

Art and Money

Тексты для чтения и изучения
магистрантами направления 03140068

«Культурология»

(магистерская программа
«Социокультурный менеджмент»)

(английский язык)



Министерство образования и науки Российской Федерации
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Составитель С.Г.Шишкина

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Art and Money. Тексты для чтения и изучения магистрантами направления 03140068 «Культурология» (магистерская программа «Социокультурный менеджмент»): сост. С.Г.Шишкина; Иван.гос. хим.-технол. ун-т.- Иваново, 2010.– 77 с.

Издание состоит из аутентичных текстов, объединенных идеей менеджмента искусством. Лексическое наполнение текстов и направленные на его изучение упражнения ведут к формированию профессиональной компетенции обучаемых. Материал предполагает расширение культуроведческой компетенции и, в конечном счете, формирует умение извлекать из текста максимум смысловой и лингвистической информации, необходимой для формирования коммуникативных навыков и ориентации в сфере бизнеса.

При составлении издания использовались Интернет-ресурсы, специальные статьи. Издание рассчитано на 30-40 аудиторных и самостоятельных занятий. Материалы пособия и их презентация могут быть интересны для студентов, магистрантов и аспирантов гуманитарных вузов, преподавателей средних и высших учебных заведений.

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TEXT I

BUY AND SELL ART – ART AUCTIONS

Task 1. Be sure you know the meaning of the following words and word combinations. If not, consult a dictionary.

To book in advance; the invitees; a mandatory speech; bid; the bidding process; connoisseur.

Task 2. Read the text.

A ballroom of a five star hotel has been booked well in advance and catalogues given to the invitees to encircle their choice of bids for a prestigious art auction. The bidding begins with a mandatory speech regarding the paintings and the artists. Each auction has a story to tell about the masterpiece, the painter, some stolen moments or an amusing



anecdote. Anonymous bids over the telephone, secret deals, raised eye brows at higher bids, whispers of a good haul, a hint of scandal have all been a part of many an art auction process.

Over a period of last few decades, the bidding process have improvised. For those who have recently joined the art world and related events, in the social calendar, an art auction is a highly organized event planned months in advance. Of the auction houses, actively bringing down the hammer on high stake bids Sotheby and Christies top the list. An art auction is a serious event in the most glamorous settings. Only seasoned aficionados are able to understand the practical details of a public sale.

Buying At An Art Auction

Most auction houses chart out the social calendar for buying and selling nearly a year in advance. Regular patrons are given catalogues in addition, about what will be put under the hammer. Since one has a lot of time of hand it is ideal to keep a few things in mind if wanting to buy at an auction.

1. Acquaint yourself with all the history connected to the artwork and artist. Get to know his other works as well.
2. Once you know all that is needed you can safely put your bid. Consult some art dealers or historians too if need be.
3. Remember that there are others too in the fray for bidding. Get to know if there are any buyer's premiums.
4. Sometimes old artworks are restored and it is extremely difficult to judge if it will be worth its bid. Get to know the condition of the sale. This will help to assess the appropriate values.
5. Ask in the market what price could it fetch otherwise (auction house is likely to get better premiums though).
6. Find out if the artwork is authentic, insured and has the certificate as well.
7. A true work of art should be priceless but not 'pricey'. Don't get carried away in an attempt to possess the artwork.
8. Ideally attend some auctions first to understand how the price bids work. This will help you to place your bid at the right time. - N A Nagpal

Task 3. Comment on the following: *“An art auction is a highly organized event planned months in advance”.*

Task 4.What should you know taking part in an art auction?

TEXT II

For you to be informed

OLDEST AUCTION HOUSES

Auction houses may not be as old as art itself. However, the concept of art auction has existed since the 17th century. Genuine masterpieces have passed the hands of curators and enhanced the price a timeless piece de resistance. The adage 'old is gold' applies as well in art appreciation and collectables has generations of valuable patrons. In the past, the true connoisseur, bid out of passion to possess a work of art. Today, auctions have become business propositions for investors, artists and dealers alike! Higher the bid, higher the stake of the timeless artwork. British owned Bonhams Group is perhaps the oldest and today the third largest auction house, founded in 1793. Today with an acquisition in the form of Butterflies and merger in the form of Brooks that has British benefit with Philips auctioneers makes it a prestigious auction house. Officially, now Bonhams has also tied up with an Australian fine art auctioneers three years ago. Now they have the largest number of sales rooms and auction houses in nearly 14 countries. Some of the other auction houses that have actively conducted auctions include:

Sotheby

In 1744, Samuel Baker, the founder of the premium auction house began an auction by selling Polite Literature for a few hundred pounds. After his

death, his nephew John Sotheby expanded the firm's business to all art and sacred literature. Now two centuries later the auction house has branches all over the world. It has also increased its services. Apart from interest of art collectors, Sotheby is into exclusive real estate with prime properties worldwide, trusts and appraisals of antiques, coins, and sculptures. Their mainstay remains exclusive art auctions. As the international art mart has grown, so has this pioneering firm. Apparently, it was the first auction house to have an auction on cyberspace via eBay Live Auction Services. Of course, it met with a huge success. Sotheby is at its innovative best and continues to remain on the art map through its bids.

Christies

In 1766, James Christie launched his auction house with a powerful tool - his humor and excellent talk. The last two centuries witnessed some major prices on valuable collectables. The art of buying and selling is clearly one of the most helpful areas, which makes Christies a knowledgeable source of information. Catalogues help in identifying the painting or collectable that one wishes to own. They provide many other services- even wine tasting! Year round auctions events take place in different parts of the world.

Philips de Pury & Luxembourg

Apart from classical paintings, jewelry and contemporary art specialists based in Geneva conduct auctions in Europe. Even the de Pury & Luxembourg art galleries in Zurich have conducted auctions for 20th century photographs, Impressionist and modern paintings. Some other important art galleries across Europe include Paris-based Tajan. Both

French and English languages help to appraise bidders to art works. In 1941 Swann Galleries opened up to auction rare books and since then it remains the world's largest in this sector. They have now extended their services to moving media, and visual arts. In Austria and Prague, auction house Dorotheum conducts nearly 600 auctions. They have a huge employee base of 400 people with over 70 other skilled experts in collectables. Bowrings is another big auction house which has conducted an auction recently in Chennai.

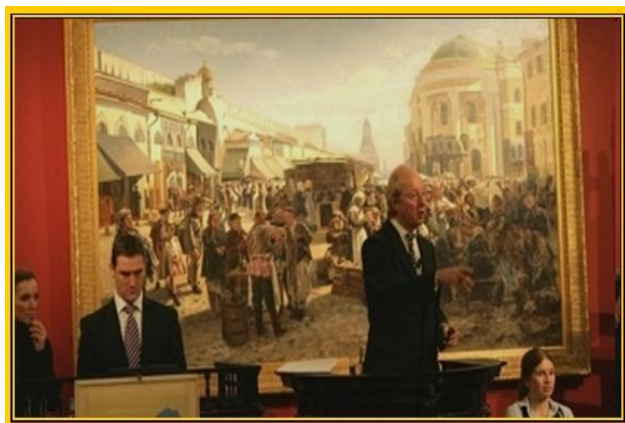
Indian Art Auctions

Auction houses in India may be a new concept. However, thanks to the British who had huge collections of rare Indian artworks in their possession and various museums Indian art has a sizable presence in the art world. Nevertheless, this century seems to have a dubious distinction of having some high number of fake artworks making it to the auction scene. The latest fakes made it to an art gallery in New York and just before the Sotheby and Christies exhibitions, 12 fakes were removed. India has its own exclusive auction house called Osian and the man behind it is enterprising Neville Tulli. He moved from London to Mumbai after studying from London school of economics. It was in 1997 he conducted the first full-fledged Indian auction (until then Sotheby & Christies held auctions in India occasionally). Neville is in the process of having not only an auction house but also collecting to create an archive for future auctions. He has grand plans to bring his auction house to international art mart. And with many international art houses as his clients and several Indian artists under his promotion he is heading in the right direction.

Task 1. Answer the questions:

1. What auction houses is the information given about?
2. What auction houses are meant by the following: a)“They provide many other services- even wine tasting!” b)“They are in the process of having not only an auction house but also collecting to create an archive for future auctions”. c)“It was the first auction house to have an auction on cyberspace.” d) “They have a huge employee base of 400 people with over 70 other skilled experts in collectables”. e) “Now they have the largest number of sales rooms and auction houses in nearly 14 countries”?

TEXT III



Task I. Render in English the given text.

ВСЕ ОБ АУКЦИОНАХ

Койфман Валерий

www.proza.ru/2009/12/20/929

В последнее время на культурную жизнь во всем мире все активнее влияет такое явление как художественные аукционы. Крупнейшие мировые СМИ (газеты, журналы, телевидение, радио, и

интернет-издания) заполнены сенсационными новостями с **торгов (bidding)** на аукционах. Эти сообщения и многочисленные комментарии привлекают к себе гораздо больше внимания общественности, чем публикации об уникальных выставках шедевров искусства и новостях из крупнейших музеев мира.

Аукционы (лат. *auctio* - продажа с публичных торгов) – распространенный способ **реализации товаров (sale of goods)** на основе конкурса покупателей. Аукционеры прекрасно учитывают человеческую психологию и **делают ставку на азарт (bet on gambling)**, при которой покупатели по инерции **взвинчивают цену (inflate the price)** на радость аукционистам и продавцам.

На аукционах продают все (антиквариат, картины, землю, недвижимость, пакеты акций, **марочное вино (vintage wine)**, письма знаменитостей, драгоценности и даже детские рисунки). При этом эффективно решаются самые разные проблемы: от сугубо коммерческих до **благотворительных (charity challenges)**.

Считается, что аукционы существовали уже в 5 веке до н. э. в Древнем Вавилоне (на них продавали девушек в замужество) и в Древнем Риме. С **падением Римской империи (fall of the... Empire)** аукционы были закрыты и появились снова лишь во Франции в XIII веке. Появление современного типа аукционов исторически связывают с Нидерландами, где в 1599 г. был проведен первый книжный аукцион в Европе. Аукционную продажу книг подхватила Англия (в 1676 году), ставшая родиной крупнейших аукционных домов мира. В развитых странах аукционные дома ныне есть едва ли не в каждом крупном городе. Различают несколько типов аукционов,

но основными являются «английский» («восходящий») и «голландский» («нисходящий»).

Английский аукцион основывается на установлении минимальной цены для дальнейших торгов, в процессе которых цена постепенно увеличивается, и вещь уходит к тому, кто назначил самую высокую цену (так работают, например, оба крупнейших аукционных дома Christie's и Sotheby's).

Голландский аукцион начинается с очень высокой цены и ведется с ее постепенным понижением. Вещь или товар уходит к тому, кто успел первым «перехватить» понижаемую цену.

Чем крупнее аукционный дом, тем универсальнее его деятельность (от антиквариата и изобразительного искусства до коллекционных машин и музыкальных инструментов)

Антиквариат (antiques), живопись, графика и скульптура являются ядром любых крупных аукционов произведений искусства. Это, как правило, **вторичный арт-рынок (secondary art-market)**, то есть, на нем продают не новые произведения, а то, что было создано ранее, потом куплено или унаследовано.

Одним из самых определяющих факторов успешного проведения аукциона является предварительная оценка предложенных работ. Помимо общей моды, места автора в истории искусства, жанра, техники, редкости и сохранности произведения на его цену влияет т. н. провенанс картины (англ. provenance - происхождение, источник). Это своего рода «биография» произведения: автор, дата, в каких коллекциях находилась, на каких выставках выставлялась. Провенанс обычно приводится в аукционных каталогах для подтверждения

подлинности экспоната. Интересный провенанс может значительно повысить ценовую планку торгов.

Каждый аукцион предлагает детальную инструкцию для продавцов и для покупателей. Обычно аукцион сопровождается предаукционная выставка, открывающаяся за несколько дней до торгов. К каждому аукциону готовится каталог, который можно купить или просмотреть на сайте аукциона. В каталогах приводятся сведения уже о конкретных лотах (отдельных объектах или группах объектов, предложенных для продажи как неделимые единицы), а также предпродажный разброс цены, в рамках которого конкретный лот ожидается быть проданным. Для участия в аукционе, желающие совершить покупку, должны пройти регистрацию и получить жетон. Если клиент не может сам присутствовать во время торгов, он может сделать покупку по телефону или оставить заранее письменную заявку, в которой указана максимальная цена, которую он готов заплатить за определенный лот (**lot; unit of trading**).

Удачливый покупатель должен иметь в виду, что цена в аукционном зале (англ. «hammer price» - цена после удара молотка) меньше, чем реальная цена покупки: необходимо будет заплатить аукциону **комиссионные (commission charge)**, а также различные налоги, принятые в стране, в которой проходят торги.

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Task II. Speak on history of auctions.

Task III. Comment on the following: “Аукционеры прекрасно учитывают человеческую психологию и делают ставку на азарт, при которой покупатели по инерции взвинчивают цену на радость

аукционистам и продавцам”.

TEXT IV

Task I. Summarize the information given below. Try not to use a dictionary. Remember: you should use special structures (given for you after the text).

- MARCH 10, 2010, 2:47 P.M. ET

FOR SOTHEBY'S AUCTION, IT'S ALL IN THE MARKETING

- Article
- DUNCAN MAVIN

HONG KONG—Among Chinese collectors of antiquities, power and patriotism sell, or at least that is the assumption Sotheby's is making as it prepares for the spring auction season next month.

Reuters

A ceremonial court pearl necklace from the Qing dynasty is displayed in front of a portrait of the Emperor Yongzheng.

A collection of rare objects owned by Qing dynasty emperors will fall under the hammer, including a white jade seal carved for Emperor Qianlong that is expected to fetch more than US\$6.5 million. Other imperial memorabilia for sale will include an eighteenth-century ceremonial pearl necklace and a ruyi scepter carved of boxwood, both believed to have been owned by Emperor Yongzheng.

