

Episode 5: Collecting is part of a whole ecosystem

Rosa Zangenberg: You are listening to Taking Art Apart, a podcast presented by West Den Haag.

I am Rosa Zangenberg, visual artist and writer.

Yael Keijzer: I am Yael Keijzer, philosopher and writer.

Rosa: We're launching an experimental series of themes that one may come across when stepping into the artworld, whether as a young artist, established institution, or curious viewer.

In previous episodes we have discussed the currency of art in various forms - from the NFT's intake and influence on the art market to a more mental form of currency - namely the omnipresent, yet unreachable success. This time, the starting point is a much more common form of currency connected to the art market - the money. Being the most recognisable form of currency, it is impossible not to consider money an inevitable part of an artist's career, no matter how dreary that might sound. Whenever money comes into talk, an artist's practice starts to look like a business. It is therefore not uncommon to hear the statements that "money kills creativity", and that "art has to be autonomous". But to what extent is this really true? And how can artists be able to distance their creativity from the business it, inevitably, will be breeding?

In this episode, fellow podcaster Yael reflects on the artist-in-business. Later, Yael and I talk with Nadine van den Bosch from the young organisation Young Collectors Circle, intrigued by their mission to save the artworld, one artwork at a time. We also briefly revisit the conversation of two artists we heard in a previous episode. But first...

Yael: Today, Rosa and I are on our way to an art school. We'll soon walk among students who are probably hoping for a prosperous, professional artistic career. We're wondering how much do they actually allow the money talk to infiltrate their future career plans? And therefore, we are going to ask a question, possibly one of the most tabooed questions you can ask inside an art school.

Rosa: Do you want to be part of a podcast?

Tugay Adem Kader: Oh.

Rosa: It's about art. It's from West in the Hague. And we'll just ask you one question.

Tugay: My name is Tugay. I'm from Fine Arts, painting, 4th year, graduating.

Rosa: So the question is: how do you plan to make money?

Tugay: Um, Good question. I hope to apply to residencies, rewards, galleries, you know. So I've been looking at a lot of open calls for posts to come. But I hope to, like, be able to create my art and, you know, make money off that. In a way from selling, from representing.

Maya Bahner: Maya. I'm in my 4th year, Sculpture. I'm trying to figure it out. Yeah, probably apply to some funding, see some residencies, and then, like, try to get other jobs, I guess. And to see, like, how I can include my art making in my life.

Daaf Brouwers: My name is Daaf. Um, I'm in my 3rd year of Fine Arts in the Sculpture section. Well, I have been thinking about it recently because I think the most, like, easy way is to sell work. Um, and I do have a bit of a problem with selling work because I don't know. Like, sometimes I feel like once you've sold your work, it's not an artwork anymore, but it's more of a commodified entity.

Lakisha Apostel: My name is **Lakisha**, I'm 23 and my department is Fine Art, Sculpture, 3rd year.

Rosa: How do you plan to make money?

Lakisha: Um, I've been thinking about that a lot. Um, not necessarily with my artwork. I plan to mostly have a job outside of that that will sustain, like, that will basically fuel my work, but I don't expect to, I don't expect that my work will be my primary income.

Kiara Amartya Mohamad: My name is Kiara. I'm in the 4th year, fine arts painting and printmaking section. Very good question. I have no idea. Um, well...

Jemima de Jonge: I'm Jemima de Jonge. I'm in Fine Arts, Autonoom. This is the Autonoom studio. Uh, that's a good question actually. Um, I think through funding and working together with people so we get more attention in a way. I would love to be able to earn my money through making art and not do something on the side necessarily.

Caressa Betist: My name is Caressa Betist. I'm in the 4th year of the Fine Arts painting and printmaking program. Ooh, that's a big question. Well, I'm now trying to be a student as long as I'm able to, so I applied for a few universities and a few masters of Fine Arts or relating to that. And, uh, well if that works out, then I'll do that, you know, with some side jobs and otherwise I'm planning to create projects together with friends of mine. Maybe try to create a collective of some sort in order to, at least, get some exposure and from them to figure out money. But I think the most important thing right now is exposure and money can be made through side jobs during the weekend, for example. So yeah.

