Thank You, Teresa!

Teresa Saborsky
NAIA BOARD MEMBER, 2008-2013
CHAIR, 2011-2013

After six years of dedicated service, Teresa Saborsky officially retired from the NAIA Board of Directors at the end of December 2013.

Teresa’s perseverance, strength and leadership provided renewed stability to the organization. Teresa served as Chair for three of her six years, and during that time led the board through a challenging transition period that focused on furthering the organization’s strategic goals and strengthening the communication between artists and show directors.

Teresa is now pursuing a new passion and career as a personal trainer. She is training herself for a Half Ironman she plans to tackle in September and recently opened her own fitness studio: pathpowerandhealth.com. Or, through email at tsaborsky@tspowerandhealth.com. Or, through email at tsaborsky@gmail.com

NAIA Advocacies Undergo Facelift

In 2005, on the 10th Anniversary of the National Association of Independent Artists (NAIA), the Board of Directors began compiling a list of key issues for which the organization would advocate. Through much hard work and consideration, they created a document that was well-reasoned and complete. In seven short years, mainly due to technological advances made in the industry, some of the positions are outdated. The current board along with volunteers worked together to review and update the Advocacies while retaining its basic principles.

The Advocacies are important because they represent the ideals for our industry — goals toward which we aspire — and are the blueprint on which NAIA focuses much of its work. Progress has been made since the establishment of the NAIA in 1995 and even since the writing of the Advocacies in 2005. NAIA continue to make progress through the diligence of those who value the art fair industry and who know that, together, our voice makes a difference.

After drafting updates, the NAIA Board asked artists, show directors, NAIA members and non-members, to review and comment on the proposed revisions of the Advocacy Statements prior to final approval by the Board in September 2013.

Since the updates were approved, NAIA has been actively distributing the revised policies along with an invitation to contact NAIA board members with any questions. In addition, NAIA will begin to move on the information we acquired with the survey on The Importance of a Prospectus (results may be found at https://naia-artists.org/documents/cms/docs/The_Importance_of_the_Prospectus.pdf) asking shows to review their prospectus to make sure information they supply to artists is a reflection of the requirements, standards, and rules that will be enforced.

We hope that you will look closely at our actions and their results in the coming weeks and months, showing support for NAIA and our work for all in the industry by becoming a member.

The NAIA advocates that all shows develop an Artist Advisory Committee of artists who participate in art shows to consult on all aspects of the show’s policies.

The artist community is filled with artists who have exhibited in art shows around the country for many years. These artists have a wealth of first-hand experience in seeing both the good and bad in shows of many varieties: large and small, shows run by non-profit and for-profit businesses, shows organized by community volunteers and professional paid staff. They have experienced adverse weather conditions, security breeches, and booth layout inequities. They have experienced the results of good marketing campaigns, and shows that fade when sales are poor. Artists add to that wealth of knowledge with each show they do. A wise show can benefit from this knowledge.

The Value of Open Communication

BY CARROLL SWAYZE
PRINTMAKER, PAINTER & NAIA BOARD MEMBER

I have always been an independent artist my entire life. I grew up in a coffee house in the 60’s, my mother was a writer (the TV show Taxi is probably her most famous work) and my father was a theater director. Musicians, actors, writers and artists surrounded my sisters and me from the moment we were born so it wasn’t unusual that I started painting when I was 8 years old and did my first outdoor art show when I was 14.

I have always been a painter. I started working in oils, moved on to India inks, then watercolors and finally acrylics. In college I fell in love with printmaking and bought my first etching press. I started creating etchings that I hand painted with acrylics. At that time the outdoor art fair circuit was young and thriving and the American economy was healthy. With a full show schedule and monthly gallery orders, being a real printmaker allowed me to maintain my artistic integrity and continue to offer original art to the public.

I have always believed in original art. As artists, our solitary natures find us spending a great deal of time alone in our studios working to create new and exciting artwork while striving to maintain our own individual styles. I believe that the independent artist who actually toils to create original art in their studio is special, unique and unusual and should be pro-

continued on page 7

INSIDE:
2 The Past & Future of Art Shows
3 Den of Thieves
5 How to Make Me Praise Your Show
7 ActionLine
8 To Conference or Not to Conference

continued on page 7
The Past and the Future of Art Shows

BY BENJAMIN FREY
MIXED MEDIA ARTIST & NAIA BOARD MEMBER

I participated in my first art show while still in high school. It was a small show that occupied a few blocks down Main Street in the small town where I grew up in Maine. The show was typical of most small town art shows around the country and re- sembles how many of today’s largest shows began. The seventy-odd dozen artists came mostly in short distance to participate and few, if any, bothered to set up a tent for the single day of the exhibit. Many, myself included, had makeshift displays of folding tables, and pegboard or garden lattice and many paintings leaned on the ground or sat on easels. The expenses were tiny, even in my teenage economy, and I expect most made enough profit to cover the rent for the year but not enough for any artist to bother travelling much distance to participate.