The theme of the promotional materials, "Imperial Power," is designed to appeal to collectors from China keen to buy artwork and antiquities from their own country, said Nicolas Chow, Sotheby's senior director for China and Southeast Asia. Many are business people, often with "a clear sense they are buying their history back," he said.

For these buyers, an association with power and authority carries more clout than the usual approach taken with Western buyers of Asian collectibles. That approach is summed up by the title of a catalog for the same April 8 Hong Kong auction presented to Sotheby's European and North American clients: "Objects of Contemplation."

"It is really about pitching the right piece to the right clients and presenting the objects in such a way that our clients can make sense of them with their respective set of references," said Mr. Chow. "It is about understanding the objects, what they are, what they say, and having a solid grasp of our diverse clientele."

Buyers from mainland China have become important to the major auction houses. As China's economy expanded, wealthier Chinese auction buyers were gaining ground on their Western counterparts. The global economic downturn, which was less severe in China, accelerated their rise.

That makes it more important for auction houses to tailor their marketing to the Chinese, who are active in other categories as well. Bonhams, which opened a Hong Kong office in 2007, initially sold only art, but soon added watches, jewelry, wine and even whiskey to its roster of Hong Kong auctions. The company also plans more promotional events on the Chinese mainland.

A representative for Christie's International PLC said it promotes auctions by choosing "the most appropriate lots from a sale to highlight in different countries," including countries in Asia. "The choice of such lots is made with careful consideration of cultural tastes and sensibilities," the representative said.

Christie's ran into trouble with the Chinese government last year when it auctioned off two animal bronze heads looted from China's Summer Palace in 1860. Nevertheless, the company saw the value bought by Chinese buyers world-wide in its sales rise 94% in 2009 compared with the previous year.

In a sign of the importance of the Chinese market, Christie's has dispatched one of its most experienced staffers to head its Hong Kong-based Asian operations. Francois Curiel, who has been with the firm for more than three decades, previously was head of Christie's jewelry division and its European chief.

Write to Duncan Mavin at duncan.mavin@wsj.com

For you to use:

1. The title of the article

The title of the article

The head-line of the article I have read is...

The article under the title "...” is published in...

2. The author of the article: where and when it was published

The author of the article is...

The article is written by...

It is published in English (Russian) by ... Publishing house

It was printed in...

3. The main idea of the article

The main idea of the article is...

The article is about...

The article is devoted to...

The article deals with...

The article touches upon...

The article attracts the readers' attention by...

The article gives prominence to...

The article treats and discusses ...

The purpose of the article is to give the reader some information on...

The aim of the article is to provide the reader with some material (data) on...

4. The contents of the article. Some facts, names, figures.

a) The author starts by telling the readers (about, that...)

He depicts...

b) The author writes (states, stresses, thinks, points out...)

The article describes...

c) According to the text...

Further the author states (reports) that...

The article goes on to say that...

Next/subsequently he reports on...

Finally/ at the final stage he sums up...

d) In conclusion...

The author comes to the conclusion that...

In conclusion the author emphasizes

The author leads the reader to the conclusion that...

The article (author) appeals to a wide reading public

experts in this sphere

everybody interested in this problem

5. Your opinion of the article.

I found the article interesting (important, of no value, hard to understand, ambiguous, disputable)

TEXT V

Task I. Translate from Russian into English.

СОТБИС, КРИСТИС И ДРУГИЕ.

www.proza.ru/2009/12/20/929

О двух «китах» аукционных торгов, старейших английских домах «Сотбис» и «Кристис», сегодня знают, пожалуй, все. Аукционный дом Сотбис (англ. Sotheby's) основан более 260 лет назад в Лондоне. Датой его рождения считается 1744 год, а основателем - Сэмюэл Бейкер. Начиная с книжной торговли и довольно быстро нажил солидный капитал. В 1767 г. в фирме начал работать племянник Сэмюэла - Джон Сотбис. После смерти Бейкера фирма стала именоваться «Сотбис». Постепенно приобретать лоты на ее торгах стало считаться признаком хорошего тона и гарантией серьезных вложений. Центральные залы Сотбис располагаются в Лондоне на элегантной Нью-Бонд. Именно здесь разыгрываются эффектные

спектакли на сотни миллионов долларов. Выходом Сотбис на международную сцену явилось создание в 1955 г. отделения в Нью-Йорке. Затем была создана большая сеть филиалов по всему миру (в Париже, Лос-Анджелесе, Цюрихе, Торонто, Мельбурне, Мюнхене, Эдинбурге, Иоганнесбурге, Хьюстоне, Флоренции и т. д.).

В 1990 г. объем товарооборота всех отделений Сотбис достиг более 2 миллиардов долларов. Вся история Сотбис - блестящее свидетельство тому, что торговать произведениями искусства прибыльно, престижно и перспективно.

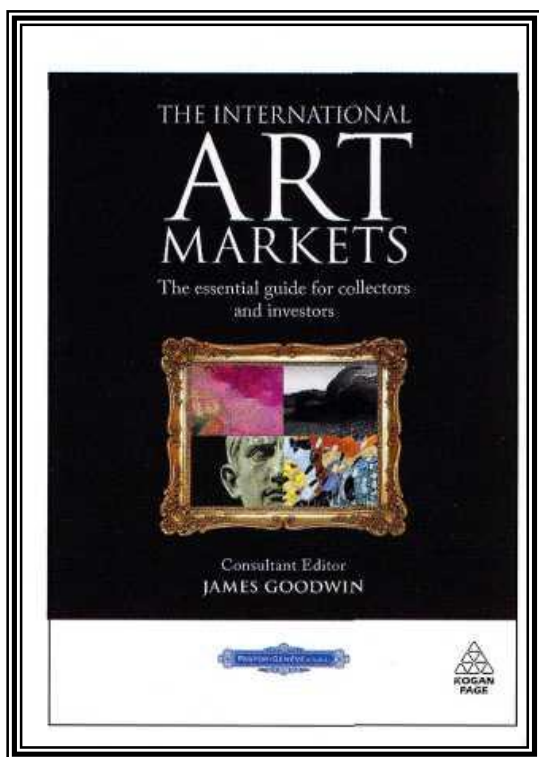
Одним из первых рынок изящных искусств захватил другой крупнейший аукционный дом Кристис (англ. Christie's), история которого началась 5 декабря 1766 года, когда его основатель, бывший морской офицер Джеймс Кристи, открыл первые торги. Вскоре он уже владел в Лондоне помещением со специально построенным для него аукционным залом.

Считается, что именно здесь проходили самые большие аукционы XVIII и XIX веков. И кстати, не кто иной, как сам Джеймс Кристи, выступил посредником в сделке по продаже российской императрице Екатерине II знаменитой коллекции живописи сэра Роберта Уолпола, который считается первым британским премьер-министром. Эта сделка заложила основы будущего музея Эрмитаж.

Важнейшим достижением фирм Сотбис и Кристис в XX веке стали триумфальные продажи работ импрессионистов и современных художников. Впервые удалось приковать внимание клиентов к искусству нового времени и превратить работы этих мастеров в дорогостоящие лоты. Торговля произведениями искусства стала

отныне большим бизнесом со своей спецификой и своими сюрпризами. В последние годы двум аукционным гигантам удалось провести несколько ошеломляющих продаж, вошедших в историю бизнеса и определивших современный уровень цен на предметы искусства. Потрясающие новости аукционов превратились в достояние первых страниц прессы всего мира.

Хотя сегодня аукционные дома Сотбис и Кристис контролируют до 90% мировых аукционных продаж антиквариата и предметов искусств, но ими, разумеется, не исчерпывается многообразие аукционных домов мира. На этом рынке есть еще несколько важных «игроков», таких как старейший аукционный дом Германии «Kunsthau Lempertz» (Кельн), храм французских аукционистов "Hotel Drouot", известнейший аукционный дом Австрии «Dorotheum» и другие.



Можно с уверенностью утверждать, что новые сенсации на аукционных торгах не заставят себя долго ждать, и мы вновь окажемся свидетелями интригующих событий в мире искусства.

Task II. Summarize the information given in the texts II, III, V.

TEXT VI

Task I. Read the text given below. Be sure you know the meaning of the following words and phrases:

To realize dollars; to double sales; to establish a new record

RECORD PRICES FOR RUSSIAN ART

MacDougall's realized more than \$24.1m dollars (£12.4m) in its Russian Art sales held 12-13 June. The specialist Russian Art auction house doubled its sales of a year ago and was the location for the second largest Russian art auction in London this year, with only Sotheby's selling more. Earlier this year, at Phillips de Pury, other records were being set including the record price for Kabakov's *Beetle* and Oleg Vassiliev's *Variations on the theme of the Ogonyok* which established a new record for the artist's work. Oleg Vassiliev's previous auction record was established at Phillips de Pury & Company's sale of The John L. Stewart Collection of Russian Contemporary Art last October in London.

Task II. What do you know about Kabakov, O. Vassiliev and their works?

Task III. Prove that the title of the article is reasonable.

TEXT VII

Task I. Read the text. Give information concerning Damien Hirst and his creative activity. You may use additional sources of information.

SUMMER AUCTIONS



Sales of Post-war and Contemporary art at Sotheby's, Christie's and Phillips, Pury & Company in London this summer totalled £262.2 million (\$522.4 million) up from £221.6 million (\$441.5 million) the previous year.

**DAMIEN HIRST AT
SOTHEBY'S-BEAUTIFUL
INSIDE MY HEAD
FOREVER**

Over two days on the 15th and 16th of September, Damien Hirst will become the first living artist to sell new works of art through an auction house. Titled *Beautiful Inside My Head Forever*, 223 lots are going on the block at Sotheby's in London with more than £65 million expected to be raised from the sale. Collectors who had trouble getting access to Hirst's work or who remained on waiting lists should celebrate the move by Britain's best-known living artist. It's also a coup for highly sought after artists who often see their work resold at auction for significantly higher prices than were paid on the primary market, with little or no compensation finding its way into their pockets. Following the success of the Pharmacy auction at Sotheby's in 2004, Hirst is embracing the democratic nature of the forum and has produced new work

for it from nearly every series in his oeuvre. Four of the works to be sold will benefit charities chosen by Hirst.

Damien Hirst, The Dream, 2008. Foal, glass, steel, resin, silicone and formaldehyde solution, 231x332.6x138.1 cm

www.sothebys.com/.../

TEXT VIII

Task 1. Be sure you know the meaning of the following words and word combinations. If not, consult a dictionary.

regardless of; to be regularly updated; keep current on the ways; corollary; to be "worldclass" art; to eliminate potential buyers; to lean against the walls; to be worth or not worth talking; to be preoccupied with; to vote for; the right venue;

Task II. Look through the text. Be ready to fix the most inappropriate manners of behavior while selling art.

HOW NOT TO SELL ART

□ Artists employ a variety of techniques in order not to sell art. **ArtBusiness.com** has received numerous requests for pointers on how to sell as little art as possible, and is making a number of the most effective techniques available in the following easy-to-use checklist. Please note that the more of these techniques you incorporate into your marketing strategy, the less art you will sell. Good luck!

How not to sell art is regularly updated with new non-selling techniques, so stop back from time to time and keep current on the most effective ways to sabotage your art career...

- Act important, especially if you've had or are currently having a show at a museum or gallery.
- Corollary 1 to the above: Act important regardless of how many shows you've had.

- Corollary 2 to the above: Be a legend in your own mind. No matter what your resume looks like, believe that your art is "worldclass." Better yet, refer to your art as "worldclass."
- Act incredulous around people who don't know who you are or aren't familiar with your art.
- Don't price your art at shows, openings, in your studio, or online. Forcing people to ask how much your art costs eliminates potential buyers who, for whatever reasons, feel uncomfortable asking.
- For potential buyers who are comfortable asking, don't have anyone available or identifiable, including yourself, to help them.
- When a potential buyer is fortunate enough to locate or recognize you and ask a price, try to figure out how much they can afford to spend, and then quote that dollar amount.
- Don't provide a resume. People like to know who you are and what you've accomplished before they buy your art; not telling them anything helps them make up their minds not to buy your art.
- Make sure half of your art still sits on the floor or leans against the walls, waiting to be hung, as your gallery show opens.
- Only talk to people you already know at your shows and openings. This way, anyone who's interested in your art enough to want to meet you will have a really hard time doing so.
- At your shows or openings, decide who's worth or not worth talking to based solely on the way they look or dress. Or better yet, if you don't know 'em, ignore 'em.
- When you're not talking to anyone at your shows or openings, act aloof and/or inaccessible. Appear preoccupied and move around the room like you're looking for someone.
- When you talk to someone about your art for the first time, act like you're not interested and avoid doing anything to make the conversation go smoothly. Then act impatient, like you have to catch a plane. Abruptly end the conversation when someone you know shows up.

- Only talk to people who you think are likely to buy your art or advance your career.
- Hint at or make references to your upcoming show in every conversation you have.
- Try to convince people who show little or no interest in your art that it's worth owning and that they should buy it.
- Try to convince people who prefer other artists or styles of art that your art is better or more worthwhile.
- Show up late for your shows, openings, or open studios. Better yet, say you'll show up, then don't.
- Make appointments and then don't keep them. Say you'll call or email people, and then don't call or email them. In general, be as unreliable as possible in as many situations as possible.
- Make sure you're difficult to contact. When someone does succeed in contacting you, either respond days or weeks later, or better yet, don't respond at all.
- When you email a gallery, dealer, or anyone else for the first time with requests to represent you, show your art, sell your art, or advance your career in any other way, don't identify yourself, don't give any reason why you're sending the email to this specific person or gallery, don't sign your name, and don't provide any background information about who you are or what your art looks like.
- Corollary to the above: Send an email with the subject line "I am an artist." In the body, include no signature or contact information, and only one image of your art.
- Corollary to the above: Send an email with the subject line "ART" and in the body, include nothing but a website URL.
- Email total strangers, say you've entered a piece of art in a competition and ask them to vote for it as many times as possible.
- Complain a lot. Some of the better complaints are that you don't get enough shows, people don't understand your art, you're just as good as

(you name the artist), you're better than (you name the artist), all art dealers are crooks, all art critics are jerks, all museum curators are prima donnas, art collectors only buy big names, art collectors are ignorant, nobody's willing to spend any money on art, all art by (you name an artist who's currently having a major museum retrospective) sucks, nobody needs art teachers, paint costs too much, and art school was a waste of time.

