28:12,427 --> 00:28:13,644
Speaker 1: E practic asta, facem.

Interviu Dan Perjovschi

I

1. Aș dori să aflu cum vă percepeți în calitate de artist în raport cu societatea contemporană. Cum credeți că arta dumneavoastră influențează și interacționează cu publicul și cu problemele actuale? Considerați că rolul dumneavoastră de artist vă plasează într-o poziție specială în discuțiile și debaterile sociale și politice? Credeți că artiștii au responsabilitatea de a aborda probleme sociale și politice prin lucrările lor?

Public desene despre societatea local national globala (politic social si cultural) in Revista 22 Bicuresti din 1990. Saptaminal. Si de la Pandemie din 2 in 2 saptamini ca nu mai avem bani de tipar.

Foarte multe ONGuri, multe cauze civice si culturale au logourile, desenele de pe tricouri, pagina Facebook sau pancarte de protest facute moca de mine. Noifacemunspital (Daruieste viata), Ambulanta monumentelor, Maratonul sibiu, Gala Curaj Agent Green, Gala Societatii Civile, Bine Boutique Crucea Rosie Bucuresti, protestele Rosia Montana, Va Vedem Sibiu...

Dar si in epoca eroica a anilor 90... TEatrul National in anii 90 cind era condus de Andrei Serban sau Humanitas (a ramas un desen oe-o punga). Institutul de cercetare a istoriei recente... Studii politice la Universitate etc...

Din 2010 fac un proiect de arta in spatiul public la Sibiu. Se cheama Ziarul orizontal. E si o carte aorita la Curtea Veche... Gloria Luca " Dan Perjovschi. The Horizontal Newspaper. A School of Text and Image. Desenez continuu problemele orasului, tarii, eiropiei, lumii. E accesibil 24/7 ca e racordat la iluminatul orasului. Desenez incontinuu acolo.

Fac conferinte publice, workshopuri so dau milte interviuri deloc de complezenta.

Fac 20 de expozitii pe an. In Ro si in restul lumii. In toate desenez despre actualitate (vezi la mine pe Facebook si Insta)

Sint un aetist cetatean. Ziarist. Membru al Grupului de Dialog Social Bucuresti. Laureat al premiului Fundatiei pentru drepturike omului Gheorghe Ursu si impreuna cu Lia Perjovschi al Premiului Princess Margritt al ECF Europeana Cultural Foundation Amsterdam.

Din 2006 un mare perete din muzeul Vanabbe Eindhoven e ocupat cu desenele mele social politice. Din 2009 NTK Biblioteca Tehnica Praga e decorata cu acelasi tip de statementiri grafice.

Deci da. Sint implicat. Paeticip. Contribui. Da merit atentie. Da onteractionez si influentez. Da artistii au responsabilitate. Libertatea de expresie trebuie musai dublata de responsabilitatea de expresiie.

Dar nu cred ca Trebuie sa ocup un loc special. Nu. Statementurile mele sint parte din puzzle. Nici prea prea nici foarte foarye. Am o viziune individuala in beneficiul colectivitatii.

In 2021 am desenat peretii Centrului de vaccinare din Fierbinti (si m-am si vaccinat) atragind atentia mass media nationala si contribuind astfel la limitarea pierderilor de vieti.

Asta desi aetistii NU au incaput pe lista esentialilor.

II

3. Cum a evoluat stilul și tematica lucrărilor dumneavoastră de-a lungul timpului în raport cu schimbările sociale și politice?

Am devenit mai social si mai politic. Desenele mai casnice, mai de jurnal au o pondere mai mica in instalatiile pe care le fac acum.

La inceputul nailor 90 nu stiam nimic de LGBT, Feminism, drepturile minosritatilor etc Am invata pe parcurs. In fiecare loc unde am fost am mai invatat cite ceva. Citesc presa straina si nationala mainstream si alternativ, presa online... bloguri. Triangulez fiecare subiect. Instalatiile mele au un subiect doua cenbtrale, cele global importante la momentul in acre consruiesc lucrarea. sint ca u reporter. Fac un reportaj. Adun subiectele zilei, mari mici si cele locale plus ce vad eu pe strada pur si simplu...

In timp am pus accent mai putin pe pitoresc cit mai ales pe conceptual. politic.

Peretii mei desenati sint un soi de lectii de democratie... de toleranta, comunitate.

In anii 90 nu imi pasa daca se inchide un combinat chimic sau o mina. Erau gauri la buget,. subventionate de catre toti si le vroiam inchise. Acum sint nuantat, ma gandesc la oamenii aia. ce fac daca stilul lor de vioata se termina, ce alternative au? care e planul si vizunea politicilor locale? ce este de facut onorabil? etc

In timp desnele mele au devenit mai putin descriptive ci mai mult statement. aa si inca ceva. am invatat ca nu exista un singur unghi de vedere... o rezolvare simpla, poate ca adevarul nu este neaprat la mijloc dar cu siguranta nu este unul singur monolit tras in marmura. Asa caa pe peretii mei vei gasi acelasi subiuect in 3 sau 4 ipostaze pioate unele contradictorii.

aaa si da am devenit politically corect (spre spaima intelectualilor romani autohtoni). Intentia mea nu este sa jignesc... nu vreau sa fiu arogantul barbat alb cetatean european educat si fara grija zilei de maine

(poate raspoimaine sa fie eventual sub presiune dar maine sigur nu). vreau sa inteleg. sa fac loc si altor idei si altor urgente decit cele ale mele.

multi ani ma plingeam (cu ironie si autoironie) in desene de conditia mea de Estic sau Sud-Estic sau Balcanic. Acum imbratisez aceste identitati multiple, artist, roman, estic, european... sibian, fiu de refugiat basarabean...

III

2. În contextul lucrărilor dumneavoastră care adesea abordează teme sociale și politice, considerați că aveți o responsabilitate specifică în a influența și a educa publicul prin intermediul artei? Cum vedeți rolul dumneavoastră în a adresa și a reflecta problemele sociale și politice prin creațiile dumneavoastră artistice?

Da. Inafara de faptul de a avea umo si istetime (wit) am dobindit in timp puterea de a folosi aceste talente cu folos, fara scandal, cu empatie. Vreau sa creez puncti nu prapastii... Nu folosesc desenul si umorul sa distrug ci sa inteleg. Desenez lumea sa o inteleg. Am sute de carnetele cu zeci de pagin I fiecare in care "inteleg" lumea in acre traiesc.