Heidi Holmstrom: Heidi Holmstrom. I'm studying in the 2nd year of Fine Arts and the section is Sculpture. It's a tricky one. As a student, it takes quite a lot of time. So I'm basically living with the student loan for now.

Yael: And do you have plans for after you graduate?

Heidi: Um, not yet right now.

Andrei Nitu: I'm Andrei, 3rd year fine arts. My plans to make money? Um, well, the paintings I'm currently doing. I'll put it softly, easily. My concept kind of goes hand in hand with what people consider highly valuable visuals. That's what I'm aiming to do. So, um, I'm planning to make money in the private sector. So selling to curators, museums, galleries, private buyers, because I'm not... I'm not yet convinced by using public money for artists to sell their practice. I have to do more research on that. I'm a bit afraid. It's not a very populist, you know, approach on, on public money. So private money. Selling to collectors. Yeah.

Rosa: Okay! Nice.

Yael: Thank you.

Rosa: Slightly in awe of the current fine art student's well-reflected ambitions, we move on with more ease to the next part of the program. Now, we hear an essay written by Yael, reflecting on the humorous yet critical to-the-point book "Playing to the Gallery: Helping Contemporary Art in its Struggle to be Understood" by the British artist Grayson Perry. During the review, we incorporate parts of an interview with Italian artist Cesare Pietroiusti to highlight some of the concepts of an artist-in-business. His artistic oeuvre spans over decades and has, so to say, participated in the whole spectrum of the art as a business. These snippets of Pietroiusti are part of a 24-hour-long interview which took place at West den Haag in 2021.

Yael: *"And there you have it, the ideal formula for art in the twenty-first century. Because of course the nearest thing we have to an empirical measure of art is the market. By this reckoning Cezanne's Card Players is the most beautiful, lovely painting in the world. I find it a little bit clunky kitsch but that's me. 260 million dollars it's worth."*

Grayson Perry's book *Playing to the Gallery*, implicitly titled *Sucking up to the Academic Elite*, is a great exposition into the functioning of, or guide for navigating, the art world, including abandoned industrial factory buildings, gallery gift shops, political t-shirts, white cubes, ambitious dealers, studio assistants, bandwagons, urban landscapes and of course, the Venetian Secret to what makes art good, or beautiful. The British artist is well known for his ceramic works, drawing, and tapestry, as well as for his alter ego Claire which comes back in his humorous illustrations in the book. What I think he does exceptionally well, is show the arbitrariness of success, yet at the same time it is not random at all. The art market works like its own ecosystem where the elements I just summed up are equally influential. In this perspective, seeing art as autonomous might be an outdated way of thinking, or perhaps just very utopian. After all, integrity does not pay the bills. He explains so bluntly in his chapter *Democracy has Bad Taste*: "Monetary value is not what makes an artwork

important, of course, but it often trumps all other meanings because people are easily impressed by huge sums of money." Such a statement might be too simplistic and cynical however. There are other roles to art besides being just an asset class, namely for storytelling, mass communication, pushing boundaries etc.

How does a place like a commercial gallery price art, given these different roles according to which one can choose to value art? Perry describes the long road of twists and turns such an artwork might take. For example, in commercial galleries artworks are often priced by size, he says, where a big painting will cost more than a small painting. Not that it is necessarily better. And then, when eventually a painting ends up at an auction it then will be priced differently again. There are even measures of quality according to colour, where apparently red paintings will always sell best, followed by white. And before a red painting even gets to be priced, it has to have been validated enough by art professionals to get to this point of pricing in the first place. Validation is the key, says Perry, to understanding how some art is regarded better than other art, at least within a large part of the art world, including public art at roundabouts. Knowing who will validate your work is a special kind of knowledge, whether they are peers, critics, collectors, dealers and public - usually in that order, yet I think this may be debated these days. This concoction of 'lovely consensus', also the title to one of his ceramic pots, could then get you far ahead.

With Rosa, I've been talking a lot about the Italian conceptual artist Cesare Pietroiusti. He has been making art since the 70's - with lots of different mediums, from photography to performance to visual art. Visual art that should actually be burned by the viewer, but is more likely received and treated traditionally. He plays around with the traditional uses and potential of art and the art market and positions himself in the debate between artists, collectors and exhibition makers. For Pietroiusti, it is not about art as an object, but about living and life as an art practice itself. The non-functionality of art, and arguably of life, and at the same time the supposed functional framework that is culture and industry, seems to be center stage in his practice.