How one starts making a living from art is probably always complicated and, to a degree, fortuitous. The year prior to participating in that show, I had come to know a group of mostly younger artists who lived downtown and I was curious that they managed to survive from their art. I had always been interested in art and the idea that I might be able to pursue it as a career engendered incredulity and curiosity in equal measure. I spent quite a bit of time in their studios and from them I learned both artistic techniques and business ideas, notable among them was the idea that there were sidewalk art shows all over the country. While I can’t say I really expected any of my paintings to sell, I figured I should at least try some nearby shows and see if they (or I) had potential. That summer I participated in three shows and while I made a small profit, I certainly did not feel confident enough to jump into the deep end of the business. I continued in my plans to attend college and, while never abandoning the idea of selling my art, I didn’t pursue either shows or galleries for a while.

After dropping out of college to move to Paris, I was invited to share an apartment with friends in New York and try again to make a go at selling paintings. I jumped at the opportunity. It has been said that everybody has a hundred bad paintings and, while I did not have that many, I did have a few. That summer I participated in three shows and while I made a small profit, I certainly did not feel confident enough to jump into the deep end of the business. After a few smaller New England shows over the summer and fall I went to Florida for Coconut Grove and Gasparilla and then continued on to fairly large shows all over the eastern US.

I had the imp- pression that I was incredibly successful or that any of it (the painting or the shows) have come easy but my goal is not to bore you with details that most artists will have experienced first-hand. I have been working at my art now full time for a decade, even though I like working with galleries, I can’t quite imagine ever giving up art shows. I think honestly I am addicted to travel and the community of artists who become family. I also value the direct and honest responses to my work that I never really get at a gallery opening. I have had many conversations about the state of art shows and both the past and future of the indus- try with both artists and show directors. One idea that keeps coming back to me is that the world of art shows is really several worlds. In some of those worlds, little has changed at all while others barely resemble their origins. The small show I first partici- pated in is essentially unchanged from the day it be- gan. There are hundreds, if not thousands of shows like it across the country run by art leagues and merchant associations. When art shows first sprang up, nobody imagined that there would be an indus- try of travelling artists who would cross the country following the seasons and compete for acceptance into shows who’s rejection rates compare to those of decent universities. I doubt William de Kooning and Jackson Pollack would recognize the Washing- ton Square Park show today and I’m sure that their paintings leaning against lamps and trees would not pass the booth standards committee of almost any major show in the country. But along with the world of small local shows, there is now a world of large national shows that can support independent artists who travel across the country to participate.

One of the changes that has happened along the way is that the show organizations grew and as they did so their missions evolved. What often began as an excuse for local people to view and buy art and artists to exhibit and sell, has turned into fund-rais- ers for non-profit groups, community projects, and neighborhood promotion. In the best of these cases, new types of events can draw larger buying crowds and generate excitement about the art. But that takes careful vision and a devotion to the artists on the part of the directors or instead, in many cases, it can have the effect of making the art seem almost a “product” of the director’s vision. Just as the artist’s business is a maelstrom of complexity, orchestrating a suc- cessful festival must be a monumental task. Never having run one, I have to rely on my imagination but I know from the perspective of an artist that there are hundreds of mistakes a show can make that will make my life harder and not only do they have to try to avoid those but they also have to orchestrate a show that will make that will make my life easier and generate excitement about the art in favor of a broader festi- val atmosphere, but even in a large show that wish- es to keep focused on the art, a change in directors, local economics or politics can lead to problems for the artists. I expect that we will continue to see these larger shows develop in the direction that they have been going and smaller shows will likely continue to follow their lead. One reason is that few businesses want to shrink and I imagine that growth of a show organization, as with any other business, comes with certain demands. To me then the challenge be- comes one of education. We, as artists, have to con- tinually engage with the shows as they change per- sonnel and plan for the future in order to make sure that they respond to our needs and also, at times, to help them understand why that is important.

~ Benjamin Frey

JOIN THE CONVERSATION
Facebook.com/NAIA
The NAIA advocates that shows create a concise but clear prospectus. The design, layout and content of applications are the decisions of each individual show. Artists do not expect nor want all shows to be clones of one another. However, in order to make educated decisions when applying to shows, artists should request specific information in a show’s prospectus. The NAIA has developed a model prospectus to assist shows in developing a complete and comprehensive prospectus. Examples can be viewed on the NAIA website.

The NAIA advocates for a knowledgeable jury panel and full disclosure of the jury process and practices. The show has a responsibility to the artist to ensure that the jury process is conducted professionally and employs the highest standards. A jury should give each artist applicant an equitable and equal chance for invitation.

The NAIA advocates that all shows adopt a standard method for formatting images – one that favors neither horizontal nor vertical images.

NAIA also advocates that shows inform artists of the method by which images will be viewed by the jury, so artists can prepare their images correctly for the exact viewing conditions. An artist’s entry into a juried art show is based upon one overriding factor: a strong presentation of his or her artwork that informs the show and the jurors about him or her in the best manner possible. In these days of strong competition at art shows, artists often turn to professionals to render their images to most accurately represent the artwork under specific viewing conditions. However, to be able to do so, the artist must know ahead of time the exact specifications for how the jury will view the images.

In addition, if images are viewed by the jury on computers, NAIA advocates that monitors on which images will be viewed by the jury are calibrated to ensure that jurors will accurately see images as they have been submitted by the artist. Informing the artist about viewing specifications is the responsibility of the art show. Submitting the proper images is the responsibility of the artist. The artist, for lack of good images of their work, may lose an opportunity to participate in a show that they are otherwise well qualified to do. The show may end up with a pool of applicants, and subsequently exhibitors, that reflect the effort, or lack of effort, the show may have made in informing the artists.