M-am educat (si inca ma educ)(de 40 si ceva de ani sa o reflectez si sintetizez cit mai bine. Acum cind oamenii nu au timp si citeodata nu au referinte incerc sa condesnez in citeva linii negre subiecte complexe si foarte nuanate... si imi petrec tot tipul citind sau studiind contextual acestor subiecte (social. Ideologic, economic, din multiple surse, si de la stinga s de la dreapta.... Cu alte cuvinte ma pregatesc tot timpul sa fiu un interpret un traducator al lumii (politice, sociale) pentru lumea comuna... eu sint si un intelectual de elita si un om comun care se uita la filme pe Netflix nu doar la Festivalul de la Cannes care citeste si tabloide si The Guardian... Nu uita ca public in ziare si desenz citeodata in muzee de fata cu public cu alte cuvinte am reactii imediate l;a ce desenez. Si acum cu Insta si facebook... sint in contact direct cu mii de falloweri.

Eu am inceput sa expun cind existau 3 comitete de cenzura (UAP, Culura de la Primarie sic el mai nasol de la PCR) am explodat in presa libera cind se facea cu litere de plumb si acum postez online cind am chef de pe telefon... Locuiesc la Sibiu dar sint reprezentat de galerii din New York, Paris&Bruxelles, Milano si Viena (fost Berlin)

Asa ca am ceva experienta.

IV

4. Există diferențe notabile în modul în care publicul din diferite țări sau contexte culturale reacționează la lucrările dumneavoastră?

Da. Publicul occidental este mai expus la genul asta de arta si nu se siocheaza (atit d tare) daca vede asa ceva in muzeu. E adevarat ca si in Romania dupa 15 ani de desneat zidul din Sibiu (Ziarul orizontal) lumea s-a obisnuit cu acest proiect de arta in spatiul public si nu se mai uita ca la girafe. Acum problema este ca il бага la categoria "street art" ori eu nu "infrumusetez" orasul, nu colorez cladiri gri, eu pun intregabri,

analizez si critic (vezi cartea Gloriei Luca de la Curtea Veche cu titlul The Horizontal Newspaper. A School of Text and Image). Cu alte cuvinte mi-am facut loc (prin Revista 22, coperti de caarti la patapievici su Armand Gosu) in middle class-ul intelectual local (chiar daca arta mea nu e perceputa exact ca "arta mare". Si datorita prezentelor internationale mi se deschid posibilitati care altfel nu le-as avea... Romania este mai conservatoare... dar are zone sincrone cu ce se inimpla in lume. Nu ma pot plinge/

In lumea araba si africana trebuie sa fii atent la zona sexuala (Tabu) sau LGBT. In lumea crestina la Biserica si credinta. In Israel se citeste de la dreapta la stinga si a trebuit sa desenez invers desenele care aveau secvente unu-doi sau unu-doi-trei...

In Coreea de sud am fost rugat ssa explic citeva desene, de ce sint funny, de ce sride ca sa stie curaoarele dupa aia cum sa-mi comunice umorul. Si asa am aflat ca am umor occidentala.

Folosesc o engleza minimala (de reclame sau de Hollywood) si folosesc stereotipuri globale (McDonald, blugi rupti, telefonul mobil, ciuvinte simple:Future, Zukunft, Avenir) tocmai ca sa penetrez localul.

E adevarat ca teritoriile unde ma invart eu. muzee, bienale, galerii au public comopolit, obisnuit cu arta experimentală...

V

5. Care este rolul umorului și ironiei în arta dumneavoastră și cum credeți că acestea influențează percepția mesajelor politice și sociale pe care le transmiteți? Considerați că aceste elemente ajută la diminuarea tensiunilor sau la amplificarea impactului mesajelor dumneavoastră?

Da. Utilizez umorul ca pe o materie. Mai mult, mai puțin, mai funny, mai catchy, mai risu-plinsu, mai difuz, deloc... ironie, autoironie, ironie oprin autoironie.

Nu folosesc umor sa distrug, sa umilesc...

Desenez sa inteleg.

Umorel departeaza, iti da distanta, ca sa poti sa vezi obiectul patimei sau nedreoptatii. Umorel apropie, rizi de aceleasi lucruri, simti comunitatea...

Unele din desene daca ar fi fara umor nu ar putea fi acceptate.

"Totul Va fi Fost Bine"... e o folosire subtila a gramaticii limbii ro in conexie cu expresiile standard ale Pandemiei (Andra Tutto Bene) si cu vesnica ratare romaneasca (ar fi putut sa fie dar n-a fost) plus impletirea trecut si viitor.Are acest Desen-Text umor?

eu zic ca da... asa sinem noi, nu ne iese, dorel... dar avem potential, oricnd e posibil sa ne iasa bine...

VI

9. Puteți să ne împărtășiți experiențele dvs. despre cum au fost recepționate de diverse audiențe și instituții lucrările dvs. cu mesaje sociale și politice?

Eu sint activ si expun in teritorii consacrate si "safe" pentru arta contemporana, galerii, muzee, bienale... unde sint parte dintr-o istorie a artei cunoscuta si acceptata. Cu alte cuvinte am fost primit bine si foarte bine. Sigur ca a fost un mini-soc cind am aparut pe scena desind podeaua pavilionului roman de la Venetia in 1999 sau cind am desenat cel mai mare perete de la cel mai mare muzeu de arta contemporana din lume Moma in 2007... acum dupa atitia ani si zeci de expozitii instalatiile mele desenate nu mai sint "surprize" ci "certitudini. Am intrat in discurs si ramin acolo.

Mesajul social si politic este exact motivul pentru care fac 30 de proiecte pe an. Se pare ca tipul meu de analiza, de umor, de simplitate si directete (alb negru cu multe nuanțe) este binevenit si necesar peste tot. Tt bineinteles publicul ai conservator critica sau refuza statement-urile mele. Dar publicul conservator nu merge sa vada Bienala de la Sydney sau Lyon... critica o primesc pe Facebook (the bogget walls of all) de la oameni dinafara artelor. Si instiotutiile conservatpare au o problema de aia in Romania am expus selectiv si de multe ori nu in muzee de arta ci in artist run space-uri.

Eu sint destul de popular pentru ca am public din zona jurnalismului politic (Revista 22) a scriitorilor (ilustrez punctula carti cu impact social si politic, vezi Dictionarul ilustrat de educatie sociala a lui Mihali de la Humanitas sau istoricilor de arta, vezi cartea lui Claire Bishop Radical Museology tradusa in vreo 8 limbi... si mai vezi proiectul pe Instagram cu Asociatia Curatorilor din Austria <https://www.instagram.com/p/C8jU38fsQYi/>.