Rosa: He is talking about, and that is something that I specifically remember, he talked about the fact that he, in the 90s, was part of a gallery and he really started selling works and that he could really live a comfortable life from this, selling his work. At the same time, he discovered that his works started becoming very repetitive and that he didn't experience so much anymore. So, he just decided to stop this and just do again very experiential works and then, as a consequence, didn't sell anything for 20 years.

Yael: Oh wow.

Rosa: So it's almost like the caricature of what you would fear in art school, probably.

Yael: And what did he do in the meantime? Do you remember?

Rosa: Well he did all these weird... Not weird, sorry. He did all these performances such as, um, he did this performance where he was asking people to take.. or people were asked to bring their most favorite clothing and he just exhibited all these people's clothes.

Yael: And he could make money from this?

Rosa: No, that was something he made during the years he didn't really make money.

Yael: Oh so he was just...

Rosa: So maybe the works he did before then were more like, indeed, more sellable works. Like prints and stuff.

Yael: And so, when he stopped selling his work, he started doing performances but not necessarily doing anything to... So I wonder how he got by...

Rosa: I think he was a teacher. Yeah, he was teaching.

Yael: Oh okay.

Rosa: He does have a different background, educational background. He does, like, medicine... or no, psychology.

Yael: Okay.

Yael: Seeing art as life, and life as an art practice, diffuses the mystical values we assign to art. The idea of originality or 'newness' becomes much more arbitrary by relaying the working process itself to the final artwork. In his 2007 performance 'Eating money - an auction', visitors were invited to take part in an auction which sold a 500 euro banknote. Or more specifically, it sold the performance of artists Pietroiusti and Paul Griffiths to eat the banknotes of the highest bid. Upon swallowing the money, the pair waited for the notes to be naturally evacuated. Remaining almost intact having undergone the digestive process, they were then displayed in Ikon Gallery, Birmingham, before being returned to the successful bidder.

In his 24 hour interview at West Den Haag in 2021, he met with Lotus Rooijackers, who you may remember from a previous episode in our podcast. Lotus invites him for a game of backgammon. They speak about the paradoxes of the artist-in-business, starting off with a modified version of his 'Eating money' performance.

Cesare: The idea of the performance is that you multiply the value. The economical value of the bank note is multiplied thanks to the art intervention. So it is interesting exactly because it jumps from 500 euros to 10.000. If it goes from 1000 to 1000 it would not work. The idea is that the art value - the artistic value - can prevail over the ordinary economic value of the regular banknote. That's the game. It doesn't necessarily have a fixed price. In that sense that in that case the collector has offered us 10000.

Lotus: And where did this collector come from? Did he just walk in there?

Cesare: I think he saw the piece in the exhibition. I used a piece from an exhibition and he had seen me and asked me. He had already bought a piece from me years ago.

Lotus: Ok so he was already in the network and everything.

Cesare: I hadn't seen him for a while but yeah.

Lotus: He knew what he was buying.

Cesare: Yes.

Lotus: He had trust.

Yael: Lotus and Cesare discuss shifting networks as your artistic practice develops. For Pietroiusti, the contact to a gallery seemed to be all that mattered as a young artist. Later in life, he would realise that as a side job - something that allowed him to make art with other purposes than selling. What happens when you move from a private network to a public market, and what should you pay attention to in order to maintain personal artistic integrity, whatever that may mean?

Cesare: For me, going to New York, meant to realise that being an artist meant to talk or to address people that you also do not know. Because, when in Rome... You know, I went to New York for the first time when I was 28. Until then, everything I had done when I was in Rome or in Italy. I always had in mind that whatever I could do in an exhibition, I knew personally who would come to my exhibition and see my work. And that means that they could talk with each of them and explain, maybe with my words, what was not completely clear or convincing with the exhibition. Difference of scale means that you go from a sort of private, small system to a bigger public.

Lotus: Like the door, for example - which is the door which is in West right now, where other people would scratch on it right? In a bar in Italy right?