The NAIA advocates that all shows establish a reasonable period of time during which accepted artists may cancel and receive a booth fee refund. Engaging in the application process should be considered only a commitment to the show, not a commitment to the artist. A show that considers an application as a commitment to show overlooks the realities of the application process and can create an unnecessary hardship for artists.

The NAIA advocates that art shows adopt a clear wait list policy, and state plainly the method by which wait listed artists will be informed of openings in the show.

NAIA recognizes that maintaining and using a wait list may add a layer of work for the show, but the benefit of outweigh the extra effort. Many factors could potentially cause artists to cancel. A show without a wait list to draw from may either have no-notice empty spaces or find that their advertising of ‘150 artists’ turned up 150 artists. More importantly, having a wait list gives another artist a chance to participate in the show.

The NAIA advocates that art festivals adopt a policy that addresses artist cancellations due to an emergency or unusual hardship, with clear guidelines for receiving a full or partial refund of fees. Emergencies can arise in our daily lives in all occupations. A compassionate society recognizes this and makes every effort to meet the needs of all when events occur that adversely affect one’s ability to participate in planned events. This should extend to hardships that may occasion the need for an artist to withdraw from a show.

NAIA advocates that a 24-hour security be provided at the show site, and to and from parking areas from the beginning of load-in to the end of load-out. An artist’s livelihood is in their booth and in their vehicle. They contain thousands of dollars’ worth of hand-created artwork that is often one-of-a-kind. Artists who come into town are frequently unfamiliar with the area. Artists must be able to rely upon the security to ensure that they and their work are safe and secure from the time they arrive until the time they leave a show.

NAIA advocates that a systemized process for load-in and load-out be implemented. Load-in and load-out are particularly sensitive times for artists. Load-in often happens at the end of a long trip to the show site, when artists are tired and feeling pressed for time. At load-out, artists are eager to get packed and on the road toward home and avoid another night of hotel expenses. During both processes, the stress level increases.

NAIA advocates for a minimum 12’ x 12’ booth space for each artist that is free from obstruction and easily accessible to patrons ‘traffic flow.’ Booth space that is free from obstruction and easily accessible within the patrons’ traffic flow is important for safety, storage, appearance, and an equal opportunity for marketing.

NAIA advocates that free or reasonably priced easily accessible public Restrooms be provided for artists’ vehicles throughout the duration of the show. Artists with large or tall vehicles, or who pull small trailers, require extra space to safely maneuver their vehicles.

VISIT US ONLINE AT WWW.NAIA-ARTISTS.ORG

The NAIA advocates that all shows be aware of the requirements of the Americans with Disabilities Act as it may pertain to accessibility by artists and patrons with disabilities and make reasonable accommodations to permit artists with disabilities to participate as exhibitors in the show. Provide accessible parking, have a few booth spaces that an artist can drive to for loading and unloading that are accessible to wheelchairs, and handicap restroom facilities.

The NAIA advocates that shows require accepted artists to appear in person for the entire show. The NAIA advocates that proxies at shows be prohibited, except in the most extenuating of circumstances. The unique contribution which an artist/craft show and its respective exhibitors bring to the marketing place, and the community which they serve, centers around the fact that prospective buyers get to meet the artist/craftsperson - the producer of the work being displayed in situ.

The NAIA advocates that an art show’s rules for artists be clear and listed in the show prospectus/information. In those few instances in which an exhibitor is in violation of one rule or another, it is incumbent on the show staff to take action and have a method in place for enforcing the rules uniformly.

The NAIA advocates that shows develop fair and equitable grievance procedures through which artists can voice their complaints without retribution. Artists see things that show directors may not notice. These may range from concerns about untenable operational restrictions, uneven rule enforcement, jury process issues, or personal knowledge about an individual artist’s methods that violate a show’s rules.

Whether real or perceived, artists fear the proverbial ‘blacklist’ process that summarily denies an artist a space in a show before they have even been juried. Fear of a blacklist often prevents an artist with a legitimate grievance or concern from communicating those concerns to the show’s management.

A formal grievance procedure will allow both the Artists to feel comfortable, respected and protected when they share their concerns, and the show to benefit from the information shared.

For complete information about NAIA and its Advocacy, please log on to the NAIA website. Detailed descriptions of the NAIA Advocacies can be found under the Resources Tab.

The NAIA Action Line is one of memberships most valuable tools. Action Line is available to NAIA Artist Members to assist in resolving specific issues or concerns that the artist member may be experiencing with an art show related to the NAIA’s official list of advocacies.

The focus of this Action Line is to address matters that run at cross currents to the NAIA’s advocacies. In warranted cases, the NAIA may also assist artists with matters outside the advocacies. However, this is not a place where vague and nonspecific accusations about shows or a show director are appropriate. For example, general complaints about the booth fees, application fees, etc., can be addressed on the NAIA Member Forum. To learn more about the NAIA and Action Line, visit the organizations website - www.naia-artists.org.
I don't want to share it with buy/sell vendors and production studios. It hurts all of us. It not only hurts our sales but in the long run it hurts the reputation of the show. Art lovers and collectors will stop supporting an art festival if they see buy/sell manufactured production work instead of the original art that was advertised. Everyone loses in this case and it's important to try to weep them out.