Fac multe workshopuri si interviuri si am prezente constante pe social media. Asa ca am creat o plasa de siguranat in jurul areli mele si am accesat si fidelizat mai multe publicuri... De 35 de ani fac asta.

Mereu spun ca desenz pentru directorul muzeului de arta dar si pentru portarul lui...

La Moma, cred ca in a doua spatamina de cind desenam pe pereti, una din gardiene-supravegehtaore mi-a zis, Dan era sa0mi pierd job-ul din cauza ta! Cum zic eu? Pai ma uitam la desene si am ris asa tare ca leaderul de echipa mi-a atras atentia ca sint aici sa pazesc nu sa rid! ha ha ha

VII

10. Cum percepeți marketabilitatea lucrărilor dvs. în comparație cu arta creată exclusiv pentru plăcerea estetică?

La prima vedere dificila nu? ca in principal ce desenz se sterge.... de fat economima mea de artist e mai mult bazata pe onorarii (sint platoit sa desenez) si artist talk-uri sau workshop-uri (sint platit sa fac ateliere sau sa vorbesc despre practica mea).

Dar lucrez cu 5 galerii internationale si colaborez cu una din Romania.

Gregor Podnar Berlin si acum Viena.

Jane Lombard New York

Michel Rein Paris si Bruxelles

Kaufmann-Repetto Milano New York

Helga de Alvear Madrid

si colaborez cu Galeria Posibila Bucuresti pe subiectul carti de artist si editii

Bineinteles eu lucrez cu galerii nu enaparat pentru market (desi sint dus la targuri mari) cit mai ales pentru proiecte si reprezentare (invitatii la showuri venite prin intermediul galeriilor). Si ele ma tin pe mine in portofoliu tot din acest motiv... Pe linga bani mai vor sa faca si arta...

Ce vind?

Fiecare expozitie a mea provinde cumva dintr-un notebook. Notebook-ul ala il poate cumpara institutia (muzeu, art institut) care ma invita sa fac un proiect. adica dupa ce "spectacolul" trece ramin cu saminta. 1 din 5 muzee il cumpara...

Lucarriel mele vechi pe hartie (1988-1996) sinta cum cam toate in muzee occidentale

Fac proiecte speciale... la Gregor Podnar am pus linoleu pe jos in toata galeria si am desenat din loc in loc. Daca iti palcea ceva galeristul venea cu un cutter taia desenul si ti-l vindea... (vezi attachment).

am citeva sculpruri mobile, un soi de impletituri din sarma, cit un cerceaf... 220X150 pe care le vind din cind in cind (produc una la 2-3 ani ca nu impletesc tot timpul si verau sa le fac eu cu mina mea)...

sint serii de desne pe hartie facute fie pentru postari pe Facebook fe ca schite pentru sa zicem butoni AntiRazboi Ucraina... care sint achizionate. Muzeul Casa Istoriei Europene a cumparat schitele pregatitoare pentru butonii de care vorbea (care butori s-au vandut cu 7 euro bucata in cadrul Targului de arta Brussels din 2021 stringind 5000 de euro dnati unei asociatii din belgia acre se ocupa cu refugiati)...

si tot asa diverse exerimente si proiecte.

Dar dupa cum iti spun eu sint platit sa desenez sau vorbesc (pina si in Romanai unde ma duc gratis la cei care nu au bani dar iau onorariul de la cei care castiga proiecte AFCN). Plus am salar din 1993 la Revista 22 Bucuresti pe acre o lustram saptaminal si bilunar. Adica am o sursa de venit fixa si stabila.

Sa stii ca am invitatii constante (sa fac desene pentru evenimente speciale vezi FITS Sibiu, sa expun, sa vorbesc, sa mentorez, sa una sa alta). Nu fac fata si nu am destul timp....

Si in plus Lia, sotia mea, e o artista cu cariera de succes, nu avem copii, dar avem casa noastra... Cum ar veni sintem OK.

VIII

10. Cum percepeți marketabilitatea lucrărilor dvs. în comparație cu arta creată exclusiv pentru plăcerea estetică?

Lucrarile mele sint colectionate mai ales de institutii. Institutiile nu cumpara arta facuta pentru palcere estetica. Dar am si citiva colectionari privati, afara si in Romania interesati de continut si mai putin de forma...

(atasez una bucata de linoleu de pe jos, pusa in rama in casa unui colectionar italian si o lucrare care e in colectia Ludwig Forum fur Internationale Kunst Aachen.

BANDĂLĂ OLIMPIU - prof. univ. București
 ANCA BOERIU - București
 MAGDALENA PELMUS -
 RALUCA IARIE DEMETRESCU -
 EUGEN ALUPOPANU. -
 MARIA OLGA -
 BISTRITA
 TG. MURES

Perspective Artistice:

Interviu de Cercetare a Pieței de Artă pentru Proiectul de Dizertație

Numele meu este Alexandra Calinescu și sunt studentă la programul de Master în Piețele de Artă la ISCTE - Instituto Universitário de Lisboa. Cercetarea mea își propune să înțeleagă mai bine modul în care arta este percepută, analizând factorii care influențează succesul comercial, în funcție de mesajul transmis de artist. Folosesc o metodologie calitativă, incluzând interviuri semi-structurate cu artiști, galeriști, curatori și colecționari.

Aș dori să vă invit să participați la acest interviu pentru a discuta despre experiențele și perspectiva dumneavoastră ca artist. Răspunsurile dumneavoastră la întrebările de mai jos vor contribui semnificativ la înțelegerea modului în care diverse tipuri de artă sunt percepute și comercializate. Informațiile furnizate vor oferi o perspectivă autentică și valoroasă asupra dinamicilor pieței de artă și vor ajuta la conturarea unor concluzii relevante pentru cercetarea mea.