Cesare: Yeah it was in the toilet.

Lotus: In the toilet. Just for the viewers who don't know. A door where people could just write from the inside of the toilet. They could just do anything they liked. And now it is in a museum. And also it's not in West because it is from a museum in Bologna.

Cesare: In Bologna. Yeah, because...

Lotus: But you sold it to...

Cesare: I sold it to a private collector.. And he gave it on a long-term loan to the museum.

Lotus: But then you don't have any control anymore of where or how it is put.

Cesare: Well, if you sell something, the new owner can say it's mine, I can do what I want. But if you sign some contract, you can ask. And I proposed to him to give it on loan to the museum. And for him, it is fine because, you know, having a piece in a museum is also good - the value increases. And I said, we do this, but we sign on this loan that if the museum or anyone else of you want to exhibit this piece, they have to ask me if I agree. But anyway, for a young artist I think the most important thing is to - you know that you have to find your own thing. Something that is really something that you're interested in researching and finding all the consequences and the ramification out of that. But insist on that, you know. And not considering that if nobody buys it, it means that you are in the wrong way. No, what is more important than selling is to create dialogues with other young artists. People coming from the same school for example. Maybe even create little groups.

Lotus: Collectives.

Cesare: Yes. Collectives. Because little groups help you to do some kind of self promotion that is not only individual. If you promote yourself, you feel like you're a bit stupid with your artwork. You know: "This is me, look at me, look at me", while "look at us" sounds a little different. Sounds more..

Lotus: Yeah you have more of a base maybe to say "Hey this is us".

Cesare: This is us! This makes some kind of collective sense.

Lotus: It's not like you're on your knees begging.

Cesare: Exactly.

Lotus: I mean it sounds easy. But yeah.

Cesare: It is not easy. It is vastly unpredictable.

Yael: From investors spending billions to profit financially from seemingly arbitrary artworks, to artists advising their visitors to burn the artist's artworks in order to finish them - the value of art can look nothing less than absurd when comparing them to money. But, in a sense, it is also this absurdity that makes even the most mundane subject such as money become an interesting aspect. Being an artist is possibly the only profession where absurdity is allowed, - even encouraged and financially supported. It is as if art is this magical currency, where even a banana taped to a wall can become 120k\$'s worth. While most would agree that money adds nothing of interest to the "aesthetic" value of a work, we can linger a bit on the fact that the money we keep investing into the practice of art, first of all, is a fundamental belief in art's continuous existence.

Rosa: How much can we talk around art without talking about the art itself? Surely, the economic value of an artwork is determined by an impressive amount of outside factors. Yet in the end, the main criteria for a highly valued artwork might be to, simply, be good. But being good in the public eye relies upon outside factors such as art collectors interest, visitor counts and also funding. But how do people like art collectors deal with and take responsibility for these judgments?

Nadine van den Bosch: *I think of course, when you have a collection, I think the common denominator, the red thread is you, it's the person. A lot of people just really collect from a personal point of view. But of course there are also collectors who really have certain teams or topics or mediums that they really focus on and they really narrow it down to. Uh, but I think mostly, at least for me, it's like a collection of personal memories..*

Nadine: Young Collectors Circle is a non-profit platform. It's a community based membership platform that is dedicated to supporting the art world. Um, so we have quite a lot of members such as emerging art collectors and art lovers who have joined us to define their way within the art world and to start our own art collection.

Yael: So you are kind of the facilitators towards the art collectors.

Nadine: Yeah, exactly. What we try to do is give them the insight and the tools and also the confidence to start to start their own collection. So when we started, we thought it would be really important to find a platform that is dedicated to really supporting the arts and educating a new generation of art collectors.

Yael: And how did you come up with founding this circle?