One of the main roles of the NAIA is to bridge the gap between artists and show directors by being a voice through which both groups can communicate successfully. As the communications Chair of the NAIA I try to talk as many members of both groups I can every day so I stay abreast of the issues that are going on.

Open communication is the key. Show directors and artists see both just need people trying to do a job. We're in a symbiotic relationship, whether you want to acknowledge that or not, meaning we both need each other so it is to our advantage to communicate. If artists see buy/sell in a show it is important that they let the show directors know about it, especially if they have the proof. We are the best line of defense that we have to protect our industry. We are out there, all we know we can spread the word fast through our ranks and it's important to do so. One of the best ways to catch an imposter is to check the show lists to see if they are in more than one show on a given weekend. This weekend alone it was noted in one of the popular Facebook pages for artists that a certain known offender was at two shows at the same time hundreds of miles away from each other. That is concrete proof that they are cheating.

When Buyou City Art Festival ran into financial problems and decided to add 150 artists after the jury a month before the show, ignoring the rules of their own prospectus, artists communicated their outrage and stood together causing the show to offer refunds to any artist who wanted to cancel. More importantly, the loud outcry from the artists made the show aware of the issue causing them to rethink everything they had done and hopefully make positive changes for their shows in the future. This outcry spread across the country showing that artists as a group are powerful when they communicate together clearly and effectively. Show directors and their staff all over the country took note as the issue unfolded making them aware that the rules in their prospectus' are very important and need to be followed.

A lot of positive change can come from this in the future and this is all because artists stood together and made their concerns known to the show.

We, as artists, are the first line of defense to protect a show and our livelihoods. If you see something glaringly wrong at a show, tell someone. If you notice a certain buy/sell merchant in a show, tell someone. If you think there is a production studio in a show, ask around, see if they are also in another show or two on the same weekend, then tell someone. If the show is forgetting to abide by their own rules, tell someone. Communication is the key. Be calm, be informed and be kind. It is sometimes impossible to talk to a show director during the show because they are too busy. If that is the case, send them an email, leave them a message on their phone or write them a letter explaining your concern and let them get back to you when they can. Together we can make our art show world a better place.

~ Carroll Swazy

Thieves, continued from p. 4

The reputations and legacy of living and past artists, present and future museum art patrons and the artist-buying public deserve the re-establishment of the old rut and practices. As with any other industry, this growth has changed the business of selling art and brought a plethora of issues and problems with it. Add an unstable economy to the equation and everything starts to crumble. Buy/sell imposter and production studios has diminished our marketplace and many of the shows themselves have fallen prey to this widespread panic. As an artist first I am very protective of our livelihood.

FOOTNOTES:
2. "Once Upon a Time... IMPRESSIONISM AS PART OF AN UN-PRECEDENTED WORLD TOUR THE IMPRESSIONIST MASTERPIECE 'CLARK, CRANE AND COPPERFIELD.' THE CLARK ART INSTITUTE. THIS EXHIBITION IS PRESENTED AT THE MONTREAL MUSEUM OF FINE ART – THE EXCLUSIVE CANADIAN VENUE. Nathalie Bondil, Director and Chief Curator of the MMFA and curator of this exhibition in Montreal, is delighted that "For the first and only time, one of the finest works on paper, and one of America's largest art history libraries. "In 1955, the Clarks opened the institute that bears their names in Williamstown, Massachusetts, in the heart of New England. It is now famous around the world for the outstanding quality of its art collection, which spans from European Old Masters to nineteenth-century art, decorative arts and remarkable holdings of silver and ceramics. "In 1955, the Clarks opened the institute that bears their names in Williamstown, Massachusetts, in the heart of New England. It is now famous around the world for the outstanding quality of its art collection, which spans from European Old Masters to nineteenth-century art, decorative arts and remarkable holdings of silver and ceramics. In 1955, the Clarks opened the institute that bears their names in Williamstown, Massachusetts, in the heart of New England. It is now famous around the world for the outstanding quality of its art collection, which spans from European Old Masters to nineteenth-century art, decorative arts and remarkable holdings of silver and ceramics.

3. Ibid
5. Ibid
7. www.nga.gov/education/degas-11.htm
15. Ibid
22. Ibid

~ Gary Arseneau

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Membership Type
Sub Type
ARTIST
SUPPORTING
SINGLE
GENEROUS
CONTRIBUTING
BENEFACTOR
BOOTH BACKER
First Name
_Last Name
Organization Name
Address
City, State Zip
Phone
Fax
Email
URL

BILLING INFORMATION (Credit or Check)
Same As Contact
First
Last
Address
City, State Zip
Ex Date
Exp Date
Signature

If paying by check
Name as it appears on Card

www.naia-artists.org

6 | THE INDEPENDENT ARTIST

Communication, continued from p. 1

tected, nurtured and supported as treasures. Artists are thinkers and dreamers and I believe their work enriches the lives of everyone who comes in contact with them.

I am 58 years old, I am well traveled and I've raised three kids and have four grandchildren. I have been a woman for my entire life and I have an enormous amount of life experience that I am proud to share. I am well spoken and I am not at all afraid to speak in public. I've seen the early years of the art show movement, and with 44 years of outdoor art shows under my belt, I'm pretty sure I could win Survivor if they'd just let me play because I know I can build a dry shelter with my eyes shut. I've experienced the ups and downs of the economy over the years and I have struggled to stay the course, maintaining good work ethics and standards along the way. I believe that art is important in every day life and I work hard to educate people about the value of art in their homes, their offices, and their schools for their children.