1. Cum vă percepeți în calitate de artist în raport cu societatea contemporană? Cum vedeți arta dumneavoastră influențând și interacționând cu publicul și cu problemele actuale? Considerați că rolul dumneavoastră de artist vă plasează într-o poziție specială în discuțiile și dezbaterile sociale și politice? Credeți că artiștii au responsabilitatea de a aborda probleme sociale și politice prin lucrările lor?
2. Considerați că aveți o responsabilitate specifică în a influența și a educa publicul prin intermediul artei? Cum vedeți rolul dumneavoastră în a adresa și a reflecta problemele sociale și politice prin creațiile dumneavoastră artistice?
3. Cum a evoluat stilul și tematica lucrărilor dumneavoastră de-a lungul timpului în raport cu schimbările sociale și politice?
4. Există diferențe notabile în modul în care publicul din diferite țări sau contexte culturale reacționează la lucrările dumneavoastră?
5. Cum colaborați cu galeriile și muzeele pentru a vă asigura că mesajele din lucrările dumneavoastră sunt transmise corect și eficient publicului? Există aspecte specifice pe care le discutați cu curatorii pentru a vă asigura că lucrările dumneavoastră sunt înțelese așa cum doriți?
6. În opinia dvs., care sunt factorii care contribuie la succesul sau dificultățile pe piață ale artei angajate social și politic versus arta care nu are acest tip de mesaj?
7. Ați observat vreo schimbare în percepția și recepția publicului de-a lungul timpului?
8. Ce teme predomină în lucrările dumneavoastră și ce vă inspiră? Care sunt valorile și convingerile personale care vă ghidează în munca artistică? Cum se reflectă acestea în lucrările dumneavoastră?

9. *Cum vedeți rolul artei în educație și în formarea culturală a publicului? Credeți că arta poate fi un instrument eficient de educație și sensibilizare asupra problemelor societății?*
10. *Ce strategii de promovare folosiți pentru a vă face cunoscute lucrările și pentru a atrage publicul? Cum evaluați eficacitatea acestor strategii?*
11. *Cum descrieți rolul criticului de artă în contextul carierei dumneavoastră și al recepției publice a lucrărilor? În ce mod considerați că analiza critică ajută la interpretarea și aprecierea mesajelor din arta dumneavoastră? Cum vă influențează acest feedback procesul creativ și viziunea artistică?*
12. *Ce așteptări aveți de la galeriști în ceea ce privește promovarea și contextualizarea operelor dumneavoastră?*
13. *În ce măsură influențează colecționarii direcția și evoluția creației artistice? Cum vedeți rolul colecționarilor în sprijinirea artei?*
14. *În ce măsură credeți că tehnologia digitală și platformele online au schimbat modul în care arta este comercializată și promovată? Care sunt avantajele și dezavantajele utilizării acestor tehnologii pentru artiști? Cum previzionați impactul pe termen lung al acestor schimbări asupra pieței de artă tradiționale?*
15. *Cum afectează globalizarea piața de artă? Care sunt principalele schimbări pe care le-ați observat în ceea ce privește diversitatea culturală a operelor de artă disponibile și accesul la piețele internaționale pentru artiști și colecționari? Ce impact au aceste schimbări asupra valorii și autenticității lucrărilor de artă?*
16. *Ce rol joacă participarea la târguri de artă și expoziții în strategia dumneavoastră de promovare? Cum selectați evenimentele la care participați și cum evaluați impactul acestor participări asupra carierei dumneavoastră artistice?*
17. *Cum vă construiți și mențineți rețeaua de contacte în lumea artei? Ce importanță acordați relațiilor profesionale și cum vă asigurați că acestea sunt reciproc avantajoase?*

Vă mulțumesc!

1. Conceptul de "Sculptură socială" inițiat și dezvoltat de Joseph Beys la mijlocul secolului al XX-lea, mai precis în anii '65-'70 a fi o bază de discuție. După cum se știe a rămas un proiect fantezmat dar utopic. Artista de azi nu poate schimba societatea și cred că nici nu poate spera să o influențeze major.

Că și artiștii nu sînt marginalizați și au trecut de la "tematică socială" care în a trecut 10 ani - între 1990-2000 - la o preocupare legată de introspecție și tema dentinului.

2. Fiind și profesor, investesc multă energie în ceea ce ar putea născă procesul formativ și educație. Totuși aceste activități trebuie înțelese foarte deosebit, adică din scoala primară. Chestiunile legate ecologic, de exemplu, sînt sau par "abstracte" în România. Mursele sînt mai degrabă ignorate decât vizitate.

Așa cum am menționat mai sus, etapa "realității sociale și politice" a trecut. Ceea ce am avut și a rămas este o anumită ironie, sau interpretare mai degrabă "în răspuns" a sintagmei "social". O deriva de la această linie ~~este~~ sînt o serie de lucrări foto de an legătură cu războiul din Ucraina - ceva foarte serios și dramatic.

4. Măsură acată este greu de verificat, sîntem destul de izolați ca și artiști români.

5. În opinia mea, mursele și galeriile nu sînt interese de caracter social. Sau, dacă sînt unele, este un fapt izolat și rar. Nu ai ce să expui galeriilor, lucrările vorbesc de la sine - dacă au vreun mesaj.

6. Trăta de artă pare să fie interesant de genul disonant, mai degrabă de artă cu mesaj. De fapt cine și-ar pune în gând o lucrare ce transmite ceva legat de crăci sau ororile războiului?

7. Desigur, publicul se schimbă, dar arta cu mesaj românească merge în afara preferințelor.

8. Întrebare complexă și prea lungă! Un artist abordează teme diferite de-a lungul vieții: de la reflectarea naturii și frumuseții în tinerețe la meditația asupra morții la bătrînețe. Fiind mai vîrstă este încerc să nu cîmbose pe nimic în sine în timpul schimbărilor fizice și psihice. În cele ar fi un fel de martori - legate de timp.

9. Da, arta este și educație. Dar, arta înseamnă că totul trebuie pus în
devenire - de la școală, cu ajutorul unsoare și a mijloacelor de
comunicare: TV, cinema, cartea.
10. Aam este de modă "autopromovarea" pe FB, Instagram, etc.
Personal cred că aceste metode sunt cu eficiență redusă pentru public,
sau pentru colecționari. E o chestie "informațională" și căuă abilități
11. "Articul de artă" s-a transformat în "curator". E o lipsă constantă
cu artistul, adică sunt oameni în care curatoarea vrea să conducă
total. Eu caut curator care colaborează cu mine, fiind a
devenit despotă. Asta nu e simplu, e un proces lung și greu.
12. Speranțe slabe. Galeristul ar trebui să fie sensibil la mesajul
artistului și să-l promoveze. Nu prea se înțelege așa, deoarece
marea de artă este o afacere (ca și altele)
13. Colecționarii sunt puțini în România și par de neîntâlnit pentru
mine. Am cunoscut în străinătate colecționari care (indivizuali) de
specialiști) construiesc colecții tematice - au un plan.
Aici pare total haptic, colecțiile se acumulează cu un barar.
14. Comerțul de artă online este o dezvoltare conștientă, dar
necunoscută, mai puțin imprevizibilă. În cazul meu nu
a funcționat încă, deși galeriile investesc în promovare
15. Globalizarea pare o forță goală în zona artei. Artă în viața
cea specifică, chiar local. E singura ei șansă să își găsească cea
în context internațional. Fenomenul NFT accentuează necesitatea
respectării dreptului de autor. Dar că este o manipulare a unei
exhibiții comerciale.
16. La târgurile de artă participi ca vizitator, dacă ai bani.
Galeriile trebuie să investească mult ca să participe cu lucrările tale
și nu prea o fac
17. Relațiile profesionale se construiesc cu greu. Evit Facebook pentru
asa ceva. Public doar imagini atent selectate pe Instagram, sau
pe site-ul Galeriei.