- If you see an art critic, writer, curator, or any other recognizable personality in the art community anywhere within the vicinity of your art, at a gallery or group show or otherwise, walk up to them and without introducing yourself (whether or not you've met them previously), point to your art and ask, "How do you like it?"
- If you get mentioned in a review or have a show that's reviewed, make sure you contact the reviewer or critic and tell them all the mistakes and misinformation contained in their review. If the review is online, ask them to correct it.
- Corollary to the above: If you see the review writer in public, introduce yourself, tell them they should really know more about your art in order to fully understand it, and then invite them to your studio so that you can explain it to them.
- Price your art much higher than art by artists with similar career accomplishments and experience to yours. That way, anyone who comparison shops for art by price, and many people do, won't buy yours.
- Never accept an offer, no matter how reasonable it is, to sell a piece of art for less than your asking price.
- If a dealer, gallery, rep, or anyone else in the business suggests that your asking prices might be too high, argue that they're wrong. Arguments include that your art is worth your current prices in the right venue or in better lighting, that they haven't looked at it closely enough, that they need to see more pieces, that it's as good as art by (fill in the name of a famous artist), and so on. No matter how they respond, keep arguing.
- Act offended whenever anyone asks to pay less than your asking price.

- If you accept an offer, act unhappy and make sure the buyer knows how displeased you are about accepting it.
- When someone says they can't afford to spend what you want them to, tell them they can't get much for that amount of money. Another option is to let them choose from your worst art and make sure they know how little you think of it.
- Never say anything good about your fellow artists.
- Give the impression to everyone you talk to that you know much more about art than they do. Use whatever tools are at your disposal to make them feel inferior.
- Corollary 1 to the above: When someone asks you about your art, answer them in unintelligible insider art jargon gibberish.
- Corollary 2 to the above: When someone asks you about your art, use this opportunity to tell them the story of your life as an artist. Start with when Mommy bought you your first box of crayons.
- Corollary 3 to the above: When someone asks you about your art, inject your religious, social, and political views into the conversation as soon as possible. That way, you maximize the chances of polarizing, offending, or insulting the person you're talking with.
- Corollary 4 to the above: When someone asks a question about your art, ask a question back, and then critique their answer. Then tell them they need to spend more time learning about your art. Then walk away.
- If you're showing a series of pieces that are related in some way, only sell them as a group, not individually. This strategy eliminates anyone who can't afford the whole group, doesn't have enough room to hang or show everything, or only likes one or two pieces.
- Instantly correct anyone who misinterprets your art or sees it in ways other than how you want it to be seen.

Task II. Some people are sure that nowadays it is simply necessary to be a scandalous figure if you want to attract attention to your art and,

as a result, to sell it. The others believe that good manners should be an inseparable part of a good artist. What is your opinion?

To make your opinion proper structured you may use the following formulas: To begin with; first of all; firstly; secondly; initially; the second step is; besides, furthermore; thirdly/then/after; next/subsequently ... also/ in addition/ besides/moreover; finally/ at the final stage

I think; I guess; in my opinion; to my mind; on the one hand; on the other hand; the difference/similarity is that; afterwards; nevertheless.

In short/ in brief; to sum it up; we may come to the conclusion that...

TEXT IX

Task I. Read the text. Give the main information of it using the vocabulary of the text above (VIII).

КАК ПРОДАВАТЬ ИСКУССТВО

Марат Гельман

Что такое арт-рынок

Понятие «актуальный художник» существовало и прежде - просто раньше говорили «модный художник». Но такого понятия, как актуальное искусство, до XX века не было. Художники апеллировали к вечности: считалось, что их труд способны оценить лишь будущие поколения. Актуальное искусство[1], принципиально ориентированное на современников, на их ценности и проблемы, изменило отношение художника к времени. На смену «бедному, непонятому, но талантливому» пришел художник, получающий признание еще при жизни. Как следствие, немаловажную роль стал играть коммерческий успех его работ: талант стал измеряться, помимо прочего, и в ценовых показателях.

Современное искусство в определенном смысле является инвестиционным инструментом. Бизнес на искусстве очень похож на операции с ценными бумагами: художник - эмитент, выставка - эмиссия, произведение искусства - пакет акций. Речь идет не о механической операции «купил-продал», это сложное инвестирование. На рынке искусства есть свои «голубые фишки» - всемирно известные художники, вкладывать деньги в которых абсолютно безопасно, есть «темные лошадки», на которых можно крупно выиграть или крупно проиграть. Иногда вложения в современное искусство оказываются фантастически выгодными: из десятка тысяч художников в историю искусства попадут немногие, и если угадать кто, то выигрыш может быть тысячекратным. Но такая удача - редкий случай. В среднем прибыль не больше, но и не меньше банковских процентов.

В России актуальное искусство появилось в конце 1980-х, однако в нашей стране оно, хотя и ориентировалось на западный рынок, никогда не было отстроено как сектор экономики, не имело инфраструктуры. Наш художественный рынок не достиг среднего европейского и, тем более, американского уровня развития (кстати, 70% мирового рынка произведений искусства сосредоточено в Нью-Йорке). И поэтому у нас он является объектом спекуляций: то превозносится его якобы фантастическая ликвидность, то, наоборот, раздаются высказывания о бесперспективности построения арт-рынка в России. Истина, как обычно, находится посередине.

С одной стороны, рынок современного искусства в России лишен истории (с 1930-х годов мы были исключены из мирового контекста

развития искусства) и раним. Как и всякий рынок продукции не первой необходимости, он зависит от общего состояния экономики страны; в периоды потрясений художественный рынок страдает первым.

С другой стороны, перспективы рынка актуального искусства в России теоретически можно считать головокружительными. На Западе традиция коллекционирования никогда не прерывалась и произведения современных художников должны выдержать жесткий отбор, чтобы оказаться в одной коллекции со старыми мастерами. В России же класс коллекционеров родился недавно, и - теоретически - пространство для произведений современного искусства в частных коллекциях свободно. Тем более что при покупке работы современного художника снимаются сомнения в подлинности произведения, тогда как при приобретении работ старых мастеров шанс приобрести подделку весьма велик.

... Будущее арт-рынка

Рынок искусства - это огромная пирамида, заложенная много веков тому назад, и в основе ее - культурный фетишизм. Но в последние годы это сооружение стало во всем мире стремительно разрушаться. До недавнего времени арт-рынок держался на убеждении, что оригинал стоит дорого, а копия не стоит ничего. И это понятно: в те времена, когда рынок произведений искусства формировался, копии действительно были плохими. А сейчас? Если от Пушкина остались рукописи, подлинники, то у Пелевина или Сорокина рукописей нет, все на компьютере. Их читатели все равно никогда не придут на аукцион покупать рукописи - они иначе

устроены, им главное прочесть, а не иметь. Мир культурного фетишизма, где оригиналы стоят денег, остается в прошлом. Исчезает понятие подлинника или копии, делаются принципиально тиражируемые вещи. Ценится имидж, а не тело. А вся старая культура построена на том, что самое главное - тело, оригинал. Рынок видоизменяется именно за счет того, что дигитальная эра отменяет разницу между копией и оригиналом.

Дело даже не в том, что художники стали работать в цифровом формате, а в том, что потребитель переключился на дигитальность. А здесь оппозиция «копия – оригинал» несущественна: важно, чтобы искажений не было. Новый потребитель совершенно неактивен как покупатель. Поэтому я думаю, что арт-рынок останется, но его роль будет незначительной.

[1] Термин «актуальное искусство» (**contemporary art**) объединяет новейшие художественные течения в изобразительном искусстве с 1960-х годов и до настоящего времени (в отличие от **modern art**, «современного искусства», к которому относятся все направления живописи, графики и скульптуры 1900-х - 1950-х годов).

Task II. Speak on the idea of a contemporary art.

Task III. What proverb do you consider to be more correct when speaking of art: a) “Money is the root of all evil”; b) “Money makes the world go round”? Why?

TEXT X

Task I. Look through the text given below and give its main idea using not more than 2 sentences.

A RECIPE FOR SUCCESS?

THE RUSSIAN ART MARKET IS STILL RELATIVELY YOUNG. AND IT HASN'T BEEN EASY FOR THE FLEDGLING BUSINESSES AND MUSEUMS CAST UPON THE WAVES OF INTERNATIONAL HIGH FINANCE. THE LACK OF A DEPENDABLE ORGANIZATIONAL, LEGISLATIVE, AND FINANCIAL INFRASTRUCTURE, AND RESENTMENT AND SUSPICION AMONG SOME OF THE MAJOR PLAYERS HAS MADE INTEGRATION WITH THE MUCH MORE ESTABLISHED WESTERN MARKETS FRAUGHT WITH DIFFICULTIES. GATHERINGS OF THE MOST IMPORTANT AGENTS ON THE RUSSIAN MARKET TO EXPLORE THE POSSIBILITIES FOR COOPERATION ARE RARE INDEED.

On 29 May, Hermitage Magazine and Art Brand, a Moscow consultancy, organized a panel discussion on the theme of integration and the issues confronting the Russian art market on the world stage during the 5th Moscow World Fine Art Fair. As evidence of the enormous interest in the subject, more than 150 professionals attended the event to hear a variety of opinions and discuss solutions to the most pressing problems. Among the participants were exhibitors, museum experts, representatives of auction houses, bankers and media outlets.

So what are the problems facing the Russian art business and its integration within the wider community internationally? The answer is, it depends who you ask. The participants of the discussion were as at much of a loss as anyone else in diagnosing a single cause and rather listed a variety of woes that were as individual as the speakers. While not providing a

consensus, at least the scope of the problem emerged, with lack of transparency and a dearth of reliable information available on the Russian market near the top of the list.

TEXT XI

Task I. Look through the text given below and give its main idea using not more than 2 sentences.

HISTORY LESSONS LECTURE WILL FOCUS ON DISCOVERING THE ORIGINS OF ANTIQUE FURNISHINGS

[CHICAGOLAND FINAL Edition]

Chicago Tribune - Chicago, Ill.

Author: Mary Daniels, Tribune Staff Writer.

Date: Oct 19, 1997

Start Page: 3

Section: HOME

Text Word Count: 866

Abstract (Document Summary)

The tracing of the origins of magnificent decorative objects, or provenance, is one theme of "The Taste for Luxury: Collectors and Connoisseurs," a lecture and slide show to be given by William Strafford, vice president and European furniture specialist at Christie's auction house in New York, as kickoff to The Fifth Annual Sacred Heart Schools' Antiques Show, Friday through Oct. 26.

Strafford, who was originally with Phillips auction house in London, joined Christie's in 1990 and was responsible for the weekly sales of European furniture. Now a member of Christie's New York team as an expert in European furniture, Strafford conducts in-depth research on all aspects of European furniture for inclusion in Christie's sale catalogs and special lectures.

For instance, Strafford says, Christie's did a lot of research on French fashion designer Hubert de Givenchy's collection, which went to auction

in 1993. A highlight of Givenchy's collection was an extraordinary pair of gilded bronze candelabra in the form of dragons.



TEXT XII

Task I. Read the text. Give its summary.

Art breaking through

www.amazon.ca/...Art-Through.../

Twice a year, London-based independent art market research company ArtTactic releases a Market Confidence Survey on Indian art by sampling 81 respondents which include curators, collectors, dealers, galleries and auction houses operating in the Indian art market.

The most recent ArtTactic Indian survey, the company's third, shows that the global economic situation is having an impact on the overall sentiment in the Indian art market as much as it is everywhere else. But despite this, both the Modern and Contemporary Indian Art Market Confidence Indicators have reached new heights, showing the continued optimism in these markets.

Recent auction results in March and May this year for M.F. Husain, F.N. Souza and Ram Kumar show that the market once again has the capability



of breaking through the \$1m ceiling which bodes well for continued successful performance on the world stage.

Whilst Indian collectors and buyers are still the strongest force behind the surge in demand, an increasing number of Western museums and private collectors have started to take a strong interest in what is happening in the Indian contemporary art market. The recent

interest in Indian art from museums and private collectors outside India will continue in 2008, with exhibitions coming up at the Serpentine Gallery, The Saatchi Gallery and the Mori Art Museum.

With Indian contemporary now being seen as the 'next big thing' after China, both domestic and international speculation has been encouraged. Prices by artists such as Subodh Gupta and Atul Dodiya have crossed the symbolic \$500,000 mark, and T.V. Santhosh has seen his auction prices go from \$15,000 to \$ 80,000 in less than one year. Although these prices can still be viewed as relatively modest in relation to the Western contemporary market, unless these Indian contemporary works can justifiably (meaning with the right artistic validation and track record) move from the mid to the higher end of the market - one has to question whether the buyer support from the West can be sustained or even properly developed.

The complete report is available from www.arttactic.com

ArtTactic was established in 2001 by former JP Morgan employee Anders Petterson. ArtTactic provides unbiased art market research, analysis and advice, backed by proprietary data, to help individuals and institutions identify opportunities, trends and developments in the contemporary art market.

TEXT XIII.

Task I. Read the text.

The true beauty of a rough diamond is revealed only when a stone mined in South Africa, Australia, Russia or another part of the world is taken into the hands of a master craftsman. It is the job of the polisher to turn an unassuming looking mineral into a stunning gemstone. And it is only his experience, precise calculations, and inspiration that determine how successful the final result will be.

The history of diamond cutting can be traced to the late Middle Ages when, in 1454, the Flemish polisher Lodewyk van Berquem established absolute symmetry in the disposition of facets. The next major development came in the 17th century when the rosette shape was introduced in Antwerp. At that time it consisted of 17 triangular facets - 9 on top (*crown*) and 8 on the bottom (*pavilion*). Vincent Peruzzi, a Venetian lapidary, later enlarged the number of crown facets to 33, thereby significantly increasing the fire and brilliance of the cut gem.

In 1919, Marcel Tolkovsky used mathematical calculations to determine the ideal parameters for a diamond cut which revealed the glitter and play of light to its best advantage. This form was developed for round diamonds and still remains the perfect cut for this shape of gemstone. The

modern round brilliant has 57 facets, numbering 33 on the crown and 24 on the pavilion. The choice of diamond cut is decided by the original shape of the rough stone, the location of internal flaws, or inclusions, the demands for the preservation of carat weight, and fashion. The round brilliant is the most popular cut given to diamonds though other forms are becoming more and more popular. These include fancy cuts such as the marquise, pear, oval, heart and princess shapes or rectangular with cut edges, known as an emerald-cut. The larger the size of the gem, the more facets can be made.

The shape of the cut chosen is especially important for highly valuable coloured diamonds. Such stones are extremely rare which ensures that their prices remain very high. The polisher must be extremely careful in deciding on the perfect cut to retain the depth of colour and its unique qualities of light refraction.

There are currently several centres of diamond cutting in the world. India is the oldest and has the distinction of being the region where the first diamonds were found and cut long before it became fashionable in Europe. India still remains an important source of gems on the world market although today it supplies mostly inexpensive, commercial diamonds. The other centre with a long history is Belgium, or to be more precise, Antwerp, the diamond polishing capital of Europe. It is here that high-quality gems were sent to be cut although over the last decades local polishers have faced difficult times because the expenses and labour costs are too high to allow them to compete. As in all other industries, diamond cutting has the same tendency of moving production ever eastward to take advantage of cheap labour. A relatively new centre for diamond polishing has opened in Thailand whose share of the world market is steadily increasing.

America is famous for working with large and expensive stones. The USA is the single most important market for diamonds. Russia began producing diamonds in the 1960s when cutting and polishing facilities were set up in several cities around the country. It was a project of top priority for the government of the time and the factories were treated as secret locations similar to those connected with the military. It is probably this, more than anything else, that helped the country attain such heights in the creation of desirable gems. These centres were so successful that a special category of high-quality cuts was introduced that went on to become known as the "Russian" cut. The most important centre in Russia today is Smolensk where several cutting and polishing facilities work with both Yakutsk and imported stones.

Task II. Identify the main idea of the text.

Task III. What is your idea of the title for that material? (Initially it was titled "Facets of perfection).

Text XIV

Task I. Read the text. Be sure you know the meaning of the following words and word combinations. If not, consult a dictionary.

Transactions; to increase; the rate of increase; turnover; demand for to flex financial muscles; database; geographical shift; market share; per capita income; dealers' livelihoods; the stock of rivals; to conduct business; to impact; an impact; national boundaries.

THE ART MARKET: SURVEYED

Between 2002 and 2006 the value of sales in the world art market soared by 95% while the number of transactions increased by almost a quarter. The rate of increase intensified towards the end of this period with

turnover going up by half in a single year in 2005-2006 as demand for contemporary art rose and buyers in the emerging economies of China, Russia and India flexed their financial muscles. These figures and more are revealed in a report published this year by The European Fine Art Foundation, the organisers of The European Fine Art Fair (TEFAF) held annually in the Dutch city of Maastricht which takes place this year from 7 to 16 March. The report, *The International Art Market, A Survey of Europe in a Global Context*, was prepared by Dr Clare McAndrew, a cultural economist specialising in the fine and decorative art market who is editor of the financial quarterly magazine *Wealth*. It is based on an extensive international survey of dealers and information from auction houses and databases. It is the latest in a series of important studies commissioned by TEFAF but is the first detailed look at the development of the international art market since 2002.

"One of the most interesting findings of the research has been the geographical shift in the art trade, particularly the emergence of China and other new markets. These adjustments in market share have, to some extent, followed changes in the wider economy as the geographical balance of economic power shifts towards the East. Rising per capita incomes in countries such as China and India are to some extent fuelling potential demand for art and buoying rising prices.

Art fairs have become an increasingly significant part of the art trade in recent years, significantly changing the business practices of dealers and also the purchasing opportunities for potential collectors and investors. Art fairs now play a vital part in many dealers' livelihoods by giving them access to thousands of new and international clients, as well as to the stock

of their competitive rivals. Fairs are an increasingly important way for dealers to conduct business and to attract clients by offering a much greater range of works and helping them to compete on a more equal footing with auction houses. In a recent survey by TEFAF, dealers reported that over 40% of their annual sales could be attributed directly to fairs, or to follow-up business, with some from outside the main art centres commenting that this could be as high as 90%.

Art fairs, including both local and international events, also generate a substantially positive economic impact on the cities that are able to host them. The fairs bring a surge of affluent visitors over a number of days staying in a variety of top hotels and spending not only at the fairs but also in restaurants, on local transport and in other local retail and service outlets. In 2007 for example, the TEFAF fair brought over 70,000 visitors to Maastricht, impressive not only in number but by the fact that this group also tend to spend more than visitors to other mainstream events with most being classified as high-net-worth individuals. Other international fairs also drew substantial visitor numbers in the same year including: the Paris Biennale (90,000); Art Basel (60,000 plus a further 40,000 at Art Basel Miami Beach); the Grosvenor House Art and Antiques Fair (20,571*); the Olympia Fine Art and Antiques Fair (20,676 for the winter fair and 29,774 for the summer fair*); and the Frieze Art Fair in London (68,000).

The prospects for the art market in the coming years seem certain to continue to be impacted by its growing globalisation, as is the world economy generally. The mobility of art and its relatively unencumbered trade across national boundaries has fuelled the expansion in the market over the last few years, allowing supply to reach new collectors and

investors. The continued expansion of the trade both in terms of value and geographical spread could in fact be one of the key factors that will help to protect the art market going forward from the same kinds of recessions it has been subject to in the past and which are being seen in financial markets in recent months."

Task II. Answer the questions:

What event mentioned in the article takes place annually?

What is the title of a financial quarterly magazine? Comment on that title.

What countries proved an idea of a new trend on international art market?

What are the benefits of art fairs to the cities where they are held?

What are the prospects of art fairs?

Text XV

Task I. Read the text. Try not to use a dictionary.

ART FAIRS AS ECONOMIC MOTORS

"Maastricht in March, Basel in June, London in October, and Miami in December. The art fair has had a major impact on the art market and on the micro economies of those cities that attract them. In my opinion, the best fairs are international in their appeal and given that dealers in London estimate more than half their sales are to overseas buyers, one can understand why.

Art fairs are a good use of time for collectors who value having a large selection of art in one place and also provide the means for me to compare availability, quality and value on the secondary market. Lest we forget, such fairs also have tremendous social draw - one takes for granted under the

harsh fair lighting that whilst walking up one aisle you have already kissed or waved at dozens of collectors, dealers and curators from at least as many different countries. The volume of transactions that exemplifies the success of major fairs is made clear by TEFAF in Maastricht where art and antique dealers can expect to transact in excess of 0.5 billion Euros in 10 days as well as after-fair sales. As the success of art fairs and their satellites continue to grow from year to year, I encourage all collectors to make their way to at least one new international fair in 2008.. .and to wear comfortable shoes."

Viola Raikhel is Director of International Art Advisory, 1858 Ltd., a London-based consultancy.

"Art fairs have become one of the most important contributions to the increasing growth of the global contemporary art market. With fairs being set up in Shanghai, Dubai, Moscow, Istanbul and many other places where local audiences have had few opportunities to buy both local and international contemporary art, fairs have clearly contributed to raising awareness and interest that in the past was left to museums and public institutions.

This trend has also led to a shift in the power structure of the art world. Art fairs have gone from being simple commercial market places for transacting art to become tastemakers in their own right. International super-art fairs such as Art Basel (and its sister fair in Miami), Frieze Art Fair in London and the Armory Show in New York have become annual art world hubs - where you are likely to find international museum curators and directors rubbing shoulders with buyers and collectors.

There is, however, a darker side to the art fairs, particularly among the above-mentioned super-fairs. Due to the over-subscription and increasing competition among galleries to secure a presence in the premier league, there will naturally be victims. As the fairs have become more than just a market place, a refusal, could mean the gallery is no longer considered an 'A' list candidate, an outcome which could have serious long-term consequences for the reputation and the future development of the gallery and its artists."

Anders Petterson is the Founder and Managing Director of Art Tactic, a London-based art market research and art advisory company. Prior to setting up Art Tactic, Anders worked for JP Morgan in their investment banking division.

"In the last ten years art fairs have become increasingly important sources of income for galleries. Art fairs have become like one-stop shops or supermarkets where the collector browses the shelves and chooses what to put in the basket, often informed by what is happening in the booming auctions. Whereas in the past collectors would follow an artist through their exhibitions and assess their interest over time, now many simply buy on reputation at a fair without having seen an exhibition. On the one hand this has democratised art collecting, on the other it has devalued the concept of collecting. The rapid appearance of works of art at auction may be the result since true judgement may only really be made over a period of time. The proliferation of art fairs also places enormous pressure on the artists to step up production. If an artist is represented by three galleries and each wants a piece economic motors.for the three or four art fairs they attend each year, as well as one or two exhibitions, the artist can get onto a production

treadmill. This may mean that they have little time to reflect and develop new thinking. So while the spread of art fairs allows galleries to promote their artists more widely, they also do so more thinly."

Jerem Lewison is former Director of Collections at Tate Gallery and provides advice to foundations, museums, collectors, artists and artists' estates from his offices in London

Task II. Prove using the information of the text that art fairs are really economic motors.

TEXT XVI

Task I. Read the text. Try not to use a dictionary.

DOROTHEUM ENTERS THE RUSSIAN MARKET: A FUTURE FORMED BY HISTORY

"Dorotheum" is one of the largest auction houses in the world: it has 27 offices in Vienna, Prague, Brussels, Dusseldorf, Munich, Milan, Zagreb and Tokyo, 70 experts, 600 annual auctions, more than 100 catalogues published every year, and the staff of 470 people are the integral parts of the success and record achievements of the auction house

For first time in its august (listed-Vienna's Dorotheum ~~auktion-house~~ will be presented to the general Russian public from 27 May to 2 June at the Moscow Fine Art Fair. Last year business between Russia and Dorotheum enabled the Russian market to attain the same importance with the house that the markets of Italy, Germany and Great Britain enjoy. During the past few years the volume of sales has steadily increased and over the past year Dorotheum persuaded the company's management to reconsider and update its plans for entering the Russian market.

Dorotheum is currently actively working on the expansion of the scope of services "or Russian clients living both in Russia and abroad". The company's Internet webpage is available in the Russian language and provides access to various catalogues, descriptions of numerous objects exhibited at the auctions and photos. In some cases, and at the personal request of collectors, Dorotheum provides "condition reports" with a detailed description of the status and state of preservation of certain objects accompanied by high-quality images. In addition, a new department has been established to provide services for customers in Russia and also the Russian-speaking visitors to Vienna.

Highly developed and expert Art Investment and Consulting Services offer Russian collectors ideas on how best to create personal collections and furnish apartments. These services also include additional information on the prices of certain works of art, specific literature, various exhibitions and supplementary activities which allow direct contact with independent experts. Collectors can also consult about capital investments in art.

For over three centuries Dorotheum has been an integral part of Austrian history. Founded in 1707 by order of Emperor Joseph I, it is the oldest auction house in the world. As a constantly evolving international concern, Dorotheum aspires to become a reliable partner for anyone interested in art. One of the largest auction houses in the world, Dorotheum has 27 offices worldwide and a team of experts who organise 600 auctions and publish more than 100 catalogues annually. The company's staff is an integral part of its success and the house's 4-week-long annual international auction at the Palais Dorotheum in Vienna offers more than 40 categories, representing a wide range of objects from modern art, 19th century art,

silver, glass and porcelain, jewels, furniture, sculpture, original drawings, and old master paintings of the 15-18th century to historical- timepieces; classical art, old cars, scientific tools and design. A growing design-category was created 11 years ago by Dr. Gertrude Draxler, an expert whose unceasing efforts have helped make Dorotheum an important source for collectors of design worldwide.

Throughout its history Dorotheum has pioneered ways in reaching the public. Most recently it has done this with such concerns as Dorotheum Gallery and Dorotheum Jewellery - two branches of the auction house that make retail sales another major focus at Dorotheum. The Gallery enjoys a certain advantage in being able to offer a wide range of decorative art objects and antiques for sale, outside of timetabled auctions.

Following the acquisition in 2004 of OREX, a Hungarian retail jewellery concern, Dorotheum Jewellery has begin to expand its presence on the international market by combining new ideas and ways of doing business with its unparalleled history.

Task II. Choose the correct variant using the information given in the text.

1. Dorotheum is

- a) a jewellery market
- b) an art gallery
- c) a fair
- d) an auction house

2. Its home country is

- a) Great Britain
- b) Italy

- c) Austria
- d) Germany

3. *It has been an integral part of its country history for*

- a) three centuries
- b) three decades
- c) two centuries
- d) two decades

4. *Dorotheum is interested (only)*

- a) in the classical art of the 19th century
- b) in contemporary art
- c) in ancient art
- d) pieces of art of different genres and different styles

5. *Dorotheum has two branches of the auction house, that is*

- a) Dorotheum Furniture and Dorotheum Jewellery
- b) Dorotheum Gallery and Dorotheum Jewellery
- c) Dorotheum Catalogues and Dorotheum Retail Sales

6. *Dorotheum Auction House is really ready to work with the Russian public. For that it*

- a) hires Russian-speaking staff
- b) issues special catalogus
- c) organizes the Russian language webpage
- d) organizes auction sales for Russian clients in Russia

TEXT XVII

Task I. Read the text. Study and analyze information given in it.

Be ready to comment on the information. Think over the following: a) What is necessary to change? b) What should be

improved to make the situation better? c) What may be your activity to make Ivanovo a cultural center?

IVANOVO REGION AS A TOURISM SPOT

www.itc.ivanovo.ru/pages/detail.php?...



Ivanovo region holds great nature, historic and cultural potentials which makes it attractive for local and foreign tourists. Being relatively near to Moscow and Leningrad regions Ivanovo region has a very advantageous geographical position. Ten-year long depression of industry and agriculture facilitated improvement of the region's ecological environment thus giving additional possibilities to design large recreational areas in some parts of Ivanovo region. Their potential visitors are tourists from such megapolises as Moscow and Saint-Petersburg and quite developed industrial centers: Nizhniy Novgorod, Vladimir, Yaroslavl and Ivanovo itself. The region is endowed with favorable climate and beautiful nature. Its historic and cultural heritage is distinct and peculiar. This allows to hope that traditional radial routes of "Golden Ring of Russia" Ivanovo-Palekh and Ivanovo-Plyos will be supplemented by the number of other ring and radial ways introducing tourists to Ivanovo region's values and distinctness.

Nature Resources

2. Ivanovo region is situated on interflows of the Volga and the Oka. One part of its territory is covered with forests, 90% percent of them consist of pines, spruces and birches. The region's nature landscapes are exceptionally diverse: pineries and pathless deal woods, oak-woods and birch woods, river meadows and marshes, fields and coppices, sand-dunes and beaches, cusped river banks and ravines...

The region is crossed by 160 rivers including the Volga (and its Gorky reservoir), the Tyeza, the Yelnat, the Lukh, the Nyerl, the Uvod, it also has about 150 lakes with such pearls as the Rubyekov and the Svyatoye among them. Ecologically pure lakes, especially in Yuzha city area, forms excellent conditions for recreational, ecological and sports tourism and sanitary recreation.

3. Region's forests and swamps are rich of mushrooms, forest berries, cranberries and swamp berries. Forest food and developed regional olericulture and horticulture make the region even more attractive.

Sanitary and Recreational Potentials

1. In the health centers "Obolsunovo" and "Zeljony gorodok" they effectively cure diseases of vasculocardiac and nervous systems, the digestive tract, locomotors apparatus, as well as liver, pancreas, gynaecic and urology illnesses. Therapy is based on the local spa waters and the most up-to-date achievements in the medical sphere; modern equipment is used as well. The centers offer the original methods of purgation and rejuvenation of organism, body and weight correction. Guests of our region are agreeably surprised by the high-quality services and affordable prices.

Health centers, resorts "Reshma", "Rus", "Plyos", tourist and holiday centers "Malinki", "Chayka", "Beryozovaya roshcha", "Plyos" and different camps offer well-equipped tennis courts, mini-football grounds and facilities for riding, ski mountaineering and swimming.

Peculiar Historical Aspects

1. Being relatively small our region ranks fourth among Russia's regions by the number of historic spots giving way to Moscow, Perm and Leningrad regions.

2. The region holds a great number of archeological monuments (sites, settlements, ancient villages and settlements, and burial grounds) which belong to the Mesolithic and the Neolithic Ages, the Bronze and the Iron Ages or Middle Ages and which are mainly situated on river banks and lakesides.

In 6th –10th centuries numerous Finno-Ugric tribes who lived in the territory of the region were colonized by the Slavs. The tribes gave names to many places there, e.g. Shuya, Kineshma, Yuzha, Nyerl, Klyazma, Ukhtokhma and others.

In the Middle Ages today's Ivanovo region was a north-western border of Principality of Vladimir and Suzdal. Castle-towns Yuryevac, Plyos, Shuya, Lukh, Kineshma were built at that time. History tells many stories about invasion of the Mongol-Tatar yoke in this territory, conquest of Volga region and Siberia and troublesome 11th century. The storied anabasis of Minin and Pozharsky's irregulars which unyoked Moscow began in today's Ivanovo region.

Ivanovo region is first of all associated with soft goods. Here you can follow a full history of fabrics' production. Initially linen and cotton

fabrics were made here with spinning wheels, wooden looms and handcraft stain, but nowadays manufacturing is computer-aided.

Russian monarchs has left traces of their visits to our region: Ivan the Terrible founded a stud-farm in Gavrilov Pasad which now is one of the oldest in Ivanovo region; Peter the First built a wooden shipping lock on the Tyeza river; Catherin the Grate – the Arakchejevskiy road.

Ivanovo region has a unique experience of social rebuilding. For example let's recall the lessons of first two decades of the 20th century when contradictions between the labor and capital boiled over into social outbreaks burying hopes of advanced industrialists to achieve social balance which would be based on charity. The same conflict determined the most active workers and intelligence to a fundamental rebuilding of a social system. Ivanovo has an image of a “fatherland of the First Soviets” which is supported by numerous monuments and which should certainly be exploited by the local tourism industry. Ivanovo and other cities has the eloquent evidences of the unique rebuilding of workers lives in the post-revolution period (workers' suburbs, large-scale mechanized canteens, commune-type group houses) which should be visited while excursions for tourists.

Pilgrimage Possibilities

There are numerous functioning monasteries, nunneries and churches in Ivanovo region including Tikhonov Lukhskiy and Svyato-Nikolo-Shartomskiy cloisters built in 15th century. Many churches are considered to be the grate monuments of architecture of 17th - 20th centuries. Among them you will find expressive pieces raised in the traditions of the Old Russian church architectonics, Russian Baroque, the Classicism, Russian-Byzantine style, the Art Nouveau and Neorussian style. Many churches entreasure highly valuable samples of wall-paintings, icons, incised iconostases, holy vessels.

Our region is attractive for pilgrims for it is famous for revered saints and svyatiteli (this is another Russian word for “saint”) with Reverend Makariy Uzhenskiy and Zheltovodskiy and Tikhon Lukhovskoy among them, as well as miracles and faith-cures, and holy wells.

Ivanovo region holds old traditions of icon-painting. Icon-painters from Shuya, Palekh, Kholuy have acquired a reputation throughout Russia. Today these traditions are reviving and tourists have a possibility to visit icon-painters' workrooms and workrooms of iconostases makers in Shuya and Paleh.

Tourists interested in history will be glad to learn old and stable traditions of the Old Belief represented in our region. For example the town Jurjevec is connected with dramatical events in the life of protopope Habakkuk.

Potentials of Museums

There are 38 state and local museums in Ivanovo and 13 other historic spots in the region. The most unique of them are: Museum of Ivanovo Printed Cottons, Museum-Cultural Center of A. Tarkovskiy, House-Museum of the Tsvetaevs Family, Museum of Landscape, State Museum of Palekh Art and others.

Tourists and museology specialists who visited our museums point to rich expositions, interesting design and unordinary ways of working.

There are some practical ideas on development of museums in the region. Expansion of tourism in Ivanovo could be facilitated by formation of the following new museums and museum exhibitions on the basis of the already existing ones:

Museum of Textile Industry in Ivanovo. It could be situated in an industrial building with separate working areas in operation for demonstration of hand spinning and hand weaving, handcraft staining, textile manufactory, manufacturing of the 19th century, development of textile engraving, and modern manufacturing. Singularity and cost-effectiveness of this project would be insured by the production of souvenir and exclusive fabrics with high content of natural fibers, patterns chosen by a customer and limited meter age of output;

Museum of Merchants in Kineshma;

Museum of Fabrics in Ivanovo;

Museum of Workers and Their Life which should be situated in one of the czarist-time factory barracks in Ivanovo, Shuya, Teikov, Vichuga or Yuzha;

Museum of Hobbler and Settlers of the Volga Banks in Yuryevec;

Museum of Linen in Puchezh or Privolzhsk;

Historic-ethnographic Museum in Yuzha;

Museum of Pitirim Sorokin and Nikolay Kondratyev

Museum of Peat in Murgeevo Village of Yuzha District;

Museum and exposition dedicated to duke Pozharsky D.M. in the village of Murgeeyevo-Nikolskoye or in the village of Borok in Yuzha district;

Museum of Poet Balmont K. in Shuja;

Museum of the river Teza – an old water trade route – in Kholuya;
Museum of Smithcraft in the Village of Gari of Ilyinskiy district – a center of the local smithcraft in the 19th century;
Museum of Horsefarming in Gavrilov Posad.

Already for some time we have an idea to use the heritage of Ivanovo ethnographical museum in order to create exhibitions introducing visitors to the town's history, its social, cultural and religious life as well as to manufacturers of our region and their strengths and weaknesses. There is also a plan to organize an exhibition about the historical attempts to implement the project of "Ivanovo as a third proletarian capital". Another idea is to take advantage of an abandoned "old" railway station building in Ivanovo and use it as an exhibition hall for railway history exposition which would represent Ivanovo-Voznesensk's ways of life in the end of 19th and in the beginning of 20th century. One of the peculiar scenes of the exposition would be a crowd of people waiting for the train in the station. Very valuable are the projects on the Museum of the First Soviets in which is to be opened in the building where once a local city government was situated; and on the reconstruction of diorama which restore the events of 1905 in Talka are very valuable.

Art Potentials and Artistic Crafts

Ivanovo has a very significant art potentials in different spheres. Nevertheless city and regional museums should be more active in researching and collection of the best examples of fine arts created by the local artists. Many artists born in Ivanovo are quite welcomed abroad while their popularity in the native land is minimal. Without exaggeration one can say that art potentials of our region are considerably higher than those of our neighbors. There is everything needed for creation of so called "contact zones" for artists and tourists in Ivanovo and Plyos. Execution of the mentioned projects is put back not mainly due to lack of investments but because of absence of a right initiatives and an adequate policy.

Our region is popular for lacquer miniatures which are made in the towns of Palekh and Kholuya, as well as for patterned weaving, hand-painted fabrics, art hand-embroidery, stitch embroidery and jewellery. The regional town Shuya is famous for its accordions, Ivanovo – for printed cottons and linen fabrics from which local designers make qualitative fashionable clothes holding to the original Russian traditions of sewing. In the recent years traditional crafts of twig-plaiting, boot-felting and woodworking are being brought back. The revival is significantly

facilitated by the houses of crafts which were opened in a number of district centers in the region as well as by the Regional Scientific and Methodical Center of Folk Art.

Hunting and Fishing in Ivanovo Style

Feather game (capercailie, black cock, hazel hen, waterfowl, wading and field birds), furbearer and rabbit hunting are the most popular in Ivanovo region. Wolf hunting is also interesting but complicated. There are a lot of foxes, mustel lines, lunxes and bears in our forests. Swine, elk and deer hunting is strongly limited. There are four hunting preserves in Ivanovo region including Klyazma preserve of beavers and desmans which has a great importance on the regional level.

The rivers of Volga, Elnat, Unzha, Nemda, Lukh, Nerl and their inflows as well as numerous local lakes breed fish and are the most favored by fishermen. During all the season you would catch pike-perches, breams, carps, sheat-fish, crucian carps, perches, pikes and roaches.

Fishing tourism sphere is the most developed in the town of Yuryevac. Last year the first regional spinning competitions and state festival “Fisherman Against Fisherman” took place there.

Architectural Heritage

Architecture of Ivanovo region has its own distinct peculiarities. The most unique are the industrial buildings which date back to 18th - 20th centuries. They are supplemented by the numerous notable examples of Provincial Art Nouveau and Neoclassicism. Buildings designed in the style of “red dorika“ are the integral part of our architectural heritage. Guests of our region will be surprised by the outstanding architectural complexes in Vichuga, Yuzha and Ivanovo embodying an idea of “garden towns”.

Projects of such prestigious Russian architects as K. Ton, F. Shekhtel, I. Fomin, I. Zholtovsky, I. Bondarenko, V. And L. Veshiny, I. Golosov were implemented in Ivanovo.

Architectural landscape of Ivanovo and other towns of the region lacks small buildings and premises. Many important architectural monuments are in poor condition and miss different kinds of name boards and tablets giving information about historic and artistic value of the architectural monuments.

City architectures should establish a tighter control over erection of new buildings, painting of facades during repair works, and placement of outdoor advertisements, especially in the areas of historical development.

Conference Tourism Possibilities

Many outstanding specialist who worked in the spheres of history, culture, science and technique were born and lived in Ivanovo therefore it is logical that numerous symposiums, conventions and conferences gathering the representatives of different spheres are hold there. Historians are attracted by the name of duke Dmitriy Pozharskiy and protopope Habakkuk; philosophers – by Pavel Florenskiy and Piritim Sorokin; economists – by Nikolay Kondratyev; writers – by N. A. Ostrovskiy, K. Balmont, N. Sarrot, A. Barkova; artists – by brothers Chernitsovi, E. Chestnakov and P. Korin; architects – by brothers Vesniny; moviemakers – by A. Tarkovskiy and A. Rou; culture historians – I.V. Tsvetaeva and D.G. Burilin; polemologists – by the names of admiral G.I. Nevelkiy, commander M.F. Frunze and marshal A. M. Vasilevskiy; astronomers – by F.A. Bredikhin; matematicians – by A.I. Maltsev; geologists – by S.S. Smirnov; engineers – N.N. Denardos, A.A. Blagonravov and M.V. Keldish; chemists - by brothers Reformatskiye. And this is only a small part of the grate’s list.

Confidential tourism services offered by the hotel “Tourist” in Ivanovo should be improved to the up-to-date level in terms of its conference-hall and apartments equipment.

2. ECONOMIC AND SOCIAL OUTLOOK

Revival of the regional economy secured by the tourism development is possible if the following services are made profitable:

Tourist services in recreational areas.

Tourist services in infrastructure spheres (hotels, cafes, restaurants, bars, museums, theaters, concert halls, exhibitions etc.)

Entertainment sphere services (shows, city gardens, parks, beaches, amusement parks).

Excursion services.

5. Selling of food products, soft drinks and spirits, souvenirs and printed goods.

6. Medical care and consumer service

7. Transport and communication service.

Increase in the tourist influx will undoubtedly lead to recovery and development of transport infrastructure, communication services, hotel business and public catering, establishments of culture, public utilities, beef and dairy animal husbandry, vegetable farming, horticulture, fishery, local manufacturing, beekeeping, potting of berries and mushrooms, traditional crafts. Trade – including pastry, ice cream, coolers, spirits,

souvenir trade – will increase substantially. Attraction of tourists will also raise the quality of medical and consumer service.

Development of tourism and its infrastructure will create plenty of new jobs for: housemaids, cooks, waiters, barmen, guides, huntsmen, shop assistants, employees in a culture sphere, musicians, sport trainers, craftsmen who make souvenirs, communication operators, medical staff etc. In addition majority of the mentioned workers and employees will receive salary from the municipal budget.

Tourism development will facilitate nature protection activities and increase the level of ecological education and ecological thinking among population. Development of tourism and tourist services will generally make an educational work of all universities and some colleges and schools purposeful and perspective.

Tourism expansion will raise employment, widen and accelerate restoration of historic and culture monuments, increase educational and cultural standards among population, boost the quality of life, smooth an unfavorable demographic situation and social strain in the region, improve a criminal situation, raise the population's health level and inspire the new generations with patriotism.

As the tourism infrastructure potentials and tourist influx increase, economic importance of the reorganization will rise up. At any rate we must start with development of recreational, cultural, pilgrimage and sports tourism which do not require significant capital construction as well as with exclusive fishing and hunting tours which being relatively cheap give a considerable profit.

3. TOURIST INFRASTRUCTURE

Development of a tourist infrastructure must be effectively carried out by the creation of small and medium-size complexes which meet the following requirements:

- a) as a rule complexes must be located in already existing buildings;
- b) each complex must include either a small hotel, public catering business and exposition of history and culture which vary according to the image of a complex, or the already mentioned components and one of these: driving of ancient transport vehicles (horse-drawn vehicles, an ancient wooden boats), center of crafts with production and selling of souvenirs or exposition of goods made in traditions of old style;
- c) the style of each complex is created by a name of a complex, fascia, interior, staff's clothes, menu, souvenirs etc. Which must match with a traditional way of life of a given area; the body of such complexes should

fully represent historic and cultural diversity of our region and offer comfortable, delightful and highly educative tourism.

There are already examples of such complexes: Vechnij strannik and Kareta – in Ivanovo; Russkij dom – in Plyos; Russaja izba – in Kineshma. Interesting projects are now being developed in Palekh.

Characteristic image of Shuya, Kineshma, Vichuga, Yuryevec, Yuzha, Lukh, Kholuja, Palekh, Gavriloov Posad, Ilyinskiy-Khovalskiy and other historically important spots of our region create an ideal environment for implementation of many attractive ideas on the tourism infrastructure development in the small-scale business sphere.

In addition we must solve a number of strategic problems which require strong organization and large resources. The most burning of them are:

d) Construction of a bridge across the Volga in Kineshma. In this moment our region is as if utmost with many overland routes chopped off there. This situation will be changed this bridge.

e) Upgrading of roads, especially in Yuzhsky district (up to the lake of Svyatoye) and in Yuryeveckiy district (Yuryevec – Lukh section).

f) Reconstruction of a lock system on the Teza river and renewal of its navigation.

g) Enlargement of special tourist bus parks, primarily in Ivanovo, Yuryevec and Yuzha.

h) Reestablishment of a river fleet in Kineshma for launching of a tourist cruises along the Volga within the territory of the region or from Yaroslavl to Nizhniy Novgorod.

i) Accomplishment of the check dam reconstruction in Yuryevec.

j) Provision of equipment for motor ships of Zelyonaya Stoyanka – a company situated on Asafoviye islands in Yuryevec - for development of a necessary recreational infrastructure with implementation of ecological safety measures;

Reconstruction of a unique city-building complex in Vichuga erected by the best Russian architects by wish of manufacturers Konovalovi.

k) Founding of a regional scientific and information center of ethnography and tourism in Ivanovo.

The transformation of Ivanovo region into the large tourism center must be carried out under an effective management of the regional administration and other district and local responsible bodies. This will help to prevent an uncontrollable privatization of a recreationally valuable areas, real estate, historic and culture spots and beautiful landscapes and

ensure economic and social recovery of the region in which population is interested.

It is very essential to implement a flexible policy which is aimed at the attraction of private investors (from Ivanovo region, Moscow, districts of Ivanovo region and from abroad) and receiving of a target financing for the program from regional and local budgets, welfare and social funds.

Recreational areas and tourism activities must be made available for every section of population: children and students, workers and farmers, intelligentsia and office workers with low income brackets, retired persons, people with poor health and disabled persons, the middle class, the rich, aristocracy of talent, foreign investors.

During tourism infrastructure formation we should provide that different kinds of property and a large number of population is involved in this project. A management system for such a large-scale reforms should consist of an effective administration, public initiative and public control.

Reorientation of a considerable part of the region's population to a non-manufacturing business is impossible without thorough and aware work with local inhabitants – from children to pensioners. Publicity, constant and interested participation of local population is a basis for successful implementation of such a large and significant project



APPENDIX I
FOR YOU TO ENJOY

THE MODERN VENUS
(after Mark Twain)

It all happened in Rome. George Arnold, a poor artist, came to Rome from the USA to study art. Once he met a lovely girl and fell in love with her. When he told her about his love she said that she loved him too but... But the girl's father was a rich man. One day the girl's father called George to his office and said to him: "My dear sir, I've got nothing against you but I don't want my daughter to marry a poor man. You are only a student of art now and nobody knows whether you'll be a success or not. If you want to be my daughter's husband you should have fifty thousand dollars. As soon as you show me the money you'll be allowed to marry her."

"But where can I get so much money?" asked George.

"It isn't my problem", said the girl's father and added: "You will have to get the money within six months. If you don't, my daughter will marry another man."

George went home. He felt very unhappy. There was nothing he could sell, nobody could lend him such a great sum of money because his friends were as poor as he was. Suddenly George remembered one of his friends who had come to Italy from America too. His name was John Smith, he was older than George and he always gave George good advice. George went to see him and told him everything.

"So, he gives you six months to get the money, doesn't he?" asked John. "It's a lot of time and I'll help you. I know that you've made a very nice statue of a girl, haven't you?" he asked. "Yes, I have", said George, "but who will buy it? I'm not a famous artist and I won't get even ten dollars for it." "I know it very well", said John, but will you please bring it to me?"

When George brought it, John took the statue, broke off its nose, part of its right arm and its left leg.

"What are you doing?" cried George. "If you want my help, don't ask me what I'm doing. I've got a wonderful plan but promise that you won't protest against it." "I promise", George answered.

Two months later a story appeared in one of the newspapers. It said that Mr. John Smith, an American gentleman, had bought a small farm not far from Rome. One day when he was digging the earth in his garden he

found a wonderful statue of a beautiful woman. Unfortunately, the nose, the right arm and the leg were gone. The specialists said they were sure that the statue was a Venus and the work of an unknown artist. They also said that it could cost about ten million franks. Many Italian museums were eager to have the statue. Soon after that George Arnold married the girl he loved. They lived happily but George never told anybody what he knew about the famous Venus.

ART FOR HEART'S SAKE

(after Reuben Goldberg)

Old Brown was sitting in his study and reading a newspaper, when Fred, his servant, came in: "Will you take orange juice, sir?" "No", answered Mr. Brown. "But it's good for you, sir"- "No".

When doctor Caswell came Fred told him: "I can't do anything with the old man. He doesn't take his juice, he doesn't want to listen to the radio, he doesn't like anything."

Doctor Caswell had thought a lot about Mr. Brown since his last visit. It was a difficult case.

The old gentleman was quite well for a man of seventy-six, but he had a kind of mania – he bought everything he saw: cars, pictures, factories, railroads. He was losing his money quickly and it was necessary to do something about it.

The doctor came into Mr. Brown's study. "How are you today?" he asked. "Not worse than before", answered Mr. Brown. "Good", said the doctor. «Then tell me what you think about studying art". "Art?" asked Mr. Brown. "But I'm not good at painting." "I know that", said the doctor. "But I can get a student from an art school who will teach you painting."

The doctor found a young student who agreed to teach Mr. Brown and soon the lessons began.

It was difficult to say whether Mr. Brown really liked his painting lessons or not, but one thing was certain: he stopped buying things and doctor Caswell was happy.

Brown wanted to know everything about art and artists, pictures and picture galleries. Besides, he wanted to know who bought pictures and who sold them. He also enjoyed visiting museums and art galleries.

When spring came Brown invited doctor Caswell to see his first picture. It was called "Trees" and it was the worst picture the doctor had ever seen. But though the picture was awful Brown said that he was going

to take part in one of the art exhibitions and that he hoped to be a success.

Some days later an art exhibition was opened in the biggest picture gallery of the city. Doctor Caswell visited it and among the pictures of many famous painters he saw Mr. Brown's "Trees".

He was greatly surprised to learn that the picture had got the first prize. It made a great impression on him and he went to congratulate old Mr. Brown.

"Well", he said. "Now you see that art is more interesting than business".

"Art is nothing", answered the old man, "I've bought the gallery last month".

mania – мания

"Art for Heart's Sake" –

Искусство для души exhibition – выставка

THE FACE OF JUDAS

Nobody knows where this story has come from. It tells us about a well-known artist who gave his whole life to his art. It is said that his last picture was a real masterpiece. Everybody knew with what enthusiasm the great painter worked with his picture. At first he easily found many models to pose for him and at last his picture was almost finished except for the two most important figures: Christ and Judas.

The painter missed models for them and looked for them everywhere but could not find a suitable face for a very long time. It was either not noble enough for Christ or not ugly enough for Judas. But once as he was walking along the street he happened to meet a boy whose face struck him: his hair was dark, his nose was straight, his blue eyes shone under long eyelashes. It was the face of an angel though the boy looked miserable with his torn dirty clothes on and bare feet. The painter took the boy to his place and several weeks later the figure of Christ appeared on the canvas. It was splendid and all who saw it wondered where the painter could find such regular features.

But the painter still had no model for Judas.

Many men with ugly faces were ready to serve him, but neither of them could satisfy the artist. Years passed on and the painter grew very old. He almost lost his last hope of finishing the picture, as he was old and no medicine could do him any good.

Once he was sitting in a little tavern over his daily glass of wine. It was a cheerless autumn day, it was raining and the wind was blowing.

Suddenly the door opened and a man appeared. The artist looked at him and started. It was difficult to imagine how ugly the man was. His face was blue with cold. He stretched his dirty trembling hand and whispered: "Wine! Wine!" and fell down.

The artist rushed to him. To his delight he saw the real face of Judas. He helped him to his feet and promised to give him much wine and everything he wanted for posing for Judas.

The artist began working a once, but he noticed that a strange change happened to the beggar. The ugly man was looking at the picture in horror. The painter asked: "What is the matter with you, my son? Tell me, I think you are suffering greatly." The man looked at him. His bloodshot eyes filled with tears. Then he answered in a low voice: » Haven't you recognized me? I served you as a model for Christ."

GOLDEN DREAMS

One day I went into a bookshop to have a look at some new books.

The manager of the bookshop, Mr. Brickhill led me to the back of the shop where, he said, I could find some books that might interest me.

While I was looking through them, I was able to watch Mr. Brickhill at work with his customers. When I first looked up, a fashionably-dressed woman was standing beside him and Mr. Brickhill was showing her a book.

"Are you sure it's his latest?" the lady was saying to Mr. Brickhill.

"Oh, yes, Mrs. Jackson- answered the manager.-This is Mr. Slush's latest book. Everybody wants to have it. It's a wonderful thing. Some people think it's the most wonderful book of the season."

I looked at the title: it was "GOLDEN DREAMS". Mrs. Jackson bought it.

Another lady entered the bookshop. She was in mourning and asked the manager to show her some new books.

"Here is a fine thing, madam, "Golden Dreams", a very fine story; the critics say that it's one of the finest things Mr. Slush has written. It's a love story. My wife was reading it out loud only last night. The main character, a girl, was very unhappy."

The lady bought the book and left the shop.

“Have you any good light reading for holiday time?”- asked the next customer.

“Yes,- said Mr.Brickhill.- Here is “Golden Dreams”, the most humorous book of the season. I laughed all the time I was reading it.”

The lady paid for the book and went out.

And each customer who entered the shop went away with “Golden Dreams”. To one lady the manager sold “Golden Dreams” as holiday reading, to another as a book to read after a holiday. One customer bought it to read on a rainy day and another as the right book for a fine day.

Before leaving the shop I went up to the manager and asked: “Do you like the book yourself?”

“Oh, -said the manager – I’ve no idea what it’s about, I’ve no time to read every book I have to sell.”

“And did your wife really like the book?”

“I’m not married, sir” –answered the manager.

Golden Dreams –Золотые грезы

manager – хозяин

customer – покупатель

fashionably – модно

title – заглавие

mourning – траур

<p style="text-align: center;">Expressing opinions</p> <p>I think ... I fee that ... As far as I know... As far as I remember ... As far as I understood ... To my mind ... In my opinion ... It seems to me ... I'd like to tell you that ... To begin with ... To tell the truth ...</p>	<p style="text-align: center;">Выражение мнения</p> <p>Я полагаю ... Я чувствую ... Насколько я знаю ... Насколько я помню ... Насколько я понял(а) ... По моему мнению ... По моему мнению ... Мне кажется ... Я бы хотел сказать, что ... Прежде всего ... Сказать по правде ...</p>
<p style="text-align: center;">Asking for someone's opinion</p> <p>Do you think that ...? What do you feel/think about ...? Are you sure that ...?</p>	<p style="text-align: center;">Выяснение чьего-либо мнения</p> <p>Думаете ли вы, что ...? Что вы думаете о ...? Вы уверены, что ...?</p>
<p style="text-align: center;">Giving reasons</p> <p>I think it is right because That's why I feel thatand so I think that ...</p>	<p style="text-align: center;">Аргументация, обоснование</p> <p>Я полагаю, это правильно, потому чтопоэтому я думаю, что в итоге я считаю, что ...</p>
<p style="text-align: center;">Asking for reasons</p> <p>Why? Why do you think that ...? What makes you feel that ...?</p>	<p style="text-align: center;">Выяснение причин</p> <p>Почему? Почему вы думаете, что ...? Что заставляет вас думать, что...?</p>
<p style="text-align: center;">Defending one's opinion</p> <p>Yes, but what I'm really mean is ... What I'm trying to say ... On the contrary, I ...</p>	<p style="text-align: center;">Защита собственного мнения</p> <p>Да, но что я в действительности имею в виду... То, что я пытаюсь сказать - это ... Наоборот, я ...</p>
<p style="text-align: center;">Agreeing/supporting other people's opinion</p> <p>Yes, that's right. I think so, too.</p>	<p style="text-align: center;">Согласие\поддержка мнения других людей</p> <p>Да, это так. Да, я тоже так думаю.</p>

<p>Exactly. I (fully) agree with you. I think you are right. That's sounds like a good idea.</p>	<p>Именно так. Я (полностью) согласен с вами. Я думаю, вы правы. Это очень интересная идея.</p>
<p>Disagreeing/contradicting other people's opinions I don't agree with you/I disagree with you. I don't think so. I'm afraid you are wrong. I'm afraid, I can't agree.</p>	<p>Вы не соглашаетесь. Я не согласен с вами. Я так не думаю. Боюсь, вы неправы. Боюсь, я не могу согласиться с вами.</p>
<p>Expressing certainty and uncertainty, probability and possibility I'm absolutely certain that ... I'm sure that ... Perhaps ... I'm not all sure that ... It is not possible</p>	<p>Выражение уверенности, неуверенности, вероятности и возможности Я абсолютно уверен, что ... Я уверен, что ... Возможно ... Я совсем не уверен, что... Это невозможно.</p>
<p>Expressing interest or indifference I'm interested in ... I'd like to know more about sounds interesting ... Please, tell me more about ... I'm keen on ... It doesn't interest me. I don't care. What a boring topic.</p>	<p>Выражение интереса или безразличия Мне интересно ... \ Я интересуюсь ... Мне бы хотелось знать больше о звучит интересно ... Пожалуйста, расскажите больше о ... Я очень увлечен ... Меня это не интересует. Мне все равно. \ Меня это не волнует. Какая скучная тема.</p>
<p>Expressing likes and dislikes I love/like/adore ... It's great/very</p>	<p>Выражение предпочтения и неприязни Мне нравится \ Я обожаю \ преклоняюсь Это здорово \ очень</p>

<p>good/fun/fantastic/marvelous</p> <p>I enjoy ...</p> <p>What I like best is ...</p> <p>I hate/dislike...</p> <p>Wow! /Really!/Goodness! / What a surprise!</p>	<p>хорошо\весело\ фантастично \изумительно</p> <p>Я люблю\получаю удовольствие от...</p> <p>Что мне нравится больше всего, так это ...</p> <p>Терпеть не могу\Мне не нравится ...</p> <p>Ого! \Правда? \Нужели? \ Это так неожиданно!</p>
<p>Stating preferences</p> <p>I'd rather ...</p> <p>I prefer ...</p>	<p>Выражение предпочтения</p> <p>Я бы лучше ... \Я скорее ...</p> <p>Я предпочитаю ...</p>
<p>Expressing doubt</p> <p>I doubt it.</p> <p>It's very doubtful.</p> <p>You haven't convinced me yet.</p>	<p>Выражение сомнения</p> <p>Я сомневаюсь в этом.</p> <p>Это вызывает сомнения.</p> <p>Вы пока меня не убедили.</p>
<p>Expressing understanding</p> <p>I see.</p> <p>I've got that.</p> <p>That's clear now.</p> <p>I didn't hear what you said.</p> <p>Could you speak up, please.</p> <p>Could you say that again, please.</p> <p>Pardon?</p>	<p>Выражение понимания</p> <p>Понятно.</p> <p>Я понял.</p> <p>Теперь понятно.</p> <p>Я не расслышал, что вы сказали.</p> <p>Не могли бы вы говорить громче.</p> <p>Не могли бы вы повторить это.</p> <p>Извините. Что вы сказали?</p>
<p>Initiating/Focusing</p> <p>There are several possibilities for ...</p> <p>So, we have to ...</p> <p>Let's talk about ... first, shall we?</p> <p>Let's see what's the good points are.</p> <p>I think we will (would) need to ... so ...</p> <p>What do you think?</p> <p>Do you think we should...?</p> <p>What shall we do first?</p>	<p>Начало беседы</p> <p>Для ... существует несколько возможностей</p> <p>Поэтому нам нужно ...</p> <p>Давай сначала поговорим о ..., ладно?</p> <p>Давай рассмотрим преимущества.</p> <p>Я думаю, нам нужно было бы ..., поэтому...</p> <p>Как ты считаешь?</p> <p>Думаешь, нам нужно ...?</p> <p>Что мы будем делать сначала?</p>

<p>What's your opinion? What about you? Do you agree?/And what else?</p>	<p>Как ты думаешь? А ты что думаешь? Ты согласен? \ А что еще?</p>
<p>Summarizing and making decision</p> <p>I think we've agreed that .../ So, we've decided ... What have we decided then?/ So, let's decide which one .../ OK, so which (two) are the best? Well, I chose .../ We both agree that ... So, that was the conclusion we reached ...</p>	<p>Принятие решения</p> <p>Я думаю, мы согласимся, что ... \Поэтому, мы решили ... Что же мы решили? \ Поэтому, давайте решим какое ...\ Хорошо, какое же лучшее? Ну, я выбираю ...\ Мы оба согласились, что ... Вот решение, которого мы достигли</p>

КАК ПРОДАВАТЬ ИСКУССТВО (полная версия)

Марат Гельман

www.strana-oz.ru/?numid=25

Что такое арт-рынок

Понятие «актуальный художник» существовало и прежде - просто раньше говорили «модный художник». Но такого понятия, как актуальное искусство, до XX века не было. Художники апеллировали к вечности: считалось, что их труд способны оценить лишь будущие поколения. Актуальное искусство[1], принципиально ориентированное на современников, на их ценности и проблемы, изменило отношение художника к времени. Он больше не полагается на «суд потомков». На смену «бедному, непонятому, но талантливому» пришел художник, получающий признание еще при жизни. Как следствие, немаловажную роль стал играть коммерческий успех его работ: талант стал измеряться, помимо прочего, и в ценовых показателях. Одновременно арт-рынок стал неотъемлемой компонентой как сферы искусства, так и экономики.

Современное искусство в определенном смысле является инвестиционным инструментом. Бизнес на искусстве очень похож на операции с ценными бумагами: художник - эмитент, выставка - эмиссия, произведение искусства - пакет акций. Речь идет не о механической операции «купил-продал», это сложное инвестирование. На рынке искусства есть свои «голубые фишки» - всемирно известные художники, вкладывать деньги в которых абсолютно безопасно, есть «темные лошадки», на которых можно крупно выиграть или крупно проиграть. Иногда вложения в современное искусство оказываются фантастически выгодными: из десятка тысяч художников в историю искусства попадут немногие, и если угадать кто, то выигрыш может быть тысячекратным. Но такая удача - редкий случай. В среднем прибыль не больше, но и не меньше банковских процентов.

В России актуальное искусство появилось в конце 1980-х, однако в нашей стране оно, хотя и ориентировалось на западный рынок, никогда не было отстроено как сектор экономики, не имело инфраструктуры. Наш художественный рынок не достиг среднего европейского и, тем более, американского уровня развития (кстати, 70% мирового рынка произведений искусства сосредоточено в Нью-Йорке). И поэтому у нас он является объектом спекуляций: то превозносится его якобы фантастическая ликвидность, то, наоборот, раздаются высказывания о бесперспективности построения арт-рынка в России. Истина, как обычно, находится посередине.

С одной стороны, рынок современного искусства в России лишен истории (с 1930-х годов мы были исключены из мирового контекста развития искусства) и раним. Как и всякий рынок продукции не первой необходимости, он зависит от общего состояния экономики страны; в периоды потрясений художественный рынок страдает первым.

С другой стороны, перспективы рынка актуального искусства в России теоретически можно считать головокружительными. На Западе традиция коллекционирования никогда не прерывалась и произведения современных художников должны выдержать жесткий отбор, чтобы оказаться в одной коллекции со старыми мастерами. В России же класс коллекционеров родился недавно, и - теоретически - пространство для произведений современного искусства в частных коллекциях свободно. Тем более что при покупке работы современного художника снимаются сомнения в подлинности произведения, тогда как при приобретении работ старых мастеров шанс приобрести подделку весьма велик.

Кто покупает

Существование арт-рынка напрямую зависит от существования среднего класса. Сначала средний класс вкладывает деньги в недвижимость, машины, ценные бумаги. И только после этого он начинает приобретать искусство. Но если, покупая, например, машину, мы отдаем себе отчет, что у нее есть себестоимость и есть цена, которая определенным образом соотносится с

себестоимостью, то с искусством все гораздо сложнее. Цена на искусство не вырастает из себестоимости, и ценовая политика - одна из главных трудностей, с которыми сталкиваются участники арт-рынка в России.

Другая сложность: в силу того что мы были изолированы от мирового современного искусства, покупатель предпочитает искусство старое. Если проверено временем - значит, искусство. Это вызывает перекося в ценах. К примеру, голландцы, которые в Европе не очень ценятся, потому что на рынке их много, здесь стоят гораздо дороже. Нужно объяснять, что лучше купить перспективного современного художника, чем хорошо знакомое старье.

Важно, чтобы покупатель не остался просто покупателем, а стал коллекционером. Сейчас эта категория потребителей начала проявлять себя на художественном рынке, тогда как еще несколько лет назад в России работы покупали в основном для украшения стен. В некоторых организациях доходит до абсурда: покупкой произведений искусства занимаются те же, кто отвечает за чистоту и порядок в офисах. У них задача: купить красивые цветочки и им под стать - красивые картинки. Однажды одна высокопоставленная сотрудница Сбербанка сказала мне: <Нам нужны такие картины, с которых можно стирать пыль мокрой тряпкой>.

Для непрофессионала единственный способ ориентироваться в современном искусстве - знать имена тех художников, которые войдут или, по крайней мере, имеют реальный шанс войти в историю искусств. А пока значительные финансовые ресурсы распыляются на тысячи творческих единиц, именующих себя художниками. И это при том, что ценность, как уже сказано, имеет творчество сорока-пятидесяти из них: столько имен настоящих мастеров оставляет в истории искусств каждая эпоха.

Что (или кого) покупают

Сегодня в России художниками себя считают около пятидесяти тысяч человек. Только на аренду залов в Центральном доме художника ежедневно тратится 3 тыс. долларов; в самом лучшем случае только 3% этих денег

расходятся на тех самых 50 художников, творчество которых потенциально ценно для истории. Система галерей и музеев актуального искусства отбирает человек сто пятьдесят, а потом треть из них отбирает время.

Есть традиционная система критериев: талант, перспективность (молодость), внутреннее содержание (есть что сказать). В XX веке установилось новое, достаточно жесткое требование: художник должен существовать в контекстах.

Первый контекст - история искусства. Художнику следует помнить, что до него уже были созданы миллионы произведений искусства, и должны быть какие-то основания для того, чтобы к этим миллионам прибавилось еще одно творение. Он должен стремиться стать частью сегодняшнего всемирного контекста. Сегодня арт-мир задает систему координат, в которой художник ищет свое место.

Второе - он должен быть в контексте здесь и сейчас. Современная художественная среда - это мощный коммуникативный процесс, и чтобы участвовать в нем, надо владеть современными языками. Для меня также важно, чтобы работа была актуальной, четко фиксировала время, когда она создана.

И третье - мастер не должен повторяться: ему необходимо удерживать рамку собственного творчества, т. е., с одной стороны, быть узнаваемым, а с другой - развиваться, выстраивать свое творчество как некую стратегию.

Само собой разумеется, все это не отменяет талант, а также желание и умение много работать. Молодость же приобретает особое значение: сейчас художественная карьера делается сложно, и у художника есть шанс пройти весь путь, только если он молод.

Еще одно важное условие успеха - близость художника к культурным центрам. Иначе говоря, он должен жить в крупном городе. Современное искусство ориентировано, прежде всего, на жителей мегаполиса, на определенную культурную среду, существующую внутри мегаполисов. Хотя сейчас есть цифровые технологии, Интернет, которые могут не только служить

средством выражения художника, но и использоваться как средство доставки его творений как можно более широкой аудитории. В какой-то мере благодаря Интернету искусство становится более доступным. Интернет - это способ разомкнуть провинциальность, сделать так, чтобы в самых глухих местах художник был в курсе всего, что происходит. Интернет сильно влияет на художника еще и потому, что дает иной способ мышления. Вообще, новые технологии всегда способствовали развитию искусства, так что Интернет указывает направление для искусства будущего.

Произведение искусства - товар особый, маркетинг и реклама которого невозможны вне художественной среды, способствующей продвижению на рынке не столько произведения, сколько его автора. По мере того как в данной контекстуальной среде растет значимость автора, увеличивается и рыночная стоимость его работ, в том числе ранних, созданных до возникновения арт-рынка. Однако процесс осложняется тем, что у нас практически отсутствуют рейтинги художников. А поскольку в отечественной маркетинговой среде нет выраженной иерархии художников, то и на Западе нет ясного понимания, что такое российское актуальное искусство. До недавнего времени отношения с зарубежными арт-дилерами строились по принципу поставки необработанного сырья. Так, если цены на работы ведущих американских и немецких художников стартуют с 70 тыс. долларов, то для равных им по статусу русских художников ценовые рамки - от 3 до 7 тыс. долларов.

Посредники

Музеи, галереи, фонды выступают как посредники между произведением искусства и покупателем. Они выполняют экспертную функцию (отбирают художников, выстраивая иерархию), а также и забирают произведения с рынка в свою коллекцию, т. е. играют роль <утилизатора>. О последней - подробнее.

Для шедевров современного искусства жизненно важен механизм утилизации. Рынок всегда заинтересован в том, чтобы увеличить объем продаж, но художественный рынок отличается от любого другого тем, что утилизация предлагаемого этим рынком товара не происходит никогда. Торгуя пиджаками,

мы знаем, сколько нужно пиджаков, чтобы насытить рынок, через сколько лет они придут в негодность и понадобятся новые, т. е. мы можем заранее рассчитать объем продаж. Более того, мы можем искусственно провоцировать спрос. Скажем, хороший пиджак можно носить лет десять, что совершенно невыгодно производителю. В этом случае на помощь приходит механизм моды, и покупатель вынужден выбросить еще хорошую, но немодную вещь, чтобы освободить место для обновки.

Механизм моды в изобразительном искусстве мог бы быть эффективен, как он эффективен в музыке, потому что понятия <актуальность> и <мода>, как мы уже говорили, имеют много общего. Но существенное отличие художественного рынка от товарного заключается в том, что старое и вроде бы <немодное> произведение искусства не исчезает, не выбрасывается, а, наоборот, становится все более ценным. В итоге на рынке искусства наряду с <модными пиджаками> продаются и старые, обросшие легендами. Ведь любая частная коллекция может быть распродана, например, сменив хозяина в результате наследования. В этом случае однажды проданные произведения искусства снова попадают на рынок. И вот здесь музеи играют очень важную роль - в силу того что музейные коллекции, как правило, не распродаются, музеи становятся своего рода <утилизаторами>, раз и навсегда изымая из обращения старые работы.

В результате товар перемещается с одного рынка на другой: с художественного рынка на рынок обслуживания свободного времени. Музей посещают туристы - иногда люди специально приезжают в тот или иной город только для того, чтобы посетить известный музей. Таким образом, произведения искусства, осевшие в музейной коллекции, неожиданно начинают приносить доход, но уже не в качестве объекта перепродажи и не только владельцу. Ведь туристы, помимо покупки билета в музей, оплачивают поездку, счета в отелях и прочие услуги традиционного туристического бизнеса.

У нас все еще нет музея современного искусства. Музей Зураба Церетели (а именно он носит название <Московский музей современного искусства>) нельзя считать музеем в полном смысле этого слова: музейная коллекция по определению должна быть выше субъективных вкусов и предпочтений одного человека. Однако есть две музейные площадки, собирающие музейные коллекции современного искусства. Это отделы новейших течений в Третьяковской галерее и Русском музее.

Перейдем к другой посреднической институции, галерее. Галереи, вообще говоря, - очень недавнее изобретение. Как полноценное явление они появились после Первой мировой войны, и только потому, что мы поздно включились в эту деятельность, родилось ощущение, что они были и будут всегда. Возможно, что лет через 15-20 галереи модифицируются или вообще перестанут существовать и между социумом и художником появятся новые посредники. Но пока еще феномен галереи актуален.

Галерист выступает посредником между творческим человеком и бизнесом, он адаптирует художника к реальной жизни и реальную жизнь к искусству, при этом решая непростую задачу: заработать деньги для себя и для художника. Но галерист в России - это особая работа. Если у моих коллег в Европе и Америке главная задача - убедить клиента в том, что художники, которых они выставляют, лучше, чем художники, которых выставляют другие, то в России галерист должен объяснять клиенту, что такое искусство вообще, зачем его собирать и почему современное искусство так непохоже на то, что он видел в детстве в учебнике.

Наконец, у нас в стране современное искусство - чуть ли не единственная сфера жизни, запрограммированная на поиски нового. Россия - страна, которая всегда хочет в прошлое. Когда спрашиваешь: какое будущее вы хотите, то большинство называет один из вариантов прошлого. Демократы опять хотят перестройку, коммунисты - вернуться на 30 лет назад, монархисты - на 100 лет. Но все смотрят назад. В стране, которая хочет в прошлое, особенно важна

социальная роль галереи - сохранять аудиторию, готовую идти в будущее.

Уровень галереи определяют худшие выставки, а не лучшие. Основная проблема наших галерей - слишком большой диапазон авторов: в одной и той же галерее сосуществуют очень плохие и очень хорошие художники. Так невозможно сформировать репутацию. Необходимо помнить, что причиной подъема галерей в послевоенное время было доверие инвестора к галерее как гаранту качества. Если потенциальному покупателю понравилась картина, да к тому же она выставлена в определенной галерее, следовательно, она хорошего качества и ее покупают. А когда в одной и той же галерее выставлены работы разного качества, никакой гарантии нет. Значит, нет ни интереса, ни доверия. Человеку, вкладывающему деньги в искусство, важно иметь гарантию - не в том смысле, что он собирается перепродавать свою покупку, а в том смысле, что ему будет не стыдно за нее через десять или двадцать лет. Поэтому галеристу надо быть экспертом - экспертная функция галереи очень важна.

У профессионала (галериста или представителя музея) нет вкуса в общепринятом смысле. У него есть пристрастия. Есть видение. Ищешь людей одаренных и желающих <играть> с сложившейся художественной ситуацией.

Что касается меня, то я в художественный мир вошел очень выигрышным путем, как коллекционер, - еще до того, как в 1989 году у меня появилась собственная галерея. После успеха на аукционе <Сотбис> в Москве (1988 год) современное русское искусство продавалось за большие деньги, но это сказывалось только на московской ситуации, абсолютно локально. Я понял, что нужно расширять географию, и начал коллекционировать <южнорусскую волну> - Киев, Одессу, Кишинев, Ростов. Южнорусскую, потому что этих художников отличало иное качество - особая витальность, реабилитация живописи, в пике московской концептуальной школе, которая тогда определяла мейнстрим. Это стало моим первым стратегическим выбором. А затем - первым успехом галереи.

В этом году галерее исполняется 15 лет. За это время мы реализовали множество проектов, немало из которых были направлены на преодоление герметичности московской художественной среды и привлечение в столичный арт-процесс региональных сил. Так, в 1999-м мы организовали фестиваль современного искусства <В поисках Золушки, или Культурные герои XXI века>, прошедший в 40 российских провинциальных городах.

Мы - единственная российская галерея, тесно сотрудничающая с музейными институциями: часть моей коллекции была передана в дар Русскому музею и сейчас экспонируется совместно с коллекцией известного западного мецената Петера Людвига. К 15-летию галереи мы планируем провести целый комплекс музейных выставок наших художников в Третьяковской галерее и Русском музее.

Будущее арт-рынка

Несмотря на то что сейчас мировой художественный рынок представляет собой сильную и сложную структуру, не стоит его абсолютизировать. Рынок искусства - это огромная пирамида, заложенная много веков тому назад, и в основе ее - культурный фетишизм. Но в последние годы это сооружение стало во всем мире стремительно разрушаться. До недавнего времени арт-рынок держался на убеждении, что оригинал стоит дорого, а копия не стоит ничего. И это понятно: в те времена, когда рынок произведений искусства формировался, копии действительно были плохими. А сейчас? Если от Пушкина остались рукописи, подлинники, то у Пелевина или Сорокина рукописей нет, все на компьютере. Их читатели все равно никогда не придут на аукцион покупать рукописи - они иначе устроены, им главное прочесть, а не иметь. Мир культурного фетишизма, где оригиналы стоят денег, остается в прошлом. Исчезает понятие подлинника или копии, делаются принципиально тиражируемые вещи. Ценится имидж, а не тело. А вся старая культура построена на том, что самое главное - тело, оригинал. Недаром сейчас очень популярна фотография и компьютерные принты, которые стоят недорого.

Рынок видоизменяется именно за счет того, что дигитальная эра отменяет разницу между копией и оригиналом. Новому поколению трудно объяснить, почему надо платить за подлинник большие деньги, ведь гораздо легче и дешевле купить тиражную вещь.

Дело даже не в том, что художники стали работать в цифровом формате, а в том, что потребитель переключился на дигитальность. А здесь оппозиция <копия - оригинал> несущественна: важно, чтобы искажений не было. Новый потребитель совершенно неактивен как покупатель. Поэтому я думаю, что арт-рынок останется, но его роль будет незначительной. Что касается меня, то я себя считаю фигурой переходной. Коллекция относится еще к предыдущей эпохе, галерея имеет дело с оригиналами, но чтобы не остаться в прошлом, я забочусь и о других направлениях и проектах.

Приложение. Этапы развития актуального искусства в России

Схематично постсоветскую историю современного искусства можно разделить на несколько этапов.

1985-1990 - обретение свободы. Речь идет не только об освобождении художественного языка или создании новых художественных стратегий, но и об отделении искусства от государства. На это время пришелся <бум на советское искусство>, позволивший достаточно безболезненно пережить такой разрыв. Поначалу никто не обратил внимания на то, что вместе с заказчиком (и одновременно тюремщиком) искусство потеряло реальную связь с социумом. В качестве умозрительного адресата выступал некий абстрактный <западный музей>, в качестве эксперта - западный обыватель, в качестве источника информации и образца для подражания - западные журналы (нередко прошло- и позапрошлогодние), некоторых вдохновляла современная западная философия. Огромная разница между официальным и <черным> курсами рубля сделала профессию художника суперпривлекательной (те, кто был связан с художественной средой, вероятно, помнят, сколь велик был в те годы приток в нее представителей других профессий) и вселила необоснованные надежды на долгое процветание. Неудивительно, что многие московские художники,

успевшие к тому времени сформироваться как профессионалы, эмигрировали. В результате практически все они бесследно растворились в чужой культуре. В 1990 году была предпринята первая попытка создания инфраструктуры арт-рынка, давшая старт десятку галерей, пять из которых на протяжении всех последующих лет занимали лидирующие позиции и формировали облик российского актуального искусства: <Риджина>, Галерея М. Гельмана, <Школа>, <1.0>, <Дар>.

1990-1993 - годы создания инфраструктуры. Деятели современного искусства достаточно быстро осознали, что не стоит понапрасну тратить силы, отвоевывая позиции в официальных организациях, оставшихся в наследство от советского времени. С другой стороны, Запад недвусмысленно дал понять, что готов взаимодействовать только с иерархиями. Такая позиция западных специалистов вполне объяснима: не разбираясь, по сути дела, в российском искусстве, они сделали слишком много неверных ставок, когда только начинали активно сотрудничать с российскими художниками. Не встроившийся в отечественную художественную среду художник не имел шансов на успех в Европе и Америке. Если в начале 1990 года в Москве было всего две художественные галереи, то в 1993-м - уже около 300. Появлялись и исчезали всевозможные художественные журналы - предвестники поныне здравствующего (насколько это возможно) <ХЖ> (<Художественного журнала>). Государственный центр современного искусства и окружающие его галереи стали официальными полномочными представителями отечественного актуального искусства. Даже те художники, которые с самого начала делали ставку на Запад, были вынуждены сначала определить и занять свое место в московской художественной среде. Появились первые российские коллекции. Часть из них впоследствии была перепродана. Открытие новых галерей, таких как L-Галерея, <Якут>, XL, придавало художественному процессу динамичность. Мотивированные как творческим характером деятельности, так и необходимостью выстраивать собственную карьеру, участники художественной инфраструктуры не нуждались в крупных инвестициях для ее

перестройки. Незначительность денежных оборотов в этой сфере сделала ее неинтересной для коррумпированных чиновников и криминала.

На этом этапе стало ясно, что современное отечественное искусство даже в лучший свой период оставалось замкнутой маргинальной сферой деятельности, сосредоточенной почти исключительно в Москве.

1993-1999 - кризис. Современное российское искусство уже почти исчерпало свои ресурсы. За этот период не было реализовано ни одной значительной частной художественной инициативы и, что гораздо страшней, не появилось ни одного заметного нового художника. Галерея Гельмана активно перемещалась в социальное пространство, обращаясь к <горячим> общественно значимым темам, и потому оставалась <на плаву>. <Якут Галерея> в качестве идеологии стала декларировать <чистую эстетику>, <Риджина> и <Айдан> тоже ушли из зоны актуальности, <Школа> и <1.0> закрылись. Центр современного искусства переключился на образовательную программу. Художественная среда атомизировалась, утратила пластичность, стала рыхлой, ее рефлексивные возможности были в это время минимальными. Серьезные проекты, как правило, проваливались, можно предположить, что именно их институциональная привязанность привела современное искусство к кризису. Любое новое начинание опиралось исключительно на усилия и амбиции его инициатора. Художественную политику никто не осуществлял. Надежды, возлагавшиеся на приход в Министерство культуры новых людей, не оправдались. Сменив в некотором смысле систему предпочтений, Минкульт не взялся за выстраивание какой-либо стратегии. Благие намерения новых чиновников от культуры разбились о порочные принципы работы с современным искусством. Минкульт был поставлен перед необходимостью поддерживать десятки тысяч <обездоленных>, не имея ни средств, чтобы оказать помощь хотя бы сотой части нуждавшихся, ни достаточной компетенции, чтобы выбрать из всей массы предложений значимые проекты.

Начиная с 2000 года художественная жизнь пробуждается после длительного застоя - не в последнюю очередь благодаря выходу на московский

артрынок новых галерей (Stella Art Gallery, RuArts и других), которые сразу заявили о себе выставками западных звезд. Остальные галереи были вынуждены для повышения конкурентоспособности скорректировать свою художественную политику. Важное событие последнего года - Московская биеннале, на которой заметный резонанс вызвали <специальные проекты>: выставка Андрея Ерофеева <Сообщники> (ГТГ), наш проект <Россия 2>, <Гендерные волнения> Милы Бредихиной.

Одновременно актуальное искусство входит в острый конфликт с религиозным экстремизмом. Разгром выставки <Осторожно, религия!>, учиненный мракобесами в Сахаровском центре (2003 год), и последовавший уголовный процесс над кураторами этой выставки (который закончился, как ни парадоксально, тем, что виновными были признаны организаторы выставки, а не участники погрома) положили начало постоянным нападкам с фундаменталистских позиций на современное искусство. Похоже, что оживление общей художественной ситуации провоцирует традиционалистов усилить противодействие любым актуальным тенденциям.

[1] Термин <актуальное искусство> (contemporary art) объединяет новейшие художественные течения в изобразительном искусстве с 1960-х годов и до настоящего времени (в отличие от modern art, <современного искусства>, к которому относятся все направления живописи, графики и скульптуры 1900-х - 1950-х годов).

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Art and Money.

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