

Art World News

JANUARY 2016

THE INDEPENDENT NEWS SOURCE

VERUS ART LAUNCHED BY LARSON-JUHL

Larson-Juhl announces the launch of Verus Art, provider of re-creations of Master artworks, and is establishing a gallery program. With detail that ensures accuracy within 10 microns, Verus Art's re-creations enable art aficionados to experience the visual and tactile sensation of an artist's original brushwork. See page 16.

ERTÉ EXHIBITION AT THE HERMITAGE

A major Erté exhibition is to take place at the prestigious Hermitage Museum in St. Petersburg in June, of which Martin Lawrence Galleries with 10 locations across the U.S. is a sponsor. Article, page 14.

LEGAL ISSUES: ART APPROPRIATION REDUX

Joshua Kaufman, a leading attorney in art, copyright, and licensing law, discusses issues that anyone who creates or sells art that incorporates third party intellectual property must deal with: copyright, right of publicity, and trademark claims. His article, written in collaboration with Thai X. Nguyen, begins page 28.

PRINTING CAN GROW FRAMING SALES

Adding professional digital printing to a frameshop's menu of services can open the door to expansion of the retailer's customer base, as well as more custom framing jobs. Turn to article on page 22.



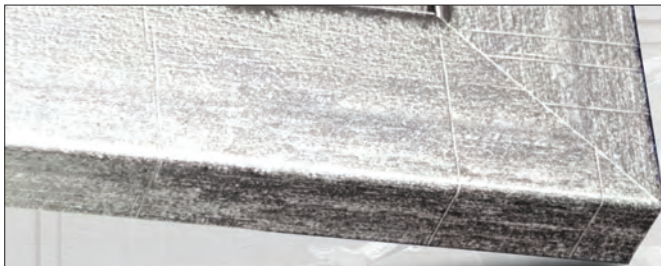
Sorelle Gallery, located in New Canaan, CT.

COLOR & DESIGN TRENDS FOR 2016 IN ART & FRAMING

With the art and framing industry so closely allied to the home furnishings and fashion industries, trends in color and design can have a considerable effect on retailers' choices of mouldings and open edition prints. Hence, for the New Year, we explore the trends that finished the year strong, and those that are ascending in 2016. We also asked members of the art and framing industry if there is an emerging or even continuing style that allows retailers to make more revenue through better mark ups. "If grey is a color, that is the one I hear most of from my customers," says Dale Holmgren, sales & marketing, Northern California, for Valley/International Moulding.

Shades of grey in prints and photographs play well with post-modern interiors as people are keen to have alternatives to Ford Model T black. It also affords an opportunity for creative design ideas.

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QUOTE OF THE MONTH:

"Sometimes frameshops don't give customers credit that they want to pay for high-end mat-board. They should not assume. There is a good, better, best story framers can tell customers."

Jack Dempsey, page 38.



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Artwork featured is
"A New Day" by Myan
Soffia, available as a
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wood, acrylic, and metal.
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(800) 532-2333 or: [www.
imageconscious.com](http://www.imageconscious.com).

Verus Art Launched By Larson-Juhl

Larson-Juhl has announced the launch of Verus Art, provider of re-creations of Master artworks with detail that ensures accuracy within 10 microns, and is establishing a gallery program.

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Abbey Road Fine Art Established

Abbey Road Fine Art & Licensing, a new division of Penny Lane Fine Art & Licensing, has been established, featuring the open edition work of 20 artists aimed at the hospitality and fine home furnishings industry.

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ACC Takes on China Again

The four open edition print publishers who visited fairs in China in the fall found fewer infringements. Those applied mainly to their own images, and the ACC encourages more publishers to participate.

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Global Fine Art Signs Frederick Phillips

Global Fine Art is now the publisher and distributor in North America of the work of Frederick Phillips, reintroducing the artist known for his post-Surrealist paintings and limited edition prints.

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Art and Framing On the Runway

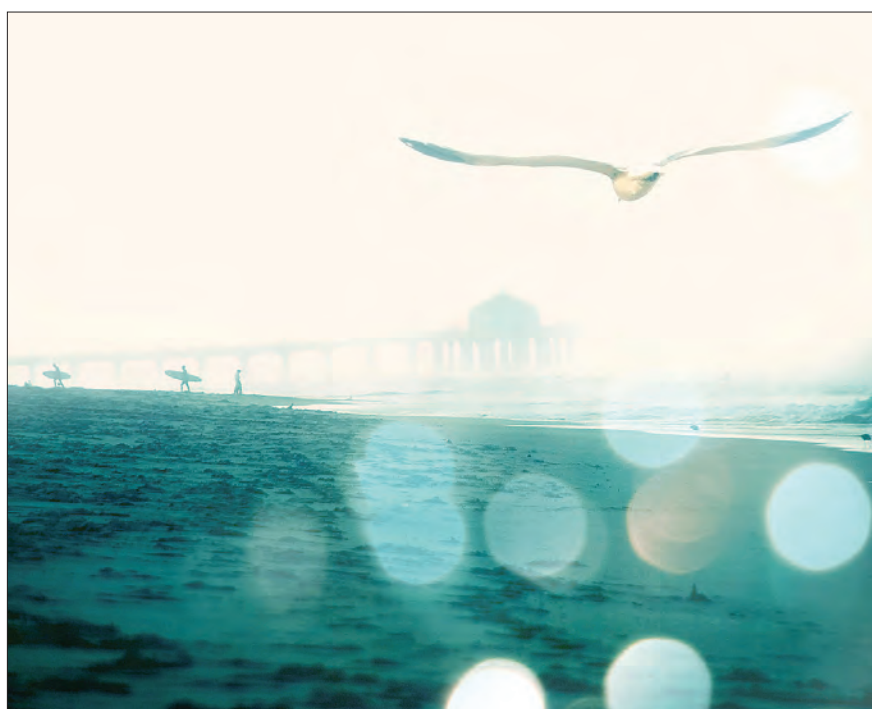
Fashion house Viktor&Rolf has unveiled its Haute Couture line of women's clothing featuring wearable framed art created by the two designers and co-founders Viktor Horsting and Rolf Snoeren.

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What's Hot in Open Editions

What's Hot in Open Editions features a variety of the latest best selling open edition prints, some available as print-on-demand images from publishers, and includes contact information.

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IN OUR OPINION

THE NUMBERS MATTER

The new year has started with a wave of new styles and trends in art and framing that will no doubt delight consumers on all levels. The speed and depth of new looks coming to market is nothing less than amazing in their ability to capture the mind and wallet of buyers on all levels. However, for the retailer forced to decide which opportunities to invest in, all that glitters may not be gold.

Most suppliers expect 2016 to be a good year for the art and frame industry, as we continue the long march from the depths of the recession. But one nagging characteristic of the market will continue—the intense price competition on all levels of the distribution chain. As a consequence, for the frameshop and gallery, the buying decision to source

new art, products, services, and technology has become less subjective and instinctive while becoming more analytical.

Successful purchase decisions are rooted in the detail of the numbers. Over the last several years, industry vendors have advanced their ability and sophistication to share their value propositions with retailers, helping them understand and re-frame their thoughts to evaluate purchases. Some companies have gone beyond their immediate self-interest and have invested in the education of the industry at a grass roots level. They are to be applauded. The biggest challenge resides within the individual retailer to elevate their skill-sets to the point of maximizing the return on their decisions.

John Haffey
Publisher

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Editor in Chief

Sarah Seamark
sseamark@optonline.net

Managing Editor

Koleen Kaffan
kkaffan@optonline.net

Production Manager

Sue Bonaventura

Editor at Large

Jo Yanow-Schwartz

Columnists

Todd Bingham
mo@tbfa.com
Barney Davey
barney@barneydavey.com
Joshua Kaufman
jjkaufman@venable.com

Contributing Writers

Greg Perkins
Cristi Smith
Zella Hannum

Publisher

John Haffey
jwhaffey@aol.com

Associate Publisher

Brooks Male

Information Technologist

Joe Gardella

Editorial Advisory Board

Phillip Gevik, Gallery Phillip, Toronto, Canada
Steven Hartman, The Contessa Gallery, Cleveland, OH
Jeff Jaffe, POP International Galleries, New York
Heidi Leigh, AFA, SoHo, NY
Ruth-Ann Thorn, Exclusive Collections Gallery, San Diego, CA

ADVERTISING SALES INFORMATION

Eastern U.S. & International

John Haffey, Publisher
Phone (203) 854-8566
Fax (203) 900-0225
jwhaffey@aol.com

Midwest & West Coast

Brooks Male, Associate Publisher
Phone (203) 854-8566
Fax (203) 900-0225

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ARTISTS & PUBLISHERS

Bidens Display Alpert Military Work

Vice President Joe Biden and his wife Dr. Jill Biden chose to display a triptych by military artist Steve Alpert at their Washington residence during the Holidays. The oil painting, "Portrait of a Woman,"



Vice President Joe Biden, left, and his wife Jill, far right, with military artist Steve Alpert and his wife Dorothy.

each panel of which is 30 by 40 inches, shows three views of a woman dressed in the uniform of a marine lieutenant saluting the American flag. The model for the portrait is Cloteal Horne who played the part of a marine lieutenant in the war drama *The Steadfast*, produced by Alpert. "It was one of the highlights of my life," says Alpert of his experience of meeting the Bidens. For more on his work that includes landscapes, as well as military paintings, visit his website: www.stevealpertart.com.