Baudelaire Obieștiu. Instagram.
Obieștiubaudelaire

1. În conflictul contemporan cont să observăm
legătura între metodele de lucru clasice în
exprimare contemporană. Cu siguranță
artistul are rol social, trebuie să coboare
din atelier în stradă
2. Structura profesională - acolo unde universitățile
nu dau pe drumul educației prin cultură
noua artă
3. Pe parcursul timpului am abordat
constant teme sociale și am schimbat
tehnica de exprimare
4. Am observat o atitudine mai nouă a
publicului occidental care nu caută lucruri
"frumose".
5. Facem grijă selecției evenimentelor la
care particip, a galeriilor și curatoriilor.
6. Trebuie definită noțiunea de succes. Pe mine
mă interesează vizibilitatea, mai puțin
prețul de artă, vânzarea. Dar în final, una ducă
la cealaltă.
7. Publicul caută mai mult povești din
spatele lucrării.
8. Temele mele sunt legate de corpul
uman, de relația dintre oameni, de
apropieri și depărțări.
(apropieri)

Anca Boeriu

sinceră

Conziolul neașor și ei o abordare sinceră
cu o prezentare a gândurilor interioare.

9. Antea este instrumentul al mei
potrivit pentru educarea unei generații,
pentru îndrumarea spre armonie, normalitate
bunățate și fărâmișe interioare.

10. Proiectele mele se adresează unui public
eterogen, larg, și fac legătura între generații.
Strategia mea de promovare pornește de la
alegere unei teme structurale, contemporane
și identificarea unor tehnici potrivite de
lucru.

11. Sunt interesată de păreri critice
de afară, dar consider că acestor, în ultimul
timp, nu mai caracterizează cu mai puțin, real
critică de afară. S-a instaurat atmosfera de
laudă și laudă.

12. Pictorii de afară din România nu au
încă o rețea de galerii care să susțină
finanțarea artistică.

13. Pentru moment obie 2-a furnit crearea unei piețe de artă care să construiască un segment de colecționari. Acesta se importă totuși cei care iubesc arta și ai care caută o investiție rentabilă.

14. Tehnologia ajută, dar se schimbă în bine metodele de promovare, dar poate să păcălească, să prezinte o viziune care nu este reală.

15. Globalizarea este mai și foarte importantă, asigură ocazia de artă internațională, dar cred că trebuie păstrată identitatea fiecărei regiuni, ligatură de local și felul în care cresc.

16. Nu participă des la târguri.

17. Nu sunt un foarte mic artist în realizarea unei rețele de contacte. De obicei, datorită proiectelor mele, vin aceste contacte către mine, național și internațional. Consider relațiile profesionale foarte importante și susținerea unei comunități artistice ajută la dezvoltarea personală.

Raluca Marie Deceafreze

1. Sunt participantă la societatea contemporană în toate felurile: reman, ca artistă vizuală, ca actriță. Nu cred că am asemenea putere în societate încât să influențez publicul, sau problemele actuale. Nu mai mult decât al altor categorii socio-profesionale. Nu cred că artiștii în mod special au asemenea responsabilitate importantă. E suficient să previn războaiele, foametea sau excesul, drogurile, alcoolul moderat, probleme reale ca să înțelegem că artiștii nu pot influența lumea. Responsabilitatea de a aborda probleme sociale ar trebui să revină tuturor cetățenilor, nu numai artiștilor. Arta trebuie să fie angajată doar dacă artistul-individual dorește acest lucru, e preocupat de problemele acestea.

2. Nu. Arta socială, politică e practică de cine dorește.

3. Aparțin societății contemporane, veau, nu veau funcționez conform unei sensibilități specifice premurilor pe care le trăiesc.

4. Nu știu să răspund la această întrebare.

5. Orice colaborare cu orice instituție sau curatorială se face prin dispoziție prealabilă.

6. În principiu, ^{tema} arta angajează oiel, la fel ca orice fel de temă artistică e de rău multe feluri: conceptuală, figurativă, minimală etc. Cee sigur este că o artă conceptuală va fi mai ușor de integrat într-un muzeu, dar o artă cu aspect estetic și sicem ar fi mai interesantă pentru un colecționar. Intrebarea nu e pusă corect.

7. Da

8. Mă inspiră realitatea, propriul meu cotidian și mediul în care trăiesc. Valorile universale umane. Intrebarea e vagă.

9. Da, da

10. Tot ce am la îndemână: experiență, rețele de socializare, comunicarea cu artiști din artă.

11. Nu cred în rolul criticului de artă, consider instituția criticii de artă demetă.

12. Să-și facă munca eficient

13. Sunt importanți pe scena de artă pe care o influențăm după gustul lor

14. În mare măsură. Sunt foarte importanți

15. Ai acces mai ușor la orice informație legată de artă sau societate. Ai fi prea mult de știu

16. Important.

17. Cu devotament, atenție și respect reciproc.

Unu Alepocem

1. ①. ÎN CALITATE DE ARTIST ÎN SOCIETATEA CONTEMPORANĂ MĂ SIMT CA PESTELE ÎN APĂ
2. ②. ARTA MEA NU INFLUENȚEAZĂ NAR INTERACȚIONEAZĂ CU SOCIETATEA.
3. ③. NU CRED CĂ SOCIETATEA PRIVEȘTE ARTISTUL CA UN PERSONAJ CU O INFLUENȚĂ SOCIALĂ REALĂ.
4. ④. ARTISTUL TREBUIE SĂ FIE APOLITIC.
2. ①. NU. ARTA NU ESTE INSTRUMENT DE PROPAGANDĂ
2. ②. O VIZIUNE PERSONALĂ.
3. ①. LINIAR. CA UN TRASEU NORMAL, ASCENDENT.
4. ①. DA.
5. ①. NU COLABOREZ CU GALERII SAU MUZEEL
2. ②. NU.
6. ①. ARTA ANGAJATĂ POLITIC = PROPAGANDĂ. ARTA REALĂ ARE ALTE VALENTE.
7. ①. DA.
8. ①. PERFORMATIVITATEA, VIAȚA.
2. ②. CONSTANȚA ȘI PROFESIONALISMUL
3. ③. CLAR ȘI EVIDENT.
9. ①. ARTA NU EDUCĂ, RAFINEAZĂ.
2. ②. ARTA NU ESTE UN INSTRUMENT.
10. ①. EXPOZIȚII / POSTĂRI PE REȚELE DE SOCIALIZARE
2. ②. MEDIOCRĂ.