Nadine: Um, we started about six years ago and really actually with two ideas in mind, on the one hand we heard from people in our immediate surroundings of people who are interested in art, people who go a lot to museums who are really interested in arts and culture. But for some reason they never went to a gallery. So there was always this kind of threshold, even for people who were very interested and also eager to learn more. That there's a pretty high threshold to really enter the art world and buy art yourself. So people had this idea that you either had to be like an art historian or you have to be old, or you have to be rich to be an art collector. And we thought, well, this is like something that is clearly not true and something that we want to take away and to give them a new perspective on collecting, and then showing everyone that art collecting is for everyone despite your background or your budget or your taste. So we decided to start with a range of events to open up the art world and really give people the tools and the confidence to start their own collection with also the idea in mind that by doing so you really support artists. Because if you buy a work, they have some financial means to create new works and to develop their practice. And on the other hand this was also during the time that there were very large, quite devastating cutbacks in grants and subsidies, courtesy of Halbe Zijlstra at the time. So we also felt that we needed to share this kind of responsibility for the arts and for the driving arts climate. And so this was also one of the reasons that, well, we all enjoy arts and culture so how can we contribute to this as well, being an art lover or an art collector?

Rosa: Cool. I think it's also interesting in that way that when the public art sector basically, or the public art funding, in this case, would fail, it's also nice to see that

somebody actually takes it into their own hands to then make the private sector stimulate the needs of these artists instead.

Yael: But of course you do pick out certain artists to present right? In your, in your guided tours and your studio visits. And how do you go about finding these?

Nadine: Um, well, of course our whole team is very active within the art world. So of course we see a lot of exhibitions. We go to a lot of shows, graduation festivals, et cetera. So we try to show the art sector in all its plurality and multifacetedness. So we try to really create a balance within our program. So not only in terms of backgrounds of artists, but also in the kind of medium that they work in, the skill that they work in, whether they are very, emerging or a bit more established. So we really try to give like an open view of what is going on within the contemporary art world at the moment

Yael: Um, this, this brings me actually to a point that I was wondering because these days art has such different mediums. And if you're bringing people in touch with collectors and with artists to buy from then I'm wondering if what you buy is always then an object or do you try to look at different ways of buying art? For example, if it's not a material thing or do you really try to make it, specify art that someone can take home with them?

Nadine: No, we actually really try to open up people's minds about what kind of art classifies as collectible. So to say, so, um, we also really focus on artists who work in media that are not necessarily so easy to collect such as video art or digital art or artists who work in really large installations. I think it's important to really keep an open mind when it comes to terms of collecting and not narrow yourself only to artworks that are easy to pick up and take home.

Yael: So you also, because I was wondering, for example, if you bring people in touch with someone who makes big installations, do you have any idea how that goes on, then, with the protocol of installing it in their homes or a gallery?

Nadine: Yeah, because for instance when we do a city visit to an artist who only works in a really large scale it can also happen of course, that maybe a few years later, one of the people who joined the city visit has the idea like, "Hey, I also want an artwork by the artist, but I don't have that much space but maybe I can negotiate an artwork that is based on a commission". So that an artist really makes a site specific work based on the scale and the wishes of the collector but of course keeping the artistic integrity in mind. So also that's also a way I think to open up people's idea of what art is collectible. Yeah, I think it's really a matter of trust. I think as an artist and as the collector, the one who buys the art, I think when you buy it, you also have the responsibility to take care of it, not only by displaying in a respectful way, but also to not flip it, to not take it to auction the next year. So this is something that I think is also part of a sort of the responsibility that you have as a collector to really be a part of a sustainable and better art world and not looking for your own gain, but really doing it to support the artist.

Rosa: In general, I feel like the idea of an art collector is a bit stained nowadays because there's a lot of fuss about these people, for instance, who are buying art to then sell it again, because they can see how the value of this artwork is growing.

Yael: Yeah, because that was also my question towards the relationship between the artist and the collector in some way. I was wondering how can we guarantee that there is this trust and you're saying, perhaps, by being as neutral as possible?

Nadine: Yeah. I think for us that is the thing that we can contribute to be very open, transparent and, and neutral. And of course, always also to encourage people who are interested in buying a work to get to know the artists. Dive a bit deeper into their practice, learn more about the ideas and themes behind the work. Maybe organize a studio visit. So it is really a well thought out decision to buy the work.

Rosa: And are you a collector yourself also?

Nadine: Uh, very modest, very modest. Of course I buy a work every once in a while, but to say I'm a big collector, not at all, not at all. But I think I really enjoy it, of course,

because to work in the art, I think it's fun to collect art. And also I think it's really great to, yeah, to support the artists that I think are important. Not only financially, but also by buying their work to amplify their voice and also the topics that they are addressing.

Rosa: And do you also focus mainly on buying young artist's artworks?

Nadine: Yeah, for me personally, I mostly collect emerging artists. I think of course also, because we are from the same generation, so it really resonates with me a lot. Um, so yeah, I think that's a theme from a lot of people who are members of Young Collectors Circle, I see this is the same. I have a very modest Amsterdam apartment, so not a huge villa somewhere where I can have tons of artwork. So I have a very modest collection. It's displayed in my house. Not everything is on view. I like to switch it around every once in a while, but I do like to mix and match different media. So I always have, for instance, a video work that is on display. Um, but also drawings, photography, paintings but also a sound piece. So it's a bit of everything.

Rosa: Cool. How do you incorporate a sound piece?

Nadine: Well that is of course not something that is like on play every day, but sometimes when I feel like it, I just put it on like, just like you hit Spotify and then you can also do that with your digital art collection.

Yael: Yeah. Or with video art that you turn it on. So in some way, you are also curating the collection. That's a question that I have myself, more conceptually, whether a collector is almost like an artist or like a curator in some sense. Would you agree, or?

Nadine: Well, I think that's very generously speaking because I think of course, when you have a collection, I think the common denominator, the red thread is you, it's the person. A lot of people just really collect from a personal point of view. But of course there are also collectors who really have certain teams or topics or mediums that they really focus on and they really narrow it down to. Uh, but I think mostly, at least for me, it's like a collection of personal memories as well. And so if each work that I have, I really remember like

when I bought it, where I was, what the reason behind it was. So I think for a lot of people, it's a very personal display.

Yael: But that's also the thing, very passionate collectors, they don't think about the space so much, I think. They will make sure that they will make room for it.

Nadine: Yeah, exactly. And I think that's also like the right mindset that you really go for the work itself and not only immediately see like, well, does it fit above my couch, but really buying something that you are enthusiastic about. Yeah and also this connection, I think you feel, like the craving but also the connection with the work.

Yael: Are there specific collectors or collections that you find interesting?

Nadine: Um, not necessarily people or that I want to call by name. But I think there are a lot of interesting collectors in the Netherlands who are really... who make no compromises. So, just like you were saying, who just really, if they want to see a painting that is two by three meters and they really love it and their budget allows it, they just buy it regardless of whether they have the space or not. So I think that this devotion for me is very inspiring, but also the generosity of sharing your collection. I think nowadays there are quite a lot of private collectors who have opened up their collections to other art lovers and maybe emerging collectors.

Yael: You connect supporting the art sector to something that is sustainable. And I was wondering whether you could elaborate. What this sustainable support means. Is it about making art affordable or is it more about the specific individual art practice that you want to empower?

Nadine: Uh, now what we try to do is really create long term commitments. So that is what we mean by a sustainable contribution. So the people who join Young Collectors Circle, who start there...who are emerging collectors, we really want to stimulate them to follow artists for a longer period of time to start really collecting art, not only buying something once, but really being a part of this whole art world and of the ecosystem. So really to engage in the long term relationship within the art world.

Yael: Does that also have an importance for you, for the future of art?

Nadine: Yeah I think so because a lot of people who have joined us I think like five or six years ago when we just started a lot of our members, they are still active members of Young Collectors Circle. So I think that really proves that people are also looking for, to be a part of this art world and get to know artists, get to know other collectors, get to know galleries. So really to be part of this network.

Rosa: Okay!

Yael: Super enlightening.

Nadine: Thank you so much.

Rosa: Thank you for wanting to talk with us.

Nadine: Yeah, of course. Thanks. Bye.

Rosa: Thank you. Bye!

Yael: Thank you. Bye!

Rosa: Just before we finish this episode, let us hear some final words from Thijs Jaeger and Lotus Rooijakkers whom I had the pleasure of talking to in a previous episode about the material that artists choose to work with. As our conversation naturally leaped into the business talk, I couldn't help but add a snippet of the discussion here, one in which we get an insight into the, at times, frustrating ways in which artists have to find and get access to a financially stable path in their artist career..