The world of outdoor art shows has changed vastly in the four decades that I have been involved. What started as all volunteer venues where communities gathered to support local artists by buying their work has grown into a gigantic multimillion dollar business of huge festivals with highly paid staff. As with any other industry, this growth has changed the business of selling art and brought a plethora of issues and problems with it. Add an unstable economy to the equation and everything starts to crumble. Buy/sell imposter and production studios have diminished our marketplace and many of the shows themselves have fallen prey to this widespread panic.

As an artist first I am very protective of our livelihood.

MA
15. Ibid
22. Ibid

~ Gary Arseneau
WEDNESDAY, OCTOBER 24, 2013

Little Dancer Aged Fourteen sculptural forgery in the Montreal Museum of Fine Arts “Once upon a Time... Impressionism” exhibition


In the Montreal Museum of Fine Arts’ October 13, 2013, and January 1, 2014, “Once upon a Time... Impressionism” exhibition from the Sterling and Francine Clark Art Institute, the so-called “Degas sculpture Little Dancer Aged Fourteen” [Footnote 1] is actually a non-disclosed posthumous 3rd-generation removed brass [not bronze]-forgery with a counterfeit “Degas” signature inscribed on the wooden base that is falsely attributed to a dead Edgar Degas [Footnote 2].

Rhetorically, the dead don’t sculpt, much less sign.

On page 661 of the Seventh Edition of Black’s Law Dictionary, “forgery” is defined as: “the act of fraudulently making a false document or altering a real one to be used for a fraudulent purpose.” [Footnote 2] As members of the Association of Art Museum Directors, the Montreal Museum of Fine Arts and the Sterling and Francine Clark Art Institute are violating their own endorsed ethical guidelines for their museums, not to mention their gift shops, by exhibiting this non-disclosed posthumous [c.1921] 3rd-generation-removed brass-[not bronze]-forgery with a counterfeit “Degas” signature inscribed on the wooden base for monetary considerations including but not limited to: admission fee of $8.70 to $17.40.

On page 670 of the Seventh Edition of Black’s Law Dictionary, “fraud” is defined as: “a knowing misrepresentation of the truth or concealment of a material fact to induce another to act to his or her detriment.” [Footnote 3] The Montreal Museum of Fine Arts’ director Nathalie Bondi and the Sterling and Francine Clark Art Institute’s director Michael Conforti have no shame.

This monograph will document those facts.

These references document Edgar Degas -never- worked in wax, -never- cast in bronze [much less brass], -never- signed his mixed-media models and thought if his mixed-media models were to fall apart after his death his reputation would be better for it. Degas’ true intent: On page 95 of the College Art Association’s published spring 1995 “art journal,” in a Degas Bronzes article by Roger J. Crum, the author wrote: “In Wilken’s essay we read that in 1921 Francois Thiebaut-Sisson recalled that Degas once said: I modeled animals and people in wax for my own satisfaction, not to take to rest from painting or drawing, but to give more expression, more spirit, and more life to my paintings and drawings. They are exercises to get me started. My sculptures will never give that impression of completion that is the ultimate goal of the statue-maker’s trade and since, after all, no one will ever see these efforts, no one should think of speaking about them, not even you. After my death all that will fall apart by itself, and that will be better for my reputation.” [p.23] [Footnote 4]

DEGAS NEVER CAST HIS SCULPTURE: On page 190 of the National Gallery’s published 1998 Degas at the Races catalogue, in Daphne S. Barbo-ur’s and Shelly G. Sturman’s “The Horse in Wax and Bronze” essay, these authors wrote: “Degas never cast in wax. As a sculptor he thought if his mixed-media models were to fall apart after his death his reputation would be better for it.” [Footnote 5]

Since a dead Edgar Degas [d. 1917] has not to this day ever had this non-disclosed posthumous 3rd-generation-removed brass-[not bronze]-forgery with a Genuine “Degas” signature inscribed on the wooden base that is falsely attributed to a dead Edgar Degas [d. 1917] titled Little Dancer Aged Fourteen, the Montreal Museum of Fine Arts’ director Michael Conforti and Nathalie Bondi and Sterling and Francine Clark Art Institute director Michael Conforti are directly violating their own endorsed ethical guidelines for their museums. They shall not be acquired by museums or exhibited as works of art.” [Footnote 6]
On page 31 under the subtitle "Reproductions of Works of Art" in the Association of Art Museum Directors' "Professional Practices in Art Museum manual," it states: "misleading marketing of reproductions, has created such widespread confusion as to require clarification in order to maintain professional standards. - Museums must clearly indicate through the use of integral markings on the objects, as well as signs, labels and advertising, that these items are reproductions - signatures, edition numbers, and/or foundry marks on sculpture must not appear on the reproduction. - The touting of ex-aggerated investment value of reproductions must be avoided because the object or work being offered for purchase is not original and the resale value is highly in doubt. - When advertising reproductions, museums should not use language implying that there is any identity of quality between the copy and the original or lead the potential buyer to believe that by purchasing such a reproduction, he or she is acquiring an original work of art." [Foot Note 12]

Therefore, the AAMD members Montreal Museum of Fine Arts director Nathalie Bondil and Sterling and Francine Clark Art Institute's director Michael Conforti could not even exhibit, much less sell, this non-disclosed posthumous [c. 1921] 3rd-generation-removed brass [not bronze] -forgery- with a counterfeit "Degas" signature inscribed on the wooden base that is falsely attributed to a dead Edgar Degas [d 1917] with the title: Little Dancer Aged Fourteen in their gift shop.