- (11). ①. NU COLABOREZ CU CRITICI DE ARTĂ.
②. OPERA DE ARTĂ TREBUIE SĂ AIBĂ UN MESAJ INDIVIDUAL.
③. ~~HEI COM. ÎN NICU UN FEL~~. 0

(12). 0

- (13). ①. ÎN MARE MĂSURĂ.
②. BINE..

- (14). ①. O NECESITATE
②. AVANTAJ - VIZIBILITATE / DEZAVANTAJ - LIPSA PERCEPȚIEI SENZORIALE ASUPRA OPEREI DE ARTĂ.
③. N-AM.

- (15). ①. NU ȘTIU.
②. O MAI MARE DIVERSITATE
③. NU ȘTIU.

- (16). ①. NU ȘTIU.
②. NU ȘTIU.

- (17). ①. CU RĂBDARE
②. CU SERIOZITATE.

- artatul este apolitic
- arta poate avea implicare în social, mesaje care privesc societatea, reflectă timpul prezent
- în anii de început am abordat probleme sociale: globalizarea, migrația, feminism
- arta are un rol terapeuturgic, are puterea de a influența omul la nivel individual și social
- publicul din RO nu are educație culturală, are doar gusturi fondate pe tradiții
- galeriile și muzeele sunt o interfață către public și colecționari
- mediul online este foarte în căutarea de informație
- criticele de artă sau curatorial este cel care încearcă să traducă mesajul artistului pentru public, ~~de~~ editează
- în underground se întâmplă mult mai multe decât ceea ce percepe publicul la hipofata prin arta instituționalizată și mediatizată - efect de iceberg.

www.igloo.ro/pas-de-deux
www.observatoriucultural.ro/articol/un-cuplu-de-
an-fiti-dui-core-i-es-sentei

Maria 6

1. Ca o persoană vizoră mi mîi iure, achi nu!
Am protestat împotriva fetei pînă la
întoarcerea ei și participarea la a
plăcut
cu cred că da.
2. Sau oare răspunsul tău este acesta. A nu
exprima, prin asta moarte și a nu menționa
intimități.
3. Tematica mea se schimbă în funcție
de schimbările sociale, reflectând
subiectele actuale.
4. Nu există.
5. De obicei la orice expoziție am o
discuție cu criticii de artă sau curioșii.
Cred că sunt înțelegere deosebită a
realității.
6. Succesul este determinat de
modul în care este făcută lucrarea.
7. Nu am observat, publicul reacționează
la lucrările mele foarte.
8. Temele predominante sunt astăzi: război,
stăruie (înălțare, temă, for, pînă, opă).
Lucrul înseamnă, așezul transmis,
mai stăruie nu le respect.
9. Cu cred că este foarte importantă
educația culturală a publicului.
Activitatea pentru mine înseamnă
viitor.
10. Se poate de spus că se folosesc
cele din nașterea, vermină, intervenții,
peste mine.

11. Criticul de artă are un rol important în te matricelor și continuă cercetarea și creația.

12. Nu știu.

13. Este un rol important în cea ce privește artistul. ~~este~~ colecționarea de artă și funcția de tematicile plăcute de el.

14. Tehnologia digitală și platformele online vând artă din toate lumea. În timp, mai ales cu opoziția inteligenței artificiale se poate ca arta tradițională să intre în declin.

15. Globalizarea nu avantajează artistul autentic

16. Participarea la târguri de artă și expoziții este avantajoasă pentru artist, este un mod de a se exprima și a crea noi legături, benefice pentru el.

17. Dacă nu fu vizibil pe media, prin expoziții, participări la simpozioane

Curator, Maria Orosan Telea

1. Care sunt criteriile și procedurile prin care selectați artiștii cu care colaborați? Ce pondere au mesajele sociale și politice ale operelor în decizia de selecție comparativ cu lucrările care nu transmit acest tip de mesaje?

Criteriile de selecție a artiștilor diferă de la caz la caz în funcție de contextul instituțional/sau independent în care respectiva expoziție are loc, de tematica expoziției, de buget, de spațiul galeriei. Lucrez în general cu artiști tineri, emergenți, la debut și am în vedere mereu criterii precum autenticitatea discursului, potențialul de creștere, coerența conceptuală și calitatea estetică. Mă interesează demersurile artistice cu mesaje socio-politice, caut astfel de artiști. Aș spune că 80% dintre artiștii cu care am lucrat au astfel de preocupări.

2. Care este reacția publicului la lucrările de artă cu mesaje sociale și politice în comparație cu lucrările care nu transmit acest tip de mesaje? Observați diferențe semnificative în feedback-ul și interesul manifestat de vizitatori?

Lucrările cu mesaje socio-politice nasc mai multe dezbateri decât alt tip de lucrări. Fie că publicul se poziționează pro sau contra față de opinia artistului, atunci când fac tururi ghidate în expoziții care conțin lucrări cu astfel de mesaje observ reacții. Dacă lucrările au și o componentă de interactivitate, impactul e și mai mare.

3. Cum vedeți rolul criticilor de artă în promovarea și percepția lucrărilor cu mesaj social sau politic?

Observ că în general există interes din partea criticii de artă pentru astfel de subiecte. Revista Arta (cea mai importantă publicație de artă din România) publică des cronici ale unor expoziții de acest fel. Dar este greu de estimat impactul pe care critica de artă îl are asupra publicului larg. În schimb, arta cu mesaje socio-politice beneficiază și de atenția unor platforme media/formatori de opinie care nu aparțin în mod necesar domeniului criticii de artă. Consider că acest lucru este benefic și că ajută la familiarizarea publicului larg cu astfel de lucrări.

4. Ați observat vreo schimbare în tendințele pieței de artă în ceea ce privește preferințele pentru arta cu mesaje sociale și politice comparativ arta care nu transmite acest tip de mesaj? Dacă da, ce factori considerați că au determinat aceste schimbări?

Nu sunt în măsură să răspund obiectiv, pentru că nu activez în domeniul vânzării lucrărilor de artă. Foarte subiectiv, aș remarca totuși că arta se cumpără în general pentru decorarea interioarelor și cred că majoritatea colecționarilor mici nu prioritizează criteriul mesajelor socio-politice. În ceea ce privește colecționarii mari, atâta timp cât artistul reprezintă o investiție bună cu potențial de creștere vor cumpăra și lucrări cu mesaje socio-politice. Dar dinamica achizițiilor de artă este mult mai complicată și nu o înțeleg pe deplin.

5. Cum vedeți viitorul pieței de artă în contextul schimbărilor economice și sociale actuale?

Piața de artă este în creștere continuă. Ultimele noutăți sunt legate de vânzarea de artă produsă de AI. Prima vânzare de acest fel a fost în 2018 la Christie's.

6. Considerați că aveți o responsabilitate specifică în a influența și a educa publicul prin intermediul artei? Cum vedeți rolul dumneavoastră în a adresa și a reflecta problemele sociale și politice prin creațiile dumneavoastră artistice?

Da, în calitate de curator îmi pun adesea problema educării publicului. Nu îmi doresc să influențez păreri impunându-mi propriul punct de vedere, dar mă străduiesc să deschid dialogul și să stimulez gândirea critică. Organizez mereu tururi ghidate în expozițiile pe care le curatorez, tocmai pentru a atinge acest obiectiv de educare a publicului.

7. În opinia dvs., care sunt factorii care contribuie la succesul sau dificultățile pe piața ale artei angajate social și politic versus arta care nu are acest tip de mesaj? Ați observat vreo schimbare în percepția și recepția publicului de-a lungul timpului?

Nu știu. Nu sunt în măsură să răspund.

8. Cum vedeți rolul artei în educație și în formarea culturală a publicului? Credeți că arta poate fi un instrument eficient de educație și sensibilizare asupra problemelor societății?

9. În ce măsură influențează colecționarii direcția și evoluția creației artistice? Cum vedeți rolul colecționarilor în sprijinirea artei?

Colecționarii pot influența foarte mult creația artistică. Dar acest lucru se aplică doar artiștilor integrați în piața artei, cei care își adaptează producție în funcție de cererea pieței. Un alt fenomen interesant este legat de implicarea colecționarilor în procesul de achiziții al muzeelor. Este o practică curentă (dar discutabilă din punct de vedere etic) ca muzeele să includă colecționari în comitetul de achiziții. Aceasta este o altă pârgie prin care colecționarii pot influența creația artistică.

10. În ce măsură credeți că tehnologia digitală și platformele online au schimbat modul în care arta este comercializată și promovată? Care sunt avantajele și dezavantajele utilizării acestor tehnologii pentru artiști? Cum previzionați impactul pe termen lung al acestor schimbări asupra pieței de artă tradiționale?

Casele de licitații s-au adaptat foarte repede integrând platforme online, ceea ce a crescut foarte mult vânzările. Pentru artiști, avantajele folosirii tehnologiilor digitale țin de vizibilitate și promovare. Se vehiculează ca platforma Instagram a devenit cea mai eficientă formă de promovare. Iar din punct de vedere comercial, NFT-urile sunt o sursă

importantă de venit pentru artiștii digitali. Cred că piața de artă tradițională va exista în continuare, nu cred că este amenințată în mod real.

11. Cum afectează globalizarea piața de artă? Care sunt principalele schimbări pe care le-ați observat în ceea ce privește diversitatea culturală a operelor de artă disponibile și accesul la piețele internaționale pentru artiști și colecționari? Ce impact au aceste schimbări asupra valorii și autenticității lucrărilor de artă?

Tocmai globalizarea a dus la creșterea exponențială a pieței de artă. În era globalizării și a digitalizării nu mai există limite geografice în ceea ce privește achizițiile de artă. Diversitatea a crescut foarte mult, au fost integrați în piața de artă artiști din zone marginale, periferice. Acest fenomen influențează în mod pozitiv valoarea comercială, dar poate avea impact negativ asupra autenticității și a valorii culturale a operelor (atunci când ele sunt create exclusiv cu scopul integrării în piața de artă).

12. Care sunt principalele criterii pe care le utilizați pentru a evalua succesul unei expoziții, atât din perspectiva vizitatorilor, cât și a impactului cultural și social?

Criteriile sunt: -reacția publicului, venirea repetată în expoziție (din acest punct de vedere cea mai de succes expoziție organizată de mine a fost Oasis- expoziția grupului Avantpost, 2021, Stațiunea Tinerilor Naturaliști din Timișoara, unde s-a revenit chiar și de 4 ori în expoziție), postările publicului pe social media. Succesul cultural îl evaluez prin aparițiile în presă, prin opiniile criticilor de artă. Impactul social este greu de evaluat, dar mi s-a întâmplat, de exemplu, ca o expoziție organizată de mine să creeze un precedent pentru expunerea de artă într-un spațiu alternativ. Reconversia culturală a unui spațiu cred că este un criteriu bun de evaluare a impactului social. Sau atragerea unui public nefamiliarizat cu arta contemporană are, de asemenea, impact social.

1. Desi apreciez arta angajata (social, politic, sau oricum altcumva), angajamentul acesta nu este un criteriu pentru mine pentru a invita un artist sa expuna. "Criteriile si procedurile" se reduc la ceva mult mai personal. Imi ofera (mie personal) arta acestui artist vreo surpriza, vreo lectie de viata, vreo perspectiva noua asupra lucrurilor sau o intelegere mai buna a vreunui fenomen (social, politic, sau chiar a vreunui moment din istoria artei recente?). Atunci il invit! Este ceva revelator la nivel existential? Simt o cautare, cand discut cu artistul acela, care trece dincolo de trufia de a fi artist si a-si vedea numele (mai mult decat arta) expus? Atunci e ok.

Din acest punct de vedere nu am facut o distinctie intre arta angajata si arta de dragul artei ci doar intre arta care nu imi spune nimic nou si arta care ma impresioneaza (care lasa o impresie in mine) si din care putem invata ceva nou (despre viata, despre arta, samd). Asta in cele mai multe cazuri, ca mai sunt si situatii cand facem mici compromisuri ca sa expunem arta unor cunoscuti care insista sa expna la noi si nu ne lasa inima sa-i refuzam.

Am plecat de la premisa ca noi toti suntem, la nivel individual, masura lucrurilor, si ca daca (o opera, o abordare) ma surprinde pe mine intr-un fel, cu siguranta asta va functiona si pentru alti oameni in mod similar.

2. Cred ca oamenii sunt mai predispusi sa isi manifeste reactiile negative. Mai rar isi vor exprima bucuria de a vedea ceva pe placul lor decat isi vor exprima dezacordul, ceva care ii scoate din ritm. In acest sens, cele mai multe reactii le aud cand avem expozitii/lucrari ale caror mesaje sunt prea conceptualizate, dificil de tradus si de inteles. Exista o reactie de respingere in aceste cazuri, de genul "ce arta mai e si asta?"

3. Nu exista (din pacate) abordari diferite. Facem la fiecare expozitie un facebook event, parteneriate media, trimitem un comunicat de presa. La expozitiile pe care le consideram foarte importante punem si niste bani in promovare pe facebook.

4. Aproape de fiecare data artistul e prezent aici si contribuie direct la panotarea lucrarilor sale. E implicat total si e direct responsabil de felul in care arata si comunica expozitia lui.

5. Colaboram si cu cativa critici de arta dar rolul artistului (a artei lui) ramane pentru noi primordial, esential. De mult ori critica, la cum se face uneori, e o forma de deturnare (a atentiei - spre critic, a sensurilor - spre nevoile criticului) si ramane parca prea putin spatiu de respiratie in jur. Alteori, cand e bine facuta, functioneaza ca un mediator util intre artist si public.

6. Feedback-ul difera de la om la om. Unii apreciaza acest tip de arta, altii o resping. Acest feedback nu ne influenteaza absolut deloc deciziile de selectie si promovare a proiectelor expozitionale.

7. Noi nu functionam in piata de arta. Suntem o galerie independenta, consituita in jurul unui ONG mic, non-profit, situatie care eludeaza logica pietei de arta (care, da, are propriile reguli).

Dar in mod evident artele contemporane (arte vizuale, dans contemporan, filmul de autor dar si literatura recenta, samd) se sprijina tot mai mult pe un discurs angajat social si politic, pe masura ce mase tot mai mari de oameni devin, la randul lor, activisti in cele mai diverse domenii posibile.

8. Nu ne intereseaza foarte mult piata de arta. Dar resimtim o dificultate tot mai mare in a accesa resurse pentru a functiona si noi in angranajul social.

9. Sunt instrumente foarte utile. Noi nu comercializam arta (suntem doar o galerie de proiecte) dar ne folosim de platforme digitale pentru a ne promova proiectele.

10. Nu stiu. Nu observ o extindere a globalizarii de cand functionam in Camera K'ARTE, dimpotriva, poate o restrangere a globalizarii. Noi, ca si galerie relativ mica, am expus in acesti 10 ani, alaturi de artisti autohtoni, si artisti din regiune: Republica Moldovan, Ungaria, Austria. Globalizarea a inseamnat pentru noi o forma extinsa a localului.

11. Cred ca in comunitatile mai mici, cum e Tg Muresul de exemplu, care nu depun un efort (conceptual, financiar) semnificativ la nivel institutional in cadrul Muzeelor de Arta sau a institutiilor de spectacole e mai greu sa razbata acest tip de mesaj. Comunitatile raman si ele mai conservatoare cu optiuni si expuneri mai limitate iar succesul acestui tip de arta va fi si el in consecinta. Dincolo de institutiile care pot avea o mai mare tractiune, ramane ca acest demers sa fie facut de initiative independente, marginale, in functie de interese punctuale (curatori, activisti, etc) cu un efect direct proportional.

12. Nu am observat nicio schimbare.

13. In mod evident galeriile de artă pot fi un instrument eficient de educație și sensibilizare asupra problemelor societății. In egala masura cu spectacolele de teatru, cartile bune, dar si podcasturile, postarile pe facebook samd. Orice platforma publica din lumea asta poate fi un instrument de educatie si sensibilizare daca e utilizata strategic (sau accidental) in acest sens. Galeria de arta, cu atat mai mult, iti ofera acea detasare, acea oportunitate de introspectie, care te poate edifica instr-un sens sau altul.

Artistic Perspectives: Art Market Research Interview for Dissertation Project

1. How do you perceive yourself as an artist in relation to contemporary society? How do you believe your art influences and interacts with the public and current issues? Do you consider that your role as an artist places you in a unique position in social and political discussions and debates? Do you think artists have a responsibility to address social and political issues through their work?
2. Do you believe you have a specific responsibility to influence and educate the public through your art? How do you view your role in addressing and reflecting social and political issues through your artistic creations?
3. How has the style and theme of your work evolved over time in relation to social and political changes?
4. Are there notable differences in how audiences from different countries or cultural contexts react to your work?
5. How do you collaborate with galleries and museums to ensure that the messages in your works are correctly and effectively conveyed to the public? Are there specific aspects you discuss with curators to ensure your works are understood as you intend?
6. How do you perceive the marketability of your works compared to art that conveys a different type of message?
7. In your opinion, what factors contribute to the success or challenges in the market for socially and politically engaged art versus art that does not carry this type of message?
8. Have you noticed any changes in the public's perception and reception over time?
9. What themes dominate your works, and what inspires you? What personal values and beliefs guide your artistic work? How are these reflected in your creations?
10. How do you see the role of art in education and the cultural formation of the public? Do you believe art can be an effective tool for educating and raising awareness about societal issues?

11. What promotional strategies do you use to make your works known and to attract the public? How do you evaluate the effectiveness of these strategies?

12. How would you describe the role of the art critic in the context of your career and the public reception of your works? How do you consider that critical analysis helps in interpreting and appreciating the messages in your art? How does this feedback influence your creative process and artistic vision?

13. What expectations do you have from gallery owners regarding the promotion and contextualization of your works?

14. To what extent do collectors influence the direction and evolution of artistic creation? How do you see the role of collectors in supporting art?

15. To what extent do you believe that digital technology and online platforms have changed the way art is marketed and promoted? What are the advantages and disadvantages of using these technologies for artists? How do you foresee the long-term impact of these changes on the traditional art market?

16. How does globalization affect the art market? What major changes have you observed in terms of the cultural diversity of available artworks and access to international markets for artists and collectors? What impact do these changes have on the value and authenticity of artworks?

17. What role does participation in art fairs and exhibitions play in your promotional strategy? How do you select the events in which you participate, and how do you assess the impact of these participations on your artistic career?

18. How do you build and maintain your network of contacts in the art world? How much importance do you place on professional relationships, and how do you ensure they are mutually beneficial?