Thijs Jaeger: I have an idea that like, if, for instance, the gallery would be more kind of a management role maybe to an artist somehow? Or more like, for instance, in the music world, you have record label owners and they try to support their artists and try to push them in making an album, and then they can reproduce it and sell it and, or they invest into it. I think only in really high end galleries, it happens.

Lotus: Yeah. Like I wanted to say, isn't this happening with galleries?

Thijs: It is happening. But I think it's not really happening in like low... if you're not really famous and you join a small gallery, they could also say, "Hey, we can help you".

Lotus: Yeah. I mean, they will and they will also say oh yeah... I mean, you, you're not really... you can go to different galleries, but they actually. It's kind of, they own you in a way when, when you're...

Thijs: Yeah, but I, my image of a gallerist is someone who sits behind a desk and just stares out of the window until they get an email and then it's like, they're not really active in like... I think for real, it's like, for real like that they're so... and they take 50% of your work. You need to work for that shit. They're probably good at talking and like talking to collectors and organizing dinners and trying to say, "Hey, you should really own this". But I think they could, I mean, in the music world, it's very common to ... I don't know.

Lotus: But then in the music world, it's even more difficult to get into this network of musicians and all that and knowing..

Thijs: But I think it's the same in the art world, it is also difficult.

Lotus: I mean, there's more, I think there's more opportunity. To get in contact with each other, at least like platforms, to go together to a collector. I'm also going to collectors sometimes via a platform. Uh, and it's amazing to get to know each other from different art scenes, because there's so many, there's so many. In art, you have platforms to go together somewhere, you know, to meet collectors, to meet galleries, to meet...

Thijs: But I think that's also in the music world, to be honest, there is like in Zuid West. You have all these famous things in Amsterdam. Uh, always four, five days... It's very big music..

Lotus: Amsterdam dance event? But no, no, that's not what I mean. That's more for someone to enjoy the art. And it's not for getting to know each other, getting to know the other makers. Unless you are a maker yourself. Of course, you meet each other. But as a starting artist...

Thijs: I dunno, I think, yeah, fine.

Lotus: As a starting fine artist, definitely has more opportunity to meet other starting artists than a musician would have.

Thijs: No, I don't really agree because if you, for example, if I would make music on my computer or like, I don't know, I jam something, I record it. I could easily send it to someone and be like, "Hey, you wanna listen to my demo?", "Hey, uh, you wanna maybe do a remix on this?"

Lotus: Well, you're not a professional. You're, you're not aiming to be in a professional field of... you would be, more of the hobbyist then, you know? Like they're not making any money, trying to make money out of music, but when you want to try to make this your profession full-time, get money out of this... good standard income.

Thijs: Yeah, of course. But it's also with art.

Lotus: It's also with fine art.

Thijs: It's fucking difficult.

Lotus: Definitely.

Thijs: There is no standard income.

Lotus: But it's more about the opportunities. I think that's what I mean.

Rosa: That was it, everyone.

Special thanks to: Nadine van den Bosch, Thijs Jaeger, Lotus Rooijackers as well as the Fine art students of the Royal Academy of Art in The Hague for taking part in this episode.

If you want to know more about the guests and their practices, as well as extra source materials, please have a look at our

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For the upcoming episode, which will be our last episode at this time, we dive into possible futures - futures incorporating arts obviously but also how art will allow for futures to be incorporated - even the most speculative of those.

Guests in this episode:

Nadine van den Bosch from Young Collectors Circle,
<https://youngcollectorscircle.nl/en>

Thijs Jaeger, <https://thijsjaeger.com/>

Lotus Rooijakkers, <https://www.lotusrooijakkers.com/>

Further references:

Grayson Perry, *Playing to the Gallery: Helping Contemporary Art in its Struggle to be Understood*,

24 hours interview with Cesare Pietroiusti at West,
<https://www.westdenhaag.nl/thuistezien/298>

'A Variable of Number of Things' with Cesare Pietroiusti at West,
https://westdenhaag.nl/exhibitions/20_02_Cesare_Pietroiusti

Eating money, an auction (2005) by Cesare Pietroiusti and Paul Griffiths, https://artsandculture.google.com/asset/eating-money-an-auction-cesare-pietroiusti/qwFL1_z8BevYQg