In the Canada Criminal Code 380, it states: "(1) Ev- ery one who, by deceit, falsehood or other fraudulent means, whether or not it is a false pretence within the meaning of this Act, defrauds the public or any person, whether ascertained or not, of any proper- ty, money or valuable security or any service, (a) is guilty of an indictable offence and liable to a term of imprisonment not exceeding fourteen years, where the subject-matter of the offence is a testamentary instrument or the value of the subject-matter of the offence exceeds five thousand dollars." [Foot Note 13]

The Montreal Museum of Fine Art seems to believe the Sterling and Francine Clark Art Institute's "Degas sculpture Little Dancer Aged Fourteen" [Foot Note 14] will draw visitors, for the adult admission fee of $8.70 to $17.40 each to view their exhibition, when it is specifi- cally and law [the only one] featured by title in their online press release: "seventy-four paintings by Bonnard, Corot, Degas, Gauguin, Manet, Millet, Monet, Mor- isot, Pissarro, Sisley and Toulouse-Lautrec, including a selection of twenty-one outstanding canvases by Renoir, and the Degas sculpture Little Dancer Aged Fourteen (on view exclusively in Montreal)." [Foot Note 15]

The importance placed upon this non-disclosed post- humous [c. 1921] 3rd-generation-removed brass [not bronze] -forgery- with a counterfeit "Degas" signature inscribed on the wooden base, titled Little Dancer Aged Fourteen, is further confirmed by the Montreal Museum of Fine Arts when it is one of only 22 pho- tographs featured on their website promoting the 75 works in their Once Upon a Time... Impressionism exhibition. [Foot Note 16]

What revenue could this Once Upon a Time... Im- pressionism exhibition generate for the Montreal Mu- seum of Fine Arts and its' loaner institution Sterling and Francine Clark Art Institute? This is potentially addressed in an Ottawa Citizen article by Paul Ges- sell published October 16, 2012 "Daytripping: Impressionists in Montreal." In part, the reporter wrote: "Ottawa loves Renoir. That was demonstrated most dramatically in 1997 when a Renoir exhibition drew 340,000 visitors to the National Gallery of Canada. That's the highest number of people ever to attend a National Gallery show. Renoir addicts now can get a fix just a two-hour drive from the capital, at the Mon- treal Museum of Fine Arts, which recently opened an exhibition titled Once Upon A Time ... Impression- ism: Great French Paintings from the Clark." [Foot Note 16]

So, if you multiply 340,000 paying visitors by $8.70 to $17.40 adult admission fee, the total ranges from $3,000,000 to $ 6,000,000 dollars of potential revenue for the Montreal Museum of Fine Arts and the Sterling and Francine Clark Art Institute that in part is being generated by their promotion of non-disclosed post- humous [c. 1921] 3rd-generation-removed brass [not bronze] -forgery- with a counterfeit "Degas"signature inscribed on the wooden base, misrepresented as a "Degas sculpture Little Dancer Aged Fourteen." [Foot Note 17]

So, once again, would the following be applicable: Canada Criminal Code 380 states: "(1) Every one who, by deceit, falsehood or other fraudulent means, whether or not it is a false pretence within the mean- ing of this Act, defrauds the public or any person, whether ascertained or not, of any property, money or valuable security or any service, (a) is guilty of an indictable offence and liable to a term of imprison- ment not exceeding fourteen years, where the sub- ject-matter of the offence is a testamentary instru- ment or the value of the subject-matter of the offence exceeds five thousand dollars?" [Foot Note 18]


Under the subtitle "Truth," the authors wrote: "The most serious harm that good counterfeits do is to confuse and misdirect the search for valid learning. The counterfeit objects falsify history and misdirect inquiry." [Foot Note 20]

Additionally, under the subtitle "Resource Allocation," the authors wrote: "Museum and art historical re- sources are always limited. What gets acquired, dis- played, conserved and studied is the result of a con- tinuous process of triage, in which some objects can be favoured only at the expenses of others. Counter- feit objects distort the process." [Foot Note 21]

Finally, under the subtitle "Fraud," the authors wrote: "There remains the most obvious harm of all: coun- terfeit cultural objects are instruments of fraud. Most are created in order to deceive and defraud, but even "innocent" counterfeits can, and often will, be so used. The same considerations of justice and so- cial order that make deliberate fraud of others kinds criminal apply equally to fraud through the medium of counterfeit art." [Foot Note 22]

CONCLUSION

What needs to be accomplished is the full and hon- est disclosure of all reproductions as "reproductions" by all museums, auction houses and art dealers. If the Montreal Museum of Fine Arts and Sterling and Francine Clark Art Institute will give full and honest disclosure for all reproductions as "reproductions" it would allow museum patrons to give informed con- sent on whether they wish to attend an exhibition of with reproductions, much less forgeries,including but not limited to: whether to pay the price of admission, purchase membership and/or support the museums monetarily with donations.

But if these objects are not reproductions by defi- nition and law, but -forgeries- with or without coun- terfeit signatures or inscriptions applied, much less -reproductions" then the illusion the artist created it, much less approved and signed it, then serious consequences of law may come into play for those who chose to misrepresent these -forgeries- for profit.

continued on page 6

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Den of Thieves, continued from p. 3
How to Make Me Praise Your Show

(thereby increasing the likelihood I’ll apply or encourage other artists to do so)

BY BENJAMIN FREY
MIXED MEDIA ARTIST & NAIA BOARD MEMBER

While among artists there are a few art shows that are considered worthwhile no matter the circumstance and regardless of schedule, the feasibility of most shows depends on location, expenses, and other factors. If you have never travelled the country making art fairs for weeks, it may be hard to know exactly what factors are most important to an artist’s when applying to your show. It might not even matter how more or less artists do apply in a given year. I would argue that it is better for both you and I that more artists apply to your show. Besides the increased application fees (whether or may not matter to your organization) the larger pool of applicants will allow you to be more selective about which artists exhibit and that selection will in turn have a better chance of interesting more selective customers. If these customers tell their friends that the artwork is interesting, these friends may attend future shows and become additional customers for the artists who are at the show, in turn generating more sales for the exhibiting artists and a greater desire on the part of other artists to apply.

Attract a significant number of real customers. The size of the whole crowd is moderately important because I do sell to people who have never bought before or who weren’t intending to buy that day, but the percentage of attendees who are actively interested in purchasing something even before they arrive is even more important. For example: if you had a show of 100,000 attendees 95% of whom show more interest in the main stage and beer tents, I may choose to skip your festival next year in favor of a show with 20,000 people 50% of whom waited in excitement all year, come with the intention of getting something and show enthusiasm even for art they may not purchase.

Your attendance will likely determine how far I am willing to drive to your show, but not how loyally I participate. Even though I regularly drive halfway across the country to do top ranked shows, I participate with great dedication in smaller shows within a few hundred miles and even pass over applications for well-ranked shows in favor of smaller ones because of dedicated patronage. A show may only have 10,000 in attendance, but even 30 of them could make it a record-breaking show for me.

Offer generous prizes. This factor has a much greater effect on the overall reputation of the show than you might expect. I do sometimes win prizes and this, in turn, becomes a factor in what shows I apply to. Honestly, even if you offer no prizes at all but you have strong success in attracting seri- ous collectors, I will probably apply to your show, but even these shows could get more applications if they added or improved their prize money. Custom- ers decide whether to attend next year based on the quality of the work they see at the show and artists often decide to participate based on the quality of the customers. Having serious prizes or increasing prize money can act as catalyst to draw high quality artists that will help retain serious customers thus attracting more serious artists. It seems to me that increased prizes can thus help build a show’s reputa- tion and, conversely, a decline in or lack of prizes can precipitate the general decline of the show. As a general rule, prize money becomes a factor in my decision in addition to the Belt of show. The more prizes, the fuller prize money is given in each category and if the lowest prize is enough to cover my booth fee. It is interesting to note about myself that I win often, but not frequently. I usually consider the possibility of winning at each show when I weigh whether to apply or not even though I clearly don’t win all the time (I guess that’s how Vegas was built). I carefully balance the prize factor, like serious attendance, against dis- tance and, often enough, it can be enough to sway my decision.

Keep my expenses down. The largest expense that you directly control is my booth fee. I know you have a lot of budgetary items to balance but I am a price-conscious shopper. There are thousands of art festivals in the country and even if you eliminate the ones I’ll probably never consider, there are still 3-4 festivals the same weekend as yours. The differ- ence between betting $250 and $500 on a weekend is significant when you consider the number of booth fees I have over the course of a year. Of course I am not intimately acquainted with your organization’s fi- nances, but if you can find a way to get corporate do- nations or gate fees or exclusive art gala to gener- ate the funds for your educational charities and side projects and keep my booth fee low, I may decide to choose your show over another. Along with keeping the tab small, if you do have extra fees either from within your organization or imposed by the city or for private parking etc, it is great to have those listed in advance. Even if they don’t add up to much in the end, it’s not pleasant to be surprised by extra-budget- ary items and it is the kind of thing that can detract from an artist’s opinion of your show.

Keep the paperwork simple and information accessible. Even if I have participated several times in your show, I have to double check information be- fore I apply. Dates, booth fees, prizes, etc. all change and it helps immensely if this information is acces- sible either online or on your mailer. For shows I’m considering but have never done, I require more de- tailed information and if it is not easily found, I may skip the application that year. When accepted, there is still quite a bit of information I need access to. I do many shows each year and I am often on the road for weeks if not months. If you do require me to fill something out after acceptance, I may not be able to unless it is emailed or accessible online. Lastly, while on the road, I find it a great help to have listed on your website information about the daily show hours, load- in, booth numbers, hotels, parking, etc. As a general rule, I am grateful for shows that offer an alternative to the mail. Online applications, emailed or uploaded images, web forms and informative websites make it much easier to (thus more likely that I will apply). I can remember quite a few applications that I skipped or missed because I was traveling and couldn’t get a CD burned.

Keep the layout simple and balanced. Most cus- tomers walk a show casually and without a map and uneven or biased enforcement of the show rules. Full circles, long rows and complete city blocks make great patterns without gaps. If you are going to re- quire all artists use 10x10 white tents, please make the spaces eleven feet. It is almost impossible to get a tent into the air in a 10’ space without bumping the tent next to it and it makes setup needlessly com- plex. Please keep loud music and food contained to areas where it will not interfere with the art booths.

Many artists have complex techniques and serious ideas that your patrons love to talk about but being too close to the stage or food can disrupt their ability to do so at leisure.

Additional things that will make me love your show:

- Free water (brought by volunteers is even better)
- Free coffee (at least in the morning, but all day is wonderful)
- Well placed restrooms (so I don’t have to be gone from my booth for too long)
- Artist’s break room (more important in hot climates)
- Free parking I can walk easily to (if not free, at least reserved parking for artists)
- The ability to drive to my space to unload before setup and tear-down
- Artist’s breakfast (eggs in some form is even better- the days are long and we get there early)
- Awards Dinner (Wine always makes it feel more celebratory)
- Artist’s lunch coupons or bag lunches.

Problems that may actively discourage me from applying in the future:

- Inadequate security (I know you are not legally responsible for theft, but I have stopped applying to some shows due to repeated vandalism and theft of artwork combined with a lack of concern by the staff)
- Uneven or biased enforcement of the show rules.
- Long hours (shows that start early and go late are exhausting and my sales data rarely justifies par- ticipation before 10 or after 7. In a cocktail party atmosphere, I have enjoyed staying open late at some shows, but the sales I do get in those hours often would have happened before if the custom- er had known the show was due to close at 7)
- Complex load-in and load-out. (Some shows clearly need to carefully schedule load-in and out but we do this every weekend and often do not need micro-management)
- Promotions that favor music and other events over the art.

~ Benjamin Frey

Swing Low, Benjamin Frey
SPECIAL EVENTS & ARTIST DIRECTOR, COCONUT GROVE ARTS FESTIVAL

BY KATRINA DELGADO

Why is it even a question?
To Conference or Not to Conference.

Abundance is the word that comes to mind when my boss asked what I learned at the conference this year. Example: We discussed emergency plans. We have a plan…but is it thorough enough? Apparently not. If you didn’t already hear, the St. James Court Art Show had to close down their last day due to flood warnings. An act of God that God did not bother to have pre-approved by St. James show director Margue Esrock! We do have an act of God clause in our agreements but how about another unexpected circumstance like terrorism? I know how I will notify all the artists, but I do not always set it up before the festival because I do not expect anything to go wrong. None of us ever do. Reality check! I also learned about insurance and how to improve my application and prospectus (per artists’ feedback).

My favorite part about this conference was being able to spend some time with my industry friends: other show directors, artists, and industry professionals. I vented to fellow directors. I asked artists other show directors, artists, and industry professionals. I vented to fellow directors. I asked artists to feedback on what was going on in the art world and also helped them improve their applications. I networked with a new company that will be providing affordable insurance for my artists. It’s like a one-stop therapy/training/workshop.

Not every session will be informative for you but from my conference experiences, they aren’t all supposed to be. Don’t misunderstand me, you can certainly get something out of every session. Some are for you and some are for the less experienced; those sessions give you the opportunity for having a little time to yourself to go get coffee and a cookie.

A particular session that resonated with me was the Symposium - Imitation vs. Inspiration: Appropriation, Credit and Copyright in the Modern Age. With a panel that included an artist, an attorney, museum curator, marketing expert and festival director, it would be near impossible to miss out on anyone’s perspective on the subject. While the panel bounced around opinions and metaphorically back handed fellow panel members when they disagreed with their opinions, the audience was given index cards to write down questions and join in the tennis match fun. Where one side of the table was for reproductions, the other side was so far against it they didn’t even want to describe their work for fear of having it reproduced during the upcoming lunch break. It’s a real fear of the artists and it was advantageous for me to hear the fear projected in a constructive way. I took from this session an understanding of how to help artists protect their work at our event with something as simple as a sign or two respectfully asking our patrons to honor the artist’s wishes of not photographing their work.

Lastly, conferences that are planned around an art festival simply rock! They provide the conference attendees the opportunity to also experience an event. For directors, this is an invaluable experience that nonprofits cannot always afford to do. If done in conjunction with a conference, it’s like killing two birds with one stone. You go back home with art festival notes of what to do and what not to do, all the information from the conference and, of course, the fancy reusable tote bag! Win, win, win. The ZAPP conference has been held in a different city and around a different festival every year, making each one a completely different experience.

Call me predictable, but unless there’s an unforeseen act of God, I’ll be there next year!

~ Katrina Delgado

THE NAIA IS A MEMBERSHIP ORGANIZATION

The NAIA is a membership-based 501c6 nonprofit trade organization that serves to enhance the economic well-being of people who exhibit their artwork at quality outdoor and indoor art and/or fine craft shows, encourage creative expression and artistic excellence, and expand public awareness, appreciation and acquisition of fine art and fine craft. Further, the organization serves as an advocate for artists. It is committed, by peaceful and cooperative means, to promote improvement throughout the industry.

The NAIA actively works to be a valuable resource artists, organizers and directors of art shows.

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