Rocca Flying High at Arnot Gallery

There was a large turnout and good energy at Arnot Gallery, New York's grand re-opening celebration party in December that coincided with Luigi Rocca's personal exhibition entitled "Flying." Back in February, when Arnot Gallery began planning its move, Rocca requested that the grand opening exhibition be dedicated to his work, and he spent the next many months creating a substantive collection of paintings, a number of which have already sold. The Arnot Gallery's new location is on West 55th Street, Manhattan, in the Cirkers Building among other art-related companies. To reach the gallery, and for more information on Rocca's work, call (212) 245-8287, www.arnotgallery.com.



"Fly Over the Big Apple" by Luigi Rocca is an original painting measuring 39 by 31 inches.

Morris Marks Coke Bottle Centennial

Burton Morris presented his "100 Coca-Cola Bottles" installation to celebrate 100 years of the iconic Coke bottle at Soho Contemporary Art, New York, in December. Among the attendees



Burton Morris with his wife Sara, left, and race horse syndicate owner Sheila Rosenblum holding a painting by Morris of one of her star horses, La Verdad.

were Real Housewives of NYC stars Ramona Singer and Dorinda Medley, and well known figures from the horse racing world. Earlier in the day, Morris appeared on Good Day New York to promote the show featuring his series of 100 paintings inspired by the Coca-Cola bottle. For information on these paintings, contact Soho Contemporary Art: www.sohocontemporaryart.com. For more on Morris' work, contact Burton Morris Studios at: www.burtonmorris.com.

Fazzino Joins Comedy Night Benefit

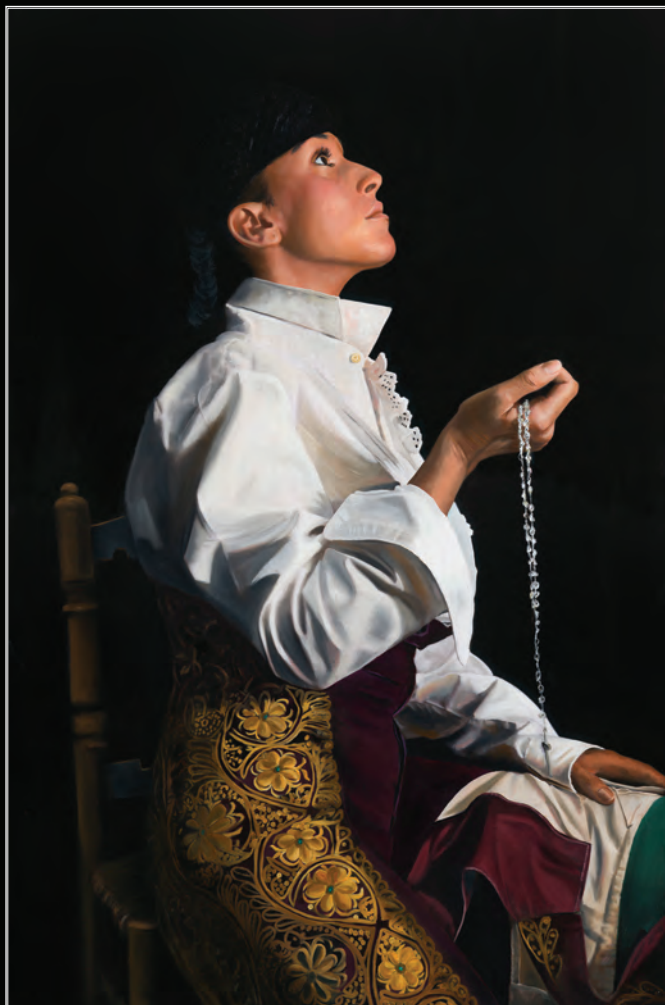
3-D Pop artist Charles Fazzino created a commemorative poster for VIPs attending the first annual Giant Night of Comedy to benefit the Rashad Jennings Foundation. Many of Jennings' teammates, including Reuben Randle and Prince Amukamara, as well as famous comedians, turned out for the event that was emceed by "Stuttering" John Me-



Charles Fazzino, center, with TV personality Dr. Oz, left, and New York Giant Rashad Jennings.

lendez and NBC4 sportscaster Bruce Beck. The mission of the foundation is to inspire youth by making education fun, to provide mentorship for individual success, and to promote health and fitness worldwide. For more on Fazzino's artwork, represented by Museum Editions, visit: www.fazzino.com; for the foundation: www.rashadjenningsfoundation.com.

Introducing the oil on canvas work of figurative realist painter JAY JOHANSEN



Mujer Matadora 54 by 36 inches



Heavenly 60 by 35 inches

"After painting a variety of interesting subjects, I approached a homeless person on the streets of San Francisco and was deeply affected. Encountering this man ignited thoughts and feelings about my work that had previously eluded me. I was moved.

Genuinely inspired. It was at that moment I knew I would paint people and pursue figurative realism."

~ Jay Johansen



831.233.1166 www.JohansenFineArt.com

Seeking Gallery Representation.

LAS VEGAS—With over 180 exhibitors of art and framing-related products, the 17th edition of the **West Coast Art & Frame Expo** takes place January 25–27 at the Paris Hotel & Casino. **The National Conference**, offering more than 100 seminars and workshops, begins a day earlier, on Sunday, January 24, and runs through January 27. The WCAF Expo, produced by Hobby Publications and Picture Framing Magazine, is also the setting for the **PPFA Annual Convention**.

Highlights include:
Sunday: 1:30 p.m.–3 p.m.
PPFA annual member meeting. Information to be provided on new direction of PPFA under new ownership of Monarch Expositions.

5:30 p.m.–7:30 p.m.
PPFA Welcome reception and vendor showcase.

**Monday:
6 p.m.–7:30 p.m.**
Design Star: Framing Edition awards ceremony hosted by Larson-Juhl. Winners will be announced.

**Tuesday:
9 a.m.**
Art Copyright Coalition annual meeting. Burgundy Room.

**Wednesday:
8 a.m.–10 a.m.**
Successful Retailing: A Panel Discussion led by Jay Goltz.

Show hours:
Monday and Tuesday:
11 a.m.–6 p.m.
Wednesday:
10 a.m.–4 p.m.

To access an exhibitor list and National Conference and PPFA schedule of seminars, visit: www.wcafshow.com.

TRENDS IN ART & FRAMING FOR 2016

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Different shades of grey lend themselves well to complementary earth and wood tones of all kinds—perfect complements to contemporary art and interior decor.”

Niki Colley of Canadian Art Prints & Winn Devon Art Group notes, “In 2015 we saw blues and greys continue to be strong and we expect that to continue for 2016. We have seen a shift in blue from predominantly turquoise and aqua to also incorporate darker hues, such as those in ‘Peaceful Beach,’” shown below right. Coastal scenes, she says, remain a strong category.

Jan Weiss of Image Conscious adds, “The past 12 months began with subtle orchid tones and then flowed into indigo blue which has had tremendous staying power. The deep water azure tones have been seen in textiles and wall decor. Sensations of the ocean and marine life continue to be a formidable trend and morph into a variety of products produced with driftwood and other ocean-inspired materials. Wall decor highlighting calm ocean views with a gentle surf or a quiet beach scene invite viewers to take a deep cleansing breath.”

Julie Holland of World Art Group agrees, adding that gold and metallics will continue into 2016 and “brights” are on target for the home decor trend of white walls. “But we’re also seeing a shift to softer pastels for 2016. Watercolor in almost any subject was a top trend in 2015 and continues to be on trend for 2016. Natural elements such as

coral, seaweed, and agates continue to be best sellers.” Image Conscious’ Ms. Weiss adds, “If you have

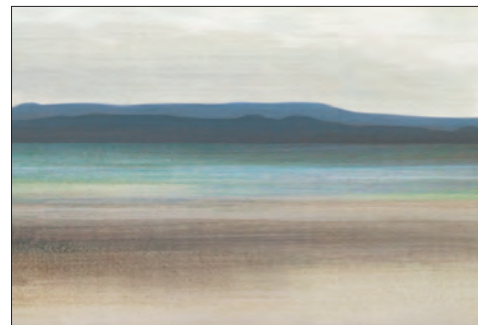


Michelle Oppenheimer's “Never Grow Up” from Image Conscious ties into the trend of deep water azure tones. The image is available on paper, canvas, metal, wood, and acrylic.

been to any home decor store lately it's hard to miss the abundance of shiny objects—from glass tables with gold finishes to fine art prints with agate inspiration to glossy textures in frame design; clearly this look isn't going away soon. Imagine classic Hollywood with Frank Sinatra tunes playing in the background; this is glam and glitz with modern touches like pearlized finishes. No doubt, these shimmering looks that closed out the year will continue into 2016, and touches such as foil looks on canvas and paper will play a vital part; this movement is already strong in wall decor and is continuing to evolve.” Fabrics with metallic finishes used to accessorize will be prevalent. Copper is particularly persua-

sive in metal textural wall art, canvas art, vases, and furniture; and copper plays an interesting role in 2016 home decor—it brings together a comfortable rustic style with glamour. It has a way of inviting the outdoors in by welcoming nature.”

Barbara Markoff, corporate art consultant, Artra-geous!, says, While abstracts used to be extremely popular, “with the ability to cost effectively print photography, we find photographs, particularly of nature and ocean scenes, are extremely popular and easy to sell. One trend I have noticed is that the consumer is looking for art that is more ‘timeless’ and with that in mind, purchasing photography is a perfect solution.” On the framing



“Peaceful Beach” by Tandi Venter from Canadian Art Prints & Winn Devon Art Group illustrates the trend for blues and greys to incorporate darker hues. The 36- by 24-inch image is available on paper and canvas and also as Print-on-Demand on paper for resizing.

side, she says, “We are selling a substantial number of ‘gallery wraps’ which we differentiate ourselves by wrapping over deep bars, some with a depth as much as three inches.”

However, Mrs. Markoff attributes the success of

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PENNY LANE LAUNCHES ABBEY ROAD FINE ART AND LICENSING

BONITA SPRINGS, FL—**Abbey Road Fine Art and Licensing**, a new division of **Penny Lane Fine Art & Licensing** has been launched, featuring the open edition work of some 20 artists geared toward the hospitality industry and fine home furnishings retailers. The division will be run by **Stephanie Jones** out of the company's Florida office and presents a diverse collection of fine art and photography images from artists such as **Dorothy Siemens, Julie Beyer, Tim Dardis, and Tracy Cendoya** whose "White Scarf" is shown. "Abbey Road takes our 30-plus years in publishing and licensing with Penny Lane, and combines it with the artistic talents of our interior design-oriented team," says Zachariah Jones, owner and president.



Retail prices range from \$10 to \$70, with images measuring 10 by 10 inches to 36 by 54 inches and with an average of \$24 for an 18- by 24-inch image. A 36-page catalogue featuring 350 images from 18 artists is available. Call (239) 494-1146, www.abbeyroadfineart.com. To reach Penny Lane Fine Art & Licensing, New Carlisle, OH, call (800) 273-5263, www.pennylanepublishing.com.

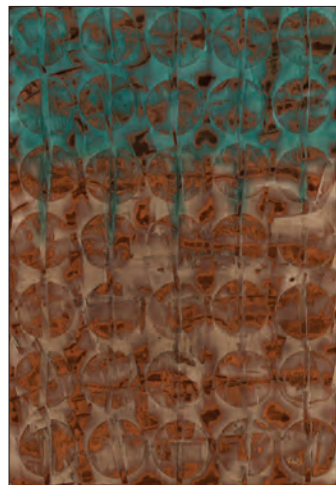
TRENDS FOR 2016 *continued from page 10*

Artrageous! in 2015, the second best year profit-wise in its 35 years in business, to sales of art that did not require or use "conventional" framing. "New technologies in digital output mean we can produce images on a variety of substrates (wood, metal, ceramic) and also finish them using frameless techniques such as face mounting to acrylic—or attaching a sub-frame behind the art that is not seen but allows the art to appear to 'float' off the wall. Tru Vue has a new product called Tru-Life that is an anti-reflective acrylic specifically designed for this purpose and looks terrific."

Floater frames remain popular, she says, but are not an "inexpensive" sell as the moulding costs are usually higher and the labor costs to properly fit the piece can be deceiving. "However, the consumer is usually thrilled with the print on canvas framed in a floater frame design, when compared to the cost of an original painting on canvas. The aesthetic achieved using floater frames with POD on canvas allows for a cost effective, scaleable art solution for first-time art buyers who otherwise could not afford to purchase art."

Mr. Holmgren of Valley/International Moulding, sees two trends in framing: One is toward gallery-style—very simple wood-cap frames with rag board, often 8-ply, and upscale glazing—timeless designs that let the art speak for itself. At the other end of the spectrum, he says, is a sense of flamboyance and throwback to Pop sensibilities, "You may see

an image that is campy, nostalgic, tongue-in-cheek or irreverent, matted and framed in a wildly colorful, almost



"Andaman II" by Renee Stramel, 27 1/2 by 39 1/4 inches, is a hand-embellished print on copper metallic paper that illustrates the metallic and texture trend.

garish way that makes the entire piece a work of art—the frame being the smile on the Mona Lisa, so to speak." Sometimes mirrors are the best and craziest examples (and the image there is always outrageous). It is the Dada answer to framing's established order, and perhaps to taking art too seriously."

As for upgrading the sale, Mr. Holmgren says offering the customer high-end glazing, such as Tru Vue's Museum or Optium, is a good way to go. "Once a consumer takes that piece home, none of the other items hanging in the home or office pass muster from that point. Stories abound of people who, once they take a Museum glazed piece home, bring others back to get the same treatment, saying, 'These were just not good enough anymore.' UV-blocking glass is now the standard, as it should be

with anything of value, even if just the heartfelt type." Secondly, he points out that mats offer many upscale design opportunities, starting with basic rag matboard, up to fabrics and specialty finishes. "There is so much more than the consumer imagines."

Larry Neuberg of Framing Fabrics observes, "The minute you add a fabric component, you enrich the perceived value (of a framing job). Then you can theoretically sell it for more money—fabric enriches the



This framed Mucha print of "The Lily" illustrates the use of Crescent's Bullion Gold Leaf from its Couture Matboard collection to create a high-end look, as well as to protect the art. The hand-leafed gold shimmering surface of the matboard is accented with black veining.

retailer's bottom line." Demand for fabric is strong, Mr. Neuberg says, noting that matboard companies such as Crescent and Bainbridge have been promoting their textured matboard collections. "They are getting the message out and there is product acceptance. It enriches the whole industry vertically."

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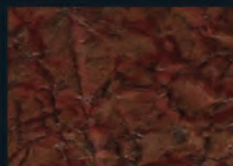
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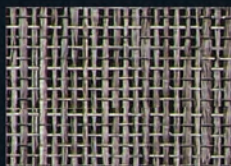
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LOS ANGELES—Kolibri Art Studio was recently awarded with the gold, silver, and bronze “Golden Image” prize at the Specialty Graphic Imaging Association’s Expo 2015, chosen out of hundreds of submissions. The SGIA Expo identifies the best specialty printmakers in the world. Kolibri’s wins include gold for Thomas Kinkade’s “Pinocchio Wishes Upon a Star,” shown above, a serigraph on archival canvas with 88 colors (edition of 550, 27 by 18 inches) published by the Thomas Kinkade Company. Silver was awarded for Eric Zhao’s “Emotion of Daughter,” a giclée on canvas with pigmented inks (edition of 50, 32.8 by 36 inches). And bronze was awarded for Liudmila Kondakova’s “Four Sea-



sons,” shown above, a giclée on canvas with pigmented inks (edition of 50, 48 by 24 inches) published by Chalk & Vermilion Fine Arts. “We are proud to be recognized for our 25 years of fine art printing. We have strong commitment to quality and a reputation for excellence to achieve the best match to any original,” says Bernard Fekete, Kolibri’s general manager. Call Kolibri Art Studio at (310) 538-4855, or visit: www.kolibriartstudio.com.

ERTÉ EXHIBIT AT HERMITAGE MUSEUM

A major Erté exhibition is to take place at the Hermitage Museum in St. Petersburg in June, of which Martin Lawrence Galleries with 10 locations across the U.S. is a sponsor. All of these galleries held Erté shows in December and are participating in the lead-up to the Hermitage exhibition. “We are all very excited that the Hermitage has chosen to honor Erté in this way,” says Eric Dannemann, president of Martin Lawrence Galleries and Chalk & Vermilion Fine Arts. “The actual exhibition is not until June, but a number of our Erté collectors have already expressed interest in attending the

opening ceremony and seeing the exhibition.” A large number of significant Erté works will be shipped to the museum. “We will not have the exact list for a couple of months, but the value of the art is estimated in the tens of millions. The original gouaches of the alphabet are \$8 million alone,” notes Mr. Dannemann, adding, “The numerals will be there as well, and a host of Erté artworks in virtually every medium across the spectrum that he worked in.”

The Erté exhibition marks the first the Hermitage, counted among the world’s finest museums, will curate for the father of Art Deco and one of Russia’s most celebrated cultural native

sons. Erté, whose real name was Roman de Tiroff (R.T.), was born in 1892 in St. Petersburg. In 1910, he moved to Paris to pursue a career as a designer. Five years later he secured his first substantial contract with *Harper’s Bazaar* magazine and thus launched an illustrious career that included designing costumes and stage sets. Between 1915 and 1937, Erté designed



at least 200 covers for *Harper’s Bazaar*, and his illustrations also appeared in such publications as *Illustrated London News*, *Cosmopolitan*, *Ladies’ Home Journal*, and *Vogue*.

Elegant Erté fashion designs captured the Art Deco period he founded. His delicate figures and sophisticated, glamorous designs are instantly recognizable, and his ideas and art still influence fashion into the 21st century. Erté continued working throughout his life



Above: Erté’s “Bain de Soleil” (*Harper’s Bazaar* June 1930 cover). The gouache on paper has a 9 3/4- by 13 1/4-inch image and a paper size of 11 3/4 by 15 3/4 inches.

Left: “King’s Favorite” by Erté, bronze edition of 462 measuring 15 by 16 by 5 inches.

Below: “Samson & Delilah” by Erté, serigraph edition of 300 with a 20 1/2 by 15-inch image size, and a paper size of 24 by 19 inches.



and with the 1960s Art Deco revival, he began creating limited edition prints, bronzes, and other fine art. Martin Lawrence Galleries generally sell his work in a range from \$1,500–\$15,000, but some gouaches sell for much more, \$60,000 to \$80,000. Visit: www.martinlawrence.com or go to: www.chalk-vermilion.com.



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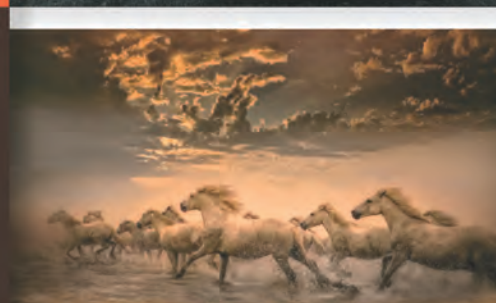
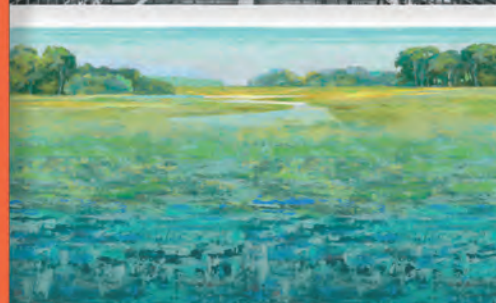
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A PROUD TRADITION OF INSPIRING AND INNOVATIVE ART SINCE 1880





SOUTH BEND, IN—Global Fine Art is now the publisher and distributor in North America of the work of U.K. artist **Frederick Phillips**, known for his detailed romantic post-Surrealist paintings and limited edition serigraphs and giclées. Global Fine Art is, in effect, reintroducing Phillips' paintings and prints following a hiatus, and will work with select galleries in key markets to reintroduce the artist to current and new collectors. Global Fine Art's Del Bloss notes that Frederick's art is well known for its engaging precision and subtle yet magical mystery presented in his own highly personal and unique vision of Surrealism. It is this vision, he says, that has intrigued his collector base throughout the years.

Originals will range from \$12,000 to \$40,000 and limited editions of 99 will range from \$950 to \$1,600, a range that is considered within the reach of established and new collectors. Shown is his "Synthesis," an oil on linen canvas, 24 by 26 inches.

For more information, contact Del Bloss at (574) 288-2738, ext. 3, or e-mail him at: delbloss@gfineart.com, or visit: www.gfineart.com.

VERUS ART LAUNCHED BY LARSON-JUHL

Larson-Juhl, the Atlanta-headquartered moulding supplier, has announced the launch of Verus Art, provider of re-creations of Master artworks, and is establishing a gallery program. With detail that ensures accuracy within ten microns, Verus Art's re-creations of works by the Masters enables museum patrons and art aficionados alike to experience the visual and tactile sensation of an artist's original brushwork.

Larson-Juhl is working in partnership with Océ, a Canon company; and Arius Technology, a leader in laser-based optical scanning systems for 3-D digitization. Through an innovative 3-D scanning process created by Arius Technology and a proprietary elevated color printing process created by Océ, Verus Art's goal is to bridge the gap between a fine art reproduction and an original. Textured re-creations will be produced under license from copyright holders and marketed under the Verus Art brand name.

"This ground-breaking fusion of art and technology opens the doors to infinite possibilities for museums, galleries, and collectors," says Paul Noble, vice president, business development at Larson-Juhl. "Verus Art will initially focus on Impressionist masterpieces from the world's greatest muse-

ums and will expand into contemporary art." The first museum collaboration is with the National Gallery of Canada. Verus Art will re-create and market a series of its masterpieces, beginning with Van Gogh's "Iris" and Monet's "La Mer Agitée."

Part of the thrust of this initiative is to boost business for galleries. "We

Stephen Gritt, director, conservation and technical research at the National Gallery of Canada, says, "It is the richest reprographic technology on the planet today. The resolution is phenomenal. It gives you so much more information than a flat image. It gives you a slice of some of the things



The original van Gogh "Iris" painting from the National Gallery of Canada is shown above, right; the Verus Art re-creation is immediately above; and a close-up of the re-creation is to the right.



find there is a sophisticated buyer who is looking for something better than a flat giclée or poster, and that is what we are able to do for galleries," says Mario Mazzone, business development manager at Larson-Juhl.

An authorized gallery program with exclusive territories is being established in North America and worldwide. The Verus Art re-creations will be released in editions of 950 and sell for \$1,000 to \$8,000, including the framing in Larson-Juhl's watergilded Senelar Collection.

that stand for authenticity in the object."

Approximately two years ago, Larson-Juhl acquired the assets of Brushstrokes Fine Art LLC, a technology designed to create reproductions with the look and feel of an original. "With the engagement with Verus Art," Mr. Mazzone says, "We are fully invested in being a world leader in textured art."

For more information, visit: www.verusart.com or contact Mr. Mazzone via e-mail: mmazzone@larsonjuhl.com.

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ARTNET COLLABORATES WITH CHINESE AUCTIONEERS ON MARKET REPORT

NEW YORK—In an effort to create a new transparency in the marketplace, **artnet**, in collaboration with the **China Association of Auctioneers (CAA)**, has released the third edition of its **Global Chinese Art Auction Market Report**, providing an indepth look at the Chinese art and antiques auction market. In its press release, **artnet** notes the Chinese art and antiques auction market is frequently subject to a great deal of scrutiny, as concerns have been raised about the various problems concurrent with its rapid growth through 2011. Amidst this uncertainty, data analysis on the Chinese art market has also been called into question. Hence, in an effort to present the most accurate representation of the market, **artnet** partnered with the CAA.

Highlights of key findings include the fact that 2014 marked another cooling period for the global auction market of Chinese art and antiques, as worldwide sales fell to \$7.9 billion, a 31.3% decline since the market's peak in 2011. The number of lots consigned globally in 2014 was comparable to 2013; however, demand was lower. In 2014 the sell-through rate dropped to 48.1%, the lowest in five years. Fulfillment of payment has long plagued the auction market in mainland China. In 2014, up to 63% of all lots sold for over ¥10 million were left unpaid or partially paid. The non-payment rate was up 22% from 2013.

For a copy of the report, contact **artnet** at (212) 497-9700 or visit: www.artnet.com.

ACC TAKES ON CHINA AGAIN

Members of the Art Copyright Coalition (ACC) returned to China to confront, as well as educate, copyright infringers. Representatives from four open edition print

publishing and licensing companies visited the Canton and Jinhan Fairs in late fall where they found far fewer infringements than when they first attended this show three years ago. However, the improvement was related to images from their own companies, not necessarily those from other publishers and licensors. That is why ACC president John Chester, co-owner with his wife Laurie of Wild Apple, encourages more publishing companies to join the ACC. He invites any-

one interested to attend the ACC annual meeting that takes place during the WCAF Expo on Tuesday morning at 9 a.m. in the Burgundy Room. Currently, there are 20 members, and its counsel is Joshua Kaufman, a leading attorney in art, copyright, and licensing law, and partner in the law firm of Venable LLP.

The four companies that went to the recent shows in China were Rosenstiel's, Top Art, Wild Apple, and World Art Group. "It is in our own interests to do this work and go to the shows (in China)," says Mr. Chester. "I think

everyone supports the concept, but when it comes to the practical choice of spend-

ing the money and putting the energy into it, they can't all do it. As he says, it's not easy. "You arrive jet-lagged, and walk up and down the aisles of exhibitors, and when

U.S. "There are some players that want to be in the global market and, because they have a legitimate license from us, it gives them a competitive edge." Mr. Chester describes them as conversions. "Initially when we met them, they had taken our images. I think over the next decade you are going to see this movement toward legitimate

licensing contracts." He notes that raids on factories in China, some that have found big name brand apparel companies to be the victim of intellectual property theft, are receiving considerable media attention in the U.S.

Mr. Chester is passionate about copyright protection and generated significant awareness of the issue last

summer when he made a tongue-in-cheek bid to run for President of the United States on that one issue, noting that copyright infringement has been plaguing the industry for years. Surtex, a major trade show known as a marketplace for selling and licensing original art and design, widely circulated an article on Mr. Chester's fight for copyright integrity in its *On the Surface* e-mail newsletter to members of the art and design community.

For more information on the ACC, visit the website: www.artcopyright.net.

ART COPYRIGHT COALITION
PROTECTING ART and CREATIVITY



Art Copyright Coalition members at the Canton Fair in China, from left: John Chester and Kat Gray, Wild Apple; Mauro Torre, Top Art; Nick Roe, Rosenstiel's; Lonnie Lemco and Julie Holland, World Art Group; Cassidy Pang, translator; and a Canton Fair employee.

you find problems, you are immediately in a confrontation. What keeps me going is that we are making progress each time, and there are fewer companies infringing, and less copies per infringer. It is markedly different from what it used to be, and we have a reputation. I am sure some companies are not happy to see us, except those we are working with, and they treat us like celebrities."

Mr. Chester is carefully testing the waters, licensing a small number of images to one or two Chinese companies that distribute into the

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WASHINGTON—Epson, a leading supplier of inkjet printers and printing systems, is a sponsor of the 20th anniversary "Nature's Best Photography Windland Smith Rice International Awards Exhibition" at the Smithsonian National Museum of Natural History. The exhibit runs through August 2016, and showcases award-winning photographs selected over the past 20 years from nearly 500,000 images submitted by photographers from around the globe, and features more than 100 large-format prints ranging in size from 24 to over 60 inches, along with HD videos. Shown is "Emperor Penguin Family, Weddell Sea, Antarctica" by Marcello Libra of Vercelli, Italy, who visited the colony of 4,000 penguins.

"This may very well be Epson's finest work in matching print reproduction with the deep passion from men and women in the field," says Steve Freligh, awards director. The prints were created on Epson's new 44-inch wide Epson SureColor P9000. For Epson, visit: www.proimaging.epson.com. For the museum: www.mnh.si.edu.

ART AND FRAMING ON THE RUNWAY

by Koleen Kaffan

Dutch fashion design house Viktor&Rolf unveiled its Haute Couture Autumn/Winter 2015 line of women's clothing at the Mezzanine of the Palais de Tokyo in Paris featuring wearable framed art created by the two designers and company co-founders, Viktor Horsting and Rolf Snoeren.

By combining fashion and art as a means of expression, the collection features

clothes that transform from a piece of art that can be hung on a wall and then back into a dress. To demonstrate how it is done, Horsting and Snoeren were on the runway to remove the dresses from



Designers Viktor Horsting and Rolf Snoeren transform a model's dress into art that is then hung on a wall.



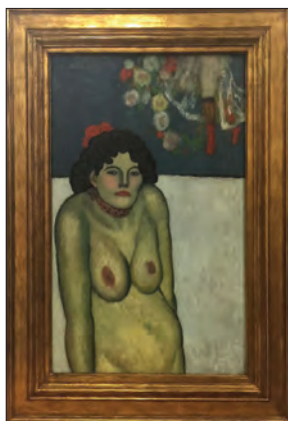
A model on the runway at the Viktor&Rolf Haute Couture Autumn/Winter 2015 show.

the models and hang them on the walls. The paintings featured splattered paint on canvas that was executed in a complex layering of laser-cut jacquards, embroideries, and appliqués. The custom frames that

were developed and hand-crafted in-house by V&R atelier garnered much media attention worldwide for its innovation. Recognizing the artistry behind the collection, art collector and long-standing collaborator of Viktor & Rolf, Han Nefkens, acquired an Haute Couture art piece after the collection was shown which will be donated to the Museum Boijmans Van Beuningen in Rotterdam, Netherlands. For more details, visit Viktor & Rolf at: www.viktor-rolf.com.

LOWY FRAMES RARE PICASSO, STAR OF SOTHEBY'S AUCTION

Sotheby's selected Lowy Frame and Restoring Company of New York to frame more than 20 works for their New York fall auctions. Among them was a star of its Impressionist and Modern sales, Picasso's "La Gommeuse" that fetched \$67.5 million.



"La Gommeuse" by Picasso fetched \$67.5 million at Sotheby's fall sales in New York.

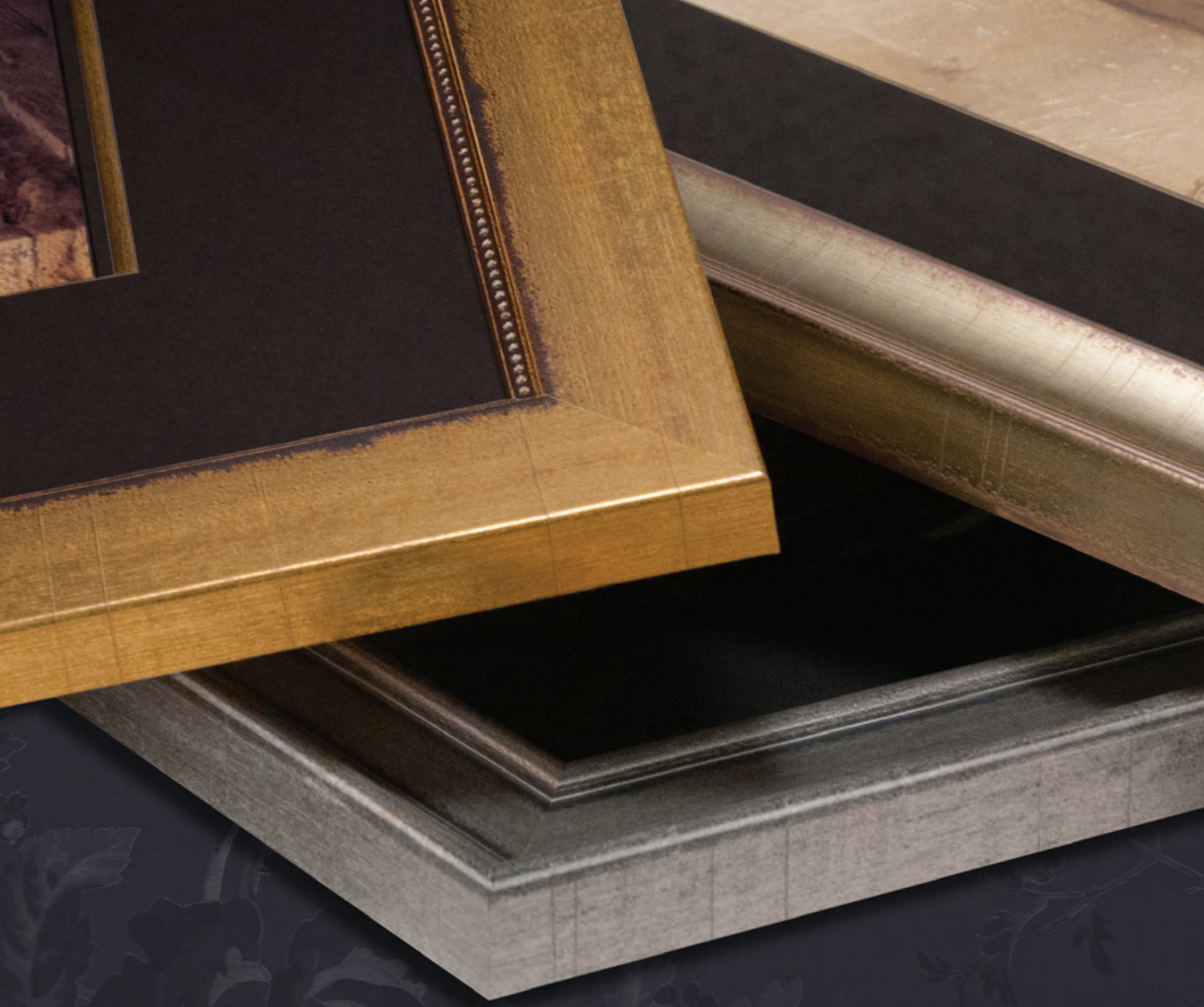
The rare 1901 two-sided painting from Picasso's Blue Period came from the collection of billion-

aire businessman William I. Koch.

"We were thrilled to have the opportunity to design a frame for this rare and very special portrait," says Lisa Wyer, Lowy's vice president of sales. "Using a traditional 17th century cassetta profile

plastic in its modernity, we were able to achieve an ideal framing solution to display the painting on the wall while highlighting the palette of the subject's face with a warm gold patina and allowing the verso to be viewed in a muted black surround."

Lowy, founded in 1907, offers fine and decorative art conservation and restoration, along with a collection of over 4,000 antique frames and artisanally-carved reproductions, as well as custom-designed contemporary frames. To learn more about Lowy, visit: www.lowy1907.com or call (212) 861-8585.



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PRINTICULAR APP BRINGS ANDROID PAY TO PHOTO PRINT ORDERING

NEW HAVEN, CT—The free app **Printicular**, created by **MEA Mobile** to provide photo printing from smart phones and tablets, now accepts Android Pay, having integrated Google's secure payment service. "People need a way to pay from their phones in a manner easier than paying with cash. Google has done exactly this, with Android Pay," says Bruce Seymour, managing director of MEA.

Printicular makes it possible to print photos from where ever they are stored. With a focus on simplicity, the app offers picture selection from Picasa, Google+, Facebook, Instagram, and Dropbox in addition to photos created from a camera. It is estimated that more than 10 million photos have been printed to date using MEA's Printicular app. The app is part of MEA's family of photo printing apps, which let users print onto canvas, posters, and greeting cards, alongside traditional photo paper. To download the free Printicular app visit: www.zebroute.com/Printicular-Photo-Prints. For more information visit: www.printicular.com.

MEA Mobile recently launched the iArtView app to help galleries close sales. iArtView places a gallery's artwork to scale on walls, adjusts lighting, or rotates an individual piece, to provide a better view of the art. Go to: www.iartview.com.

The company also offers contract design, development and marketing services. Contact: Vin Framularo: vin@meamobile.com, call (203) 599-1111 or visit: www.we-are-mea.com.

PRINTING GROWS FRAMING SALES

Adding professional digital printing services to a frame-shop's list of options can open the door for sales growth and expansion of its customer base, but it takes skill, money, and prioritization to work effectively alongside the business' existing art and framing services. Custom framers who offer printing services suggest they should be marketed as high-end imaging with customizable options in sizes not offered by others. The equipment and maintenance can be costly, but the quality is superior and sizes much larger than what other retailers may have to offer. Having samples on the showroom floor is key.

Valerie Becker, co-owner with her husband John of Red Wing Framing & Fine Art Printing, Red Wing, MN, says that printing has allowed them to expand their business and that 50% of their projects include both printing and framing. "We try to be a one-stop shop for all of our customers," she says.

"Printing, mounting, and framing are our three core service offerings. We position ourselves as a premium quality custom framer and fine art printer." When the Beckers opened their doors in 2002, they offered framing and large format, fine art printing. In 2010, they expanded by adding Print-on-Demand. In 2014, they opened a second location called Rochester Framing & Fine Art Printing in

Rochester, MN. "Originally we thought the target market would be artists who wanted art reproductions," Mrs. Becker says. "This part of the market never became more than 10% of our print sales. About half of our print jobs are personal projects



Crestwoods Frame Shop & Gallery is located in Roanoke, IN.

that also include custom framing. For example, an old wedding certificate scanned, reproduced, and framed for each member of a family as a gift. Or a reproduction of an original painting painted



Artfully Framed, established in 1991, is located in Poplar Bluff, MO.

by a grandparent and shared with the entire family. The other half of our print projects are corporate." The combination sale helps to alleviate the cost of offering printing. "It is a continuous investment. We don't treat the printing as an add-on service for framing customers, but an equal business that complements the framing." Mrs. Becker notes

that each printer costs about \$15,000 with an average cost of \$300 per ink cartridge and about \$300 per media roll.

Barbara Pelton, co-owner with her husband Mark of Artfully Framed in Poplar Bluff, MO, says that printing was introduced into their business on a limited basis to collectors of Mark's fine art landscape photography. "My husband has been selling his photography and printing his own prints since the

'80s, and I began framing in the early '90s, so it wasn't a matter of 'adding' services, as much as it has been an evolution of the photography business. It does increase revenue, but for us, it is nominal since it is not a portion of our business we advertise. We are very particular in the quality and there is definitely a learning curve if you are particular about the results."

Ann Shive, owner and curator of Crestwoods Frame Shop and Gallery, located in Roanoke, IN, offers her customer base high-quality, high-resolution digital prints available in large sizes, up to 36 by 72 inches. "Printing has been a small add-on to our existing custom framing and gallery business," she says. "It does help to create repeat business as it represents a unique service to our customers because of the large size of the prints that we can make."

continued on page 24

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LARSON-JUHL'S NEW BIRCHWOODS COLLECTION BRINGS THE OUTDOORS IN



NORCROSS, GA—The **Birchwoods** collection from **Larson-Juhl** offers a luxe lodge-inspired look with complex finishes mimicking authentic birch bark. Answering the nature-inspired trend, it features roughhewn edges and varying taupe and grey tones. Birchwoods comes in two widths of 1 1/2 and 2 1/4 inches that are usable on their own, stacked, or as a liner. Visit the website at: www.larsonjuhl.com.

GALLERYPOUCH TO PROTECT ARTWORK

Frame Destination Inc. is introducing the GalleryPouch Gold line of bubble bags designed to protect artwork and framed photographs, as well as other items. The bubble bags are made from transparent, heavyweight laminated polyethylene bubble that is 3/16-inch thick. Because there are no exposed bubbles, they are protected, making it difficult to pop. Both sides of the product are smooth, making it easy to slip in artwork and pack it for shipping or other transport.



GalleryPouch Gold was designed by photographer, author, and consultant Andrew Darlow who says, "After completing a printing project for a client comprised of 10 40- by 40-inch stretched canvas prints, I discovered it was a



GalleryPouches are designed to protect artwork, framed photographs, and more.

many e-mails, phone calls, and prototypes, GalleryPouch Gold was born."

Mark Rogers, founder and president of Frame Destination, a Dallas and Internet-based supplier of fine art and photography framing supplies, adds: "GalleryPouch Gold fulfills a need voiced by many of our customers. We believe this product is perfect for

The pouch is available in two options: GalleryPouch Gold with Velcro and GalleryPouch Gold with a flap. The Velcro edition has an adjustable self-adhesive Velcro sealing option, allowing the customer to custom-tailor the height of the bag. The flap edition is just the same, except it does not have a Velcro closure. Instead, customers can seal the bag with packing tape or another fastener.

nightmare to properly protect the work for shipping. I ended up using 48-inch-wide bubble material with a lot of packing tape, which concerned me due to the fragility of the canvas.

"I knew there must be a better way, so I contacted Frame Destination and asked if they could produce large, custom-sized bubble bags that were re-sealable. After

our market segment, which includes galleries, photographers, and other artists who need to protect and ship artwork for art shows and other events." GalleryPouch Gold comes in a wide range of stock sizes, as well as custom sizes up to 50 by 156 inches with no minimum purchase. A 33- by 39-inch GalleryPouch sells for \$24. Visit: www.framedestination.com/gp or call (972) 479-1188.

ADDING PRINTING *continued from page 22*

Ms. Shive mentions that while it does bring in sales, it comes with an investment in the printers and maintenance. Because of this cost, she has kept the printing side of the business on a smaller, more controlled basis. "It definitely has its value with the added revenue and ability to expand the customer base, but the ink and supplies are expensive. Because of

this, we offer it more as a 'convenience' for our clients,

results in a framing order."



Giclées of artwork by Utagawa Hiroshige printed at Red Wings Framing & Fine Art Printing.

Marketing such services is made easier with the use of social media, and Ms. Shive has posted images of her printer at work on the business' Facebook page. Educating customers has been a challenge as many bring in images that are of too low a resolution. "Often-times, our clients do not have images that are 'print ready' or even capable of being clearly printed. Technology is great, but there can be unavoidable restrictions."

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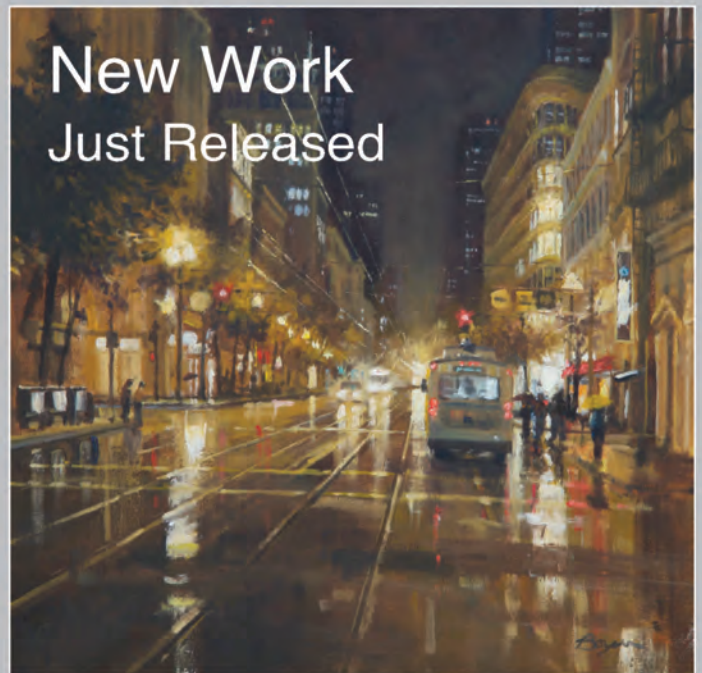
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ART APPROPRIATION REDUX

by **Joshua Kaufman**
and **Thai X. Nguyen**

Art appropriation is back in the news. Artist Jeff Koons, Phillips auction house, and the unnamed co-signer of a Koons artwork are being sued by photographer Mitchel Gray for the use of his photograph in the artwork without permission. This is Mr. Koons' sixth lawsuit for claims of copyright infringement based on the misappropriation of previously existing works. Mr. Koons is one for five in the previous cases. In this case, Mr. Gray took a photograph of a couple on a beach for a Gordon's Gin ad in 1986. Later that year, as part of his series *Luxury and Degradation*, Koons reproduced the photograph in its entirety and most of the ad with some slight variations in his artwork entitled "I Could Go for Something Gordon's."

The Koons artwork, and the case, raise three issues that anyone who creates or sells art which incorporates third party intellectual property must deal with, specifically copyright claims, right of publicity claims, and trademark claims. While the Gray lawsuit is limited to copyright claims other questions that are not raised are present in the Koons artwork: Did

Koons also violate Gordon's trademark rights and the right of publicity of the two models in the photograph? The suit provides us with an



Joshua Kaufman.



Thai X. Nguyen.

opportunity to review the current state of the law in regard to the appropriation of other's copyrightable artwork, trademarks, and likenesses in a new work.

In the last few years, a review of copyright cases shows that the pendulum has swung in favor of fair use, particularly in New York and California. There are two cases, in the Court of Appeals in New York—one dealing with art and one not (the Google Books case), which have taken an expansive view towards fair use. The most exciting or troubling (depending on your point of view) art law case is *Cariou v. Prince*, 714 F.3d 694 (2d Cir. 2013). In *Cariou v. Prince*, artist Richard Prince was sued for appropriating dozens of pho-

tographs by Patrick Cariou. Cariou had published black-and-white portraits and landscapes that he took while living in Jamaica. Prince tore photos from Cariou's book and incorporated them into his own artwork, altering them in varying degrees and pinning them to plywood. Prince's work was subsequently featured at a gallery, and Cariou sued.

To find fair use, the Second Circuit requires the new work to be transformative that is it "must alter the original with new expression, meaning, or message." The court found Prince's work was significantly different in size, color, and distorted na-

ble to the statute. The court also held that the more transformative a new work is, the less important the other four fair use factors become.

The court broke new ground in finding fair use when it stated: "The district court [whose decision of no fair use it overturned] based its conclusion that Prince's work is not transformative in large part on Prince's deposition testimony that he 'do[es]n't really have a message,' that he was not 'trying to create anything with a new meaning or a new message,' and that he 'do[es]n't have any... interest in [Cariou's] original intent.' On appeal, Cariou argues that we must hold Prince to his testimony and that we are not to consider how Prince's works may reasonably be perceived unless Prince claims that they were satire or parody. No such rule exists, and we do not analyze satire or parody differently from any other transformative use.

"It is not surprising that, when transformative use is at issue, the alleged infringer would go to great lengths to explain and defend his use as transformative. Prince did not do so here. However, the fact that Prince did not provide those sorts of explanations in his deposition—which might have lent strong

**To find fair use, the
Second Circuit Court
requires the new work to
be transformative.**

ture, that his works were "fundamentally different and new." The court also found that the law imposes no requirement that a work comment on the original, or its author, in order to be considered transformative; and a secondary work may constitute a fair use even if it serves some purpose other than those (criticism, comment, news reporting, teaching, scholarship, and research) identified in the pream-

continued on page 30

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LEGAL ISSUES

ART APPROPRIATION *continued from page 28*

support to his defense—is not dispositive. What is critical is how the work in question appears to the reasonable observer, not simply what an artist might say about a particular piece or body of work. Prince's work could be transformative even without commenting on Cariou's work or on culture, and even without Prince's stated intention to do so. Rather than confining our inquiry to Prince's explanations of his artworks, we instead examine how the artworks may 'reasonably be perceived' in order to assess their transformative nature... The focus of our infringement analysis is primarily on the Prince artworks themselves, and we see 25 of them as transformative as a matter of law." In essence, the court held that even if the artist does not claim the work is transformative if the judges think the public will, that is enough. The Second Circuit's analysis, as a result, greatly broadens judges' discretion of what is transformative and thus what is a fair use.

In California there is an instructive case of an artist, Derek Seltzer (*Seltzer v. Green Day Inc.*, 725 F.3d 1170 (9th Cir. 2013)). The Ninth Circuit found that the rock band Green Day's use of the artist's drawing in its video backdrop was protected by fair use. In *Green Day*, artist Derek Seltzer cre-

ated an art work entitled *Scream Icon* and arranged posters of it on walls across Los Angeles as street art. Green Day's set designer happened to come across the artwork, photographed it, and later used it in the band's video backdrop. The *Scream Icon* was modified for the video, and other artists were featured further altering it, as the video played. Seltzer sued for copyright infringement. In ruling for Green Day, the court emphasized that

In the question of fair use, what is critical is how the work in question appears to the reasonable observer.

the band's use was sufficiently transformative because different colors, contrast, a brick background, and a superimposed red crucifix were added to the artwork. Moreover, the video's message of religious hypocrisy had nothing to do with the *Scream Icon*'s original meaning. Even though the *Scream Icon* was concurrently used with the band's concerts, this was only "incidentally commercial," because it was not used to promote the concerts or merchandise. Because Green Day's use conveyed "new information, new aesthetics, new insights, and understandings," it was transformative and fair.

In Wisconsin there is an-

other case, *Kienitz v. Sonnie Nation LLC*, 766 F.3d 756 (7th Cir. 2014), where the court took a different approach to fair use than did the *Cariou* and *Green Day* courts. In *Kienitz*, the Seventh Circuit openly criticized the Second Circuit's interpretation of the Fair Use Doctrine in *Cariou*. Here, Michael Kienitz photographed Madison, WI, mayor Paul Soglin, and subsequently posted that photograph on the city's website. Apparel

company Sonnie Nation LLC downloaded the photograph, altered its color and details, and

printed the new image onto T-shirts with the phrase "Sorry for Partying."

Relying in part on *Cariou*, the district court ruled in favor of Sonnie Nation based on the T-shirt's transformative nature. The Seventh Circuit affirmed, but on different grounds. It warned that the Second Circuit's interpretation of fair use compromises, and possibly eliminates, a copyright holder's statutory right to prevent others from making derivative works. Instead, the Seventh Circuit opted to "stick with the statutory list, of which the most important usually is the fourth [factor] (market effect)" to find fair use. The court did find fair use but looked at all four fac-

tors in the statute to arrive at its conclusion. The take away is if one is going to appropriate someone's artwork New York and California are the places to be sued in.

The article will continue in a future issue of Art World News.

Images referred to in this article can be viewed at: www.venable.com/files/Publication/09e7bfb3-1b1f-44a3-8d8f-80fa8c434457/Presentation/PublicationAttachment/35452365-1ba5-4a94-a0f2-897e42d9bcba/Art_Appropriation_Redux.pdf

Joshua Kaufman is a partner in the law firm of Venable, LLP, and chair of its copyright and licensing group. Based in Washington, DC, he specializes in technology/online matters, anti-counterfeiting, art, media, publishing, entertainment, copyright, licensing and trademark law, with clients throughout the U.S., Europe and Asia. He assists clients in transactions, as well as litigation. He is an adjunct professor at American University Law School. He successfully argued a landmark copyright /artist rights case before the U. S. Supreme Court; is a frequent speaker on IP topics and has published over 150 articles on legal and technology issues. His e-mail is: jjkaufman@venable.com.

Thai X. Nguyen is an intellectual property associate at Venable LLP who focuses her practice on copyright and trademark matters.



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DUE DILIGENCE & THE ART MARKET

by Jerome Hasler

In the years since the financial crisis the art market has steadily been grabbing the attention of an audience outside its traditional catchment zone. Sales are now just as likely to appear on the finance pages towards the front of major newspapers as they are in the arts pages towards the back.

The art trade has never been more moneyed and where money goes, disputes invariably follow. And, with the market's international nature thrown into the mix, these disputes now carry with them far more serious, complex, and expensive consequences.

Yet one persisting criticism of the art market is its notorious lack of regulation and the prevalence of a set of mysterious principles that cloud business practice at every turn. Is it time for the business of art to be taken seriously, or will the market have to take itself a little more seriously first?

The key issue here is due diligence. In spite of an illustrious history, due diligence has only really been a consideration for the last 25 years or so, in the post-Isabella Stewart Gardner Museum theft era when art became recognized as a credible stolen property risk. From then on, due dili-

gence efforts were primarily concerned with two issues: determining whether or not a painting is stolen property and determining whether or not a painting was looted during World War II. Little outside these parameters, regardless of its impact on a work's clear title, was considered.

Taking advantage of the information storage possibilities of the early Web era and the software revolution of the 1990s, the first due diligence databases were introduced to keep basic records of theft and looting. Little has changed in the years that followed. Very few, if any, technological revisions to the database model were introduced. Nor was the original focus on stolen and looted works updated to reflect the newly-established and emerging threats introduced by the art boom: from ownership disputes and financial liens to authenticity risks and insurance fraud, numerous issues can affect the clear title of a work of art and present liability for dealers, buyers, banks, and insurers alike.

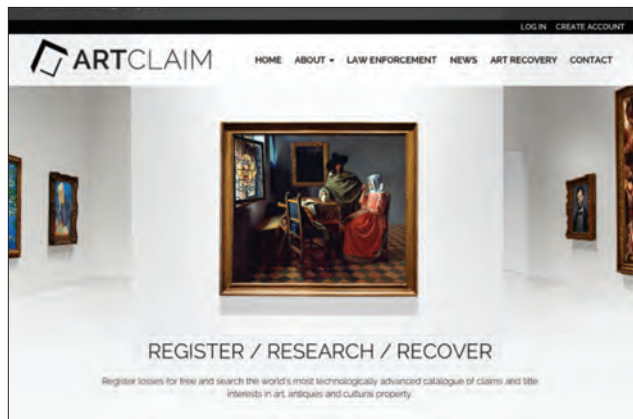
With this in mind, Art Recovery Group launched the ArtClaim Database in January 2015 to bring art market due diligence into the 21st century. For a number of years now the possibilities for the cataloguing and interpretation of complex data

are working with art on a daily basis. As a result, the ArtClaim Database was built by software developers recommended by two major law enforcement agencies, incorporates image-recognition technology recommended by a third, and contains over 500 different data fields all suggested by professionals in the trade. It is a tool built by the art market, for the art market and represents the most technologically-advanced art due diligence resource for this century.

In spite of these efforts, there is no escaping the fact

that the appearance of a new due diligence database in an historically monopolistic service area presented challenges. Chief among them was the quantity of records that our database contained. We have always held it to be self-evident that databases must prioritize quality over all else.

Our experience has shown that the quantity of records is only really useful if they can be interpreted quickly and efficiently: a system that cannot accurately interpret the information in



A screenshot of the ArtClaim Database homepage.

To visit the website, go to: www.artclaim.com.

have presented an interesting opportunity for art-market due diligence. When we launched our system we wanted to revise both the database model, as well as the due diligence philosophy, to create a resource that would be as relevant for the art market today as it will be for whatever the market looks like in two decades' time.

To ensure this, we undertook a year-long "listening tour" both to understand better what the market wanted and to build into our system the recommendations of professionals who

continued on page 34



ARTWORK BY NATASHA KERTES



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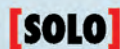
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ARTCLAIM DATABASE

DUE DILIGENCE

continued from page 32

100 records will be of little use when searching through 1,000,000.

When entering a competitive field, however, statistics can be very compelling so it has been our mission to ensure that our database not only includes the largest number of records in the world but that those records have been entered to meet the highest possible standard. At the moment, we are adding around 3,500 new records to the ArtClaim Database every week and we have hundreds of thousands of records filed and in-line for registration.

The technological improvements that have allowed our database to be so complex in its interpretation of written and descriptive data have also allowed us to innovate in the way images are recognized in our searching process. The ArtClaim Database is the first resource of its kind in the world to introduce image-recognition technology into every search we undertake. Of course, we have not substituted the human eye altogether: all potential matches are also analyzed by our team of researchers.

Good relationships are also important for dispute resolution and it is essential to us that we build good partnerships with the institu-

tions, companies, and individuals from whom we source our records. As an “all claims” database, our records are provided by law enforcement agencies, banks, insurers, dealers, and private individuals, so the disputes are often both complex and confidential.



This Henri Martin painting, “Vue Générale de Saint-Cirq-Lapopie,” was stolen from a private residence outside London in 2012 whilst the home was being renovated. Years later, it surfaced at a flea market and was bought by an art dealer, who assumed it was a fake, and hung it on his office wall. In November 2014, he was informed by another dealer that a very similar painting had been advertised as stolen in the Antiques Trade Gazette. The dealer ran a search with the ArtClaim Database which confirmed the active claim and the work was immediately returned to Art Recovery Group.

Our approach has yielded some very productive results and we have been privileged to receive exclusive

records of important historic and contemporary losses from a number of governments and sources around the world.

Our focus on quality doesn't just apply to the data we record, it also applies to the relationships that govern how that data can be used now and in the future.

Identifying claimed works of art is only one part of the story, we also recover objects which presents a very different series of challenges. We always offer our clients the opportunity to use our recovery expertise but it is by no means obligatory—recoveries are delicate matters and some clients may feel more comfortable using pre-existing relationships.

Since its development, the ArtClaim Database has already made some important matches that led to recoveries including identifying a trove of paintings valued at nearly \$20 million stolen from a house in Los Angeles and matching a Ducio painting subject to a complex, multi-party dispute in

time to halt its sale at a major New York auction house. Many smaller and less-valuable works have been matched as well, but these cases rarely make the news!

The art market and the risks to which it is subject are changing and due diligence process must evolve to reflect that. We have built a new model that gives buyers, sellers, lenders, and underwriters an unprecedented opportunity to identify any claim that could impact upon a work's clear title. All losses can be registered for free on the ArtClaim Database and searches cost \$90 each. Reductions are available with our subscriptions and due diligence certificates are issued within two to five working days.

For more information on searching and registration, visit: www.artclaim.com or e-mail: info@artclaim.com.

Jerome Hasler is Head of Communications & Strategy for Art Recovery Group. Based in London, he advises the company's clients on their engagement with the media and oversees all corporate communications, outreach, and external affairs. Founded in 2013, Art Recovery Group provides due diligence, dispute resolution, and recovery services to the international art market through its two divisions, ArtClaim and Art Recovery International.

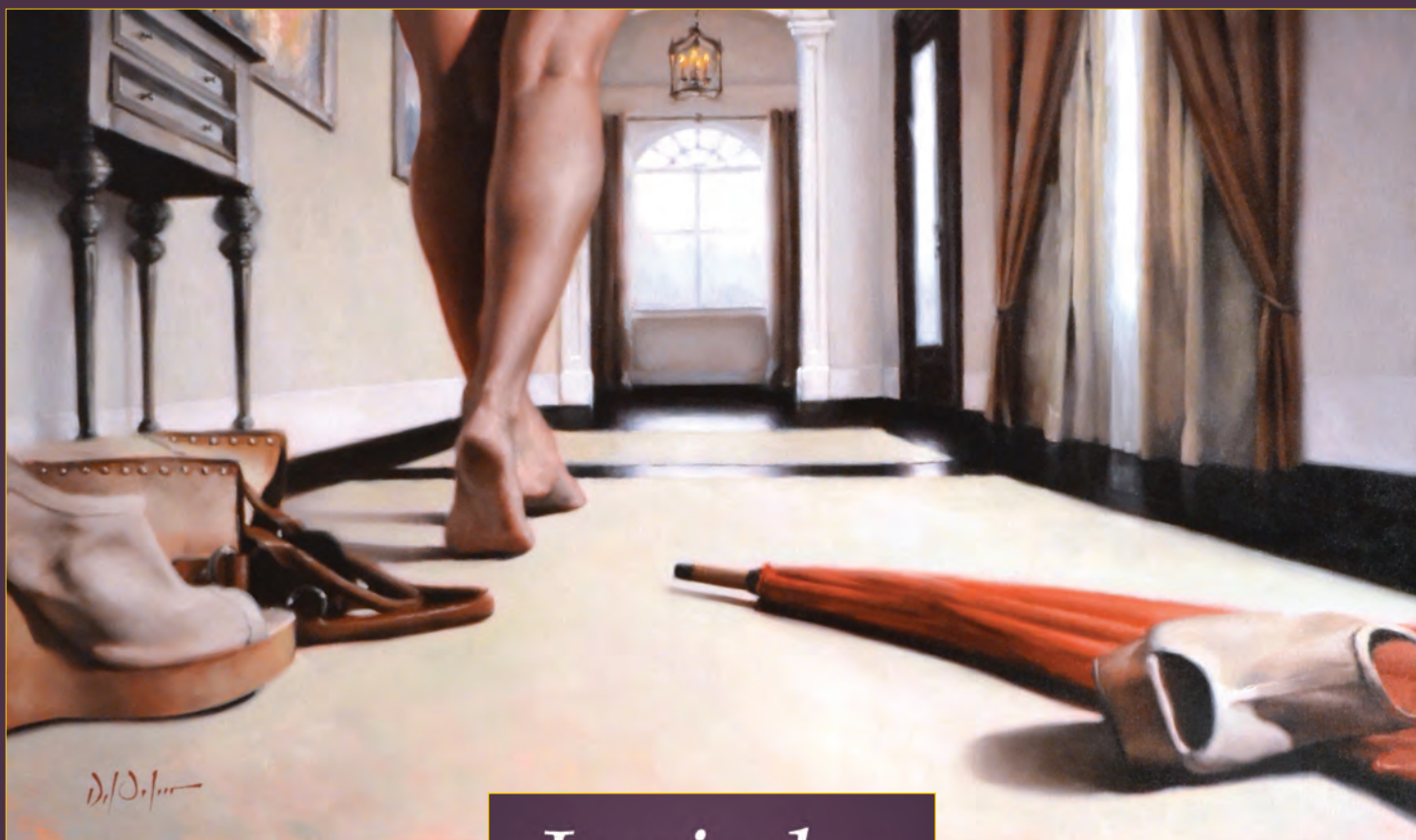
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CALENDAR

January 24–28: Las Vegas Market, World Market Center, Las Vegas. Visit: www.lasvegasmarket.com.

January 24–27: PPFA Annual Convention, Paris Hotel & Casino, Las Vegas. For attendee registration, visit: www.wcafshow.com.

January 25–27: West Coast Art & Frame Expo, Paris Las Vegas Hotel & Casino. (National Conference begins on January 24.) Visit: www.wcafshow.com or for questions on the trade show, e-mail: wcaf@hobbypub.com, and the national conference, pfmseminars@hobbypub.com.

February 11–14: Palm Springs Fine Art Fair, Palm Springs Convention Center, Palm Springs, CA. Urban Expositions. Visit: www.palmspringsfineartfair.com.

February 11–15: Art Wynwood, The Art Wynwood Pavilion, Midtