

# Art World News

MARCH 2011

## THE INDEPENDENT NEWS SOURCE

### ARTEXPO NEW YORK SHOW HIGHLIGHTS

At press time, 372 exhibitors were signed up for **Artexpo New York**, March 25–27, on Pier 94 in New York City, including publishers, artist representatives, and SOLO artists. Highlights include an array of free educational seminars and panel discussions designed to help galleries do better business. A Free Arts Day on Saturday with actress and artist **Jane Seymour** benefits underprivileged NYC youth. See article on page 18.

### TORONTO ART EXPO APRIL 14–17 ADDS PUBLISHERS TO ITS EXHIBITOR ROSTER

The ninth annual **Toronto Art Expo**, owned by the non-profit organization Rime Canada and taking place at the Metro Toronto Convention Center, will this year feature a number of publishing companies exhibiting in the show's Center Court under the banner **Toronto Fine Art Contemporary**. Article, page 20.

### THE REALITY OF DISCOUNTING

Discounting is inevitably an uncomfortable subject, to say the least. It's a word that can make us in the art industry cringe, admits gallery expert and business writer **Cristi Smith**, as she tackles the tough subject of "Using the 'D' Word" in her article that begins on page 36. "The difference," she states, "between discounting with dignity and discounting with desperation is the key to maintaining your integrity in a difficult economy."

### THE CONTINUING ALURE OF SERIGRAPH PRINTS

"Oftentimes, serigraphy can resonate deeply with collectors because it really harkens back to the old world, hand-created type of art that people love to own," says Bill Dreyer, curator of The Art of Dr. Seuss. The intrinsic value of serigraph prints and their relevance today, is explored in an article, "The Resurgence of Serigraphy," beginning on page 26.



*Galerie Rocchia, Toronto, presenting Desjardins' paintings.*

## COMPONENTS FOR AN EXPERIENTIAL GALLERY

Retail stores are placing increasing emphasis on developing more experiential environments to better engage, entertain, and support customers. Experiential marketing, so important in this competitive marketplace, largely focuses on establishing highly visible, stimulating, interactive, sensory arenas in which products can be displayed and sold. Often there is an emphasis on shaping the "walk-in" to brick-and-mortar stores with the goal of creating a more positive, intuitive, memorable, and pleasing sensation. Museums like the Guggenheim and the Smithsonian have always had an eye to this and been proactive in the application of new technology to enhance the visitor's experience. In the opinion of Daniel Winn, CEO of Masterpiece Publishing, who has a background in art retailing, galleries need



*LaMantia Fine Art publishes the work of Long Island artist Daniel Del Orfano. Turn to page 10.*

### FRAME DESIGN: THE LITTLE BLACK FRAME

As in the iconic 'little black dress,' the 'little black frame' looks chic on everything, and Greg Perkins describes how. See page 34.



## NIM VASWANI OPENS WISBY-SMITH FINE ART GALLERY IN DALLAS

DALLAS—Nim Vaswani, owner of **The Road Show Company** that provides turn-key events in galleries, has opened Wisby-Smith Fine Art, a 4,600-square-foot gallery located at The Crescent in the heart of Dallas. The grand opening in January featured the work of **Peter Max** followed by **Alexandra Nechita**, and then an exhibition, “**Dali: The Argillet Collection**,” curated by Madame Christine Argillet who is accompanying the show on a multi-city tour.

Mr. Vaswani says Wisby-Smith Fine Art is the fulfillment of a dream to create a gallery for sought-after, well established artists. In addition to planned educational programs about the arts, the gallery features a curatorial staff and a relationship-based acquisition atmosphere where exhibiting artists present their newest works to enable collectors, guests, students, and first-time art buyers to discuss the creative process and interact with them on a personal level.

Wisby-Smith will carry a range of work from French Impressionist Masters to Contemporary to Pop, including that of **Henri Matisse**, **Pierre Auguste Renoir**, **Picasso**, **Miró**, and **Marc Chagall**, as well as that of the younger generation, **Alexandre Renoir** and **Pierre Matisse**; and work by **Roy Lichtenstein**, **Andy Warhol**, **Michael Godard**, and **Charles Fazzino**. Prices will be from about \$775 to over \$100,000.

To reach the gallery, telephone (214) 397-0808 or visit the website located at: [www.wisby-smith.com](http://www.wisby-smith.com).

# THE RESURGENCE OF SERIGRAPHY

The serigraph industry, long revered as an old world style of printing affected by the influx of giclée printers in the early '90s as well as the recent downturn in the economy, has been experiencing a resurgence over the past six months to a year. Bernard Fekete, general manager of Kolibri Art Studio Inc. in Gardena, CA, credits the medium's artistic process as a big draw for artists, publishers, and their collectors.

“We see an upswing in the serigraph industry over the past six months, over the previous two years,” he says. “This may be due to the fact that publishers may have been holding back on creating more stock during the recent economic problems. Publishers and artists were being sparse on production of new editions to keep their costs down. But lately, there has been a growing demand.”

Mr. Fekete feels that as the industry continues its recovery, discerning collectors are looking for prints that have the added worth of being a hand-created piece. “People know the value of serigraphy is much greater because it is hand-printed and hand-pulled by trained professionals in a painstakingly precise technique,” he says. “It's a different animal to that of digital printing, which also has its audience. Serigraphs allow the subtleties of the original,

like the texture of a brush-stroke, to become part of the print. Art collectors value it.”

When former owner Herta Headrick opened the doors at Kolibri in 1990, the indus-



**Sergei Lazutin, owner and master printer of Kolibri Art Studio in Gardena, CA.**

try was flush with serigraphy studios. Today, Kolibri and its current owner and master printer Sergei Lazutin, have much less competition.

To create a serigraph, the original painting is scanned to reproduce the image as accurately as possible. The serigraph print then takes

some cases. “In the late '80s, early '90s, the popular form of high-end reproduction was serigraphy,” Mr. Fekete says. “There were no giclées then and it was a very different industry.”

Three-and-a-half years ago, Mrs. Headrick retired and sold the company to Sergei Lazutin, who has worked with Kolibri since its inception as the master printer. Originally, Kolibri had 80 employees and worked with many of the leading publishers. Today, the company operates out of a 6,000-square-foot space and has 10 full-time employees.

One of its long time clients is Chalk & Vermilion Fine Arts, Greenwich, CT. President Eric Dannemann says that collectors appreciate serigraphy as an artform. “The reason that we have chosen to have serigraphs made of a particular painting lies in the fact that serigraphy is an art-form in itself. Because serigraphs are hand-made they can be considered unique. In addition, the complex process



**Liudmila Kondakova's "La Vie en Rose" is a serigraph in an edition of 325, measuring 36 by 24 inches.**

meticulous work from chromists (hand color separator artists) isolating each color. The number of colors can be as high as 200 in

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**ACME ARCHIVES  
RELEASES SIMPSONS  
PRODUCTION CELS**



BURBANK, CA—Acme Archives Limited has released the original animation cels used in the production of The Simpsons TV series from Fox. The first 13 years of the show was created using painted acetate cels, before switching to computer animation. The episode “The Old Man and the Key,” originally airing in March of 2002, is from the 13th season and the 12-field cel measuring 12 1/2 by 10 1/2 inches is shown. Each cel comes with a Fox seal and Certificate of Authenticity. “The Old Man and the Key,” a painted acetate cel on a reproduced background, is the 13th episode from the 13th season. For details, call (818) 252-1500 or visit: [www.acmearchives.com](http://www.acmearchives.com).

**ART CHICAGO AND NEXT  
PRESENTED TOGETHER**

CHICAGO—Art Chicago and NEXT will be jointly produced by Merchandise Mart Properties alongside each other on the 12th floor of the Merchandise Mart, April 29–May 2, bringing together more than 100 emerging and established galleries from worldwide, as well as a dozen non-profits. While each art fair will maintain its own unique vision, the move is designed to allow visitors to experience both emerging and established contemporary art on one floor. For details, visit: [www.artchicago.com](http://www.artchicago.com).

**SERIGRAPHY  
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allows you to truly capture the vibrancy of color, texture, detail, and feel of the artist’s original painting.”

Bill Dreyer, artist manager of Chase Art Companies, Northbrook, IL, and curator of The Art of Dr. Seuss, says that the original itself can help dictate how it should be reproduced.

“Each piece of artwork has its own aspiration. In many cases we choose serigraphy for Dr. Seuss. Other times we select digital because we feel it’s best based on the components of the piece. It’s on a case-by-case basis. Collectors appreciate the intrinsic value of serigraphy, and it’s an added bonus to many people.”

Kolibri also does giclée printing, and Fabian Perez Art Publishing LLC, Los Angeles, is one of their biggest clients. Recently Kolibri worked on 75 giclée print editions for them.

“There are many collectors who love serigraphy technology and the look it creates,” says Robert Bane, president of the company that publishes the work of Fabian Perez. “There are also many collectors who buy the art for the overall feeling they perceive from the work. This can be achieved in many mediums, but serigraphy is a very beautiful means of translating an artist’s work.” Serigraphy has been in the industry for many years, and little has changed technologically with the medium, a point not lost on many collectors. “When you consider that Warhol screenprints that were selling for a few thousand dollars 10 years ago are now selling for many,

screen for each color to be printed is made by the chromist. Those screens are then embedded into the fabric, and ink is passed through with a squeegee onto the canvas. Each hand-mixed color is printed with water-based inks that help to create texture and the canvases are then laid on large racks to dry. The next color is then applied approximately two to three hours later. A texture varnish is put on to simulate the brushstrokes of the artist. An edition of 300, with 70 colors can take from two to four months to complete.

“Oftentimes, serigraphy can resonate deeply with collectors because it really harkens back to the old world, hand-created type of art that people love to own,” Mr. Dreyer says. “There is something special about a print made by a person, not a machine, that makes an impact on collectors. We also work with the printer to accomplish what the original was intending, and people appreciate that time was spent.”



*Dr. Seuss’ “Incidental Music for a New Year’s Eve Party,” available from Chase Art Companies.*

many thousands, it is evident that serigraphy has not declined, but actually exploded in value,” says Mr. Dannemann.

Serigraphy, or silkscreen



*“Tess III” by Fabian Perez from Fabian Perez Publishing, printed by Kolibri Art Studio.*

printing, is a combination of the Latin word for “silk,” seri, and the Greek word for “to write,” graphos. The job of the serigrapher is to recreate the artwork, using the original as a guide. A scan is then created. Kolibri uses Art Scan Studio in Bellingham, WA. A separate

With Chase’s Dr. Seuss editions there were no originals to use as a guide because they were images taken from children’s books that came out 40 years ago. Kolibri’s technicians, most of which have been with the company for nearly 20 years, worked very

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# CALENDAR

**March 25–27:** Artexpo New York, Pier 94, New York City. Redwood Media Group. For more information, call (216) 225-0962 or visit the website located at: [www.artexponewyork.com](http://www.artexponewyork.com).

**March 25–27:** FrameArt Expo, Milan, Italy. Organized by Publifere Srl. For more information, visit: [www.frameartexpo.com](http://www.frameartexpo.com) or phone (011-39) 545-23107.

**April 2–7:** International Home Furnishings Market, High Point, NC. Call (800) 874-6492 or visit: [www.highpointmarket.org](http://www.highpointmarket.org).

**April 14–17:** Toronto Art

Expo, Toronto, Canada. Produced by Rimé Canada. Call (866) 228-4238, (416) 265-6988 for more information, or visit the website at: [www.torontoartexpo.com](http://www.torontoartexpo.com).

**April 29–May 2:** Art Chicago, The Merchandise Mart, Chicago. Merchandise Mart Properties Inc. For further information, visit: [www.artchicago.com](http://www.artchicago.com) or telephone (312) 527-3701.

**May 5–8:** The Affordable Art Fair New York City at 7 West 34th Street, opposite the Empire State Building. For more information, visit: [www.aafnyc.com](http://www.aafnyc.com) or call (212) 255-2003.

**May 15–17:** SURTEX, Jacob Javits Convention Center, New York. George Little Management. For registration, visit: [www.surtex.com](http://www.surtex.com). Call (800) 272-SHOW.

**May 15–18:** National Stationery Show, Jacob Javits Convention Center, New York. George Little Management. For registration: [www.nationalstationeryshow.com](http://www.nationalstationeryshow.com) or call (800) 272-SHOW.

**June 14–16:** Licensing International Expo, Mandalay Bay Convention Center, Las Vegas. Advanstar Communications. For registration, call (888) 644-2022 or go to: [www.licensingexpo.com](http://www.licensingexpo.com).

**July 7–August 31:** Festival of the Arts, Pageant of the Masters, Laguna Beach, CA. Organized by Festival of Arts. For details, call (800) 487-3378 or visit: [www.LagunaFestivalofArts.org](http://www.LagunaFestivalofArts.org).

**August 12–14:** 20th annual Loveland Sculpture Invitational, under tents beside Lake Loveland, CO. Loveland Sculpture Group. Call (970) 663-7467, [www.lovelandsculpturegroup.org](http://www.lovelandsculpturegroup.org).

**August 13–14:** Sculpture in the Park, Benson Sculpture Garden, Loveland, CO. Loveland High Plains Arts Council: (970) 663-2940 or: [www.sculptureinthepark.org](http://www.sculptureinthepark.org).

## SERIGRAPHY

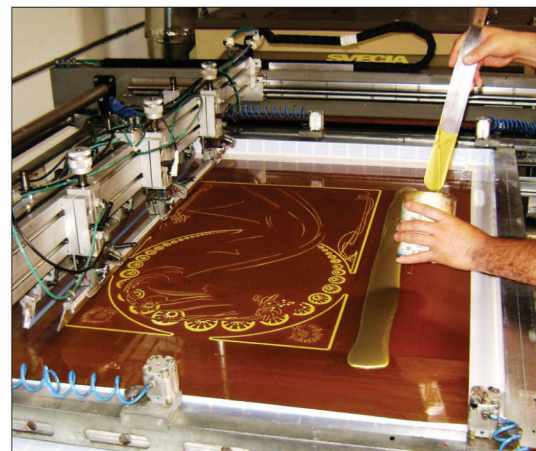
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closely with Chase to perfect the prints.

One concern regarding serigraph editions is the cost. In the modern day art world with the availability of on-demand options, the medium of serigraphy requires that the entire edition be printed at the same time. This can be a financial commitment worth considering.

"I would certainly choose serigraphy over other means of printing depending on the artwork being translated," says Mr. Bane. "However in today's market it is very different from 10 or 20 years ago. A publisher must be committed to pro-

ducing a large quantity at one time. This can be a major roadblock if there



***Metallic gold is applied to one layer of the serigraph print by a printer at Kolibri.***

are limited funds to produce the quantities needed, as well as the ability to keep the quantities produced in inventory."

Kolibri recently won two awards at the Specialty Graphic Imaging Association's (S G I A ) Golden Image annual competition—one of which was for a serigraph. The Golden Image award in Fine Art/Single Multicolor category was given for "Le Pont Neuf" by Chalk & Ver-

milion Fine Arts' artist Liudmila Kondakova in which 85 different colors were used. Close to 100 companies from around the world

entered the competition and submitted a total of 500 prints.

Fusion printing involves some serigraphy and some giclée work on a single piece, combining the best of both worlds. This allows for the brilliance of colors to also feature the texture of the original piece of art. What may be lacking digitally can be added through hand-separated serigraph screens as spot colors. Fusion printing also allows for florescents and metallics, such as bronzes, silvers, golds, crystallines, and glitters to be incorporated.

For further information, phone Kolibri Art Studio at (310) 618-8018 or go to: [www.kolibriartstudio.com](http://www.kolibriartstudio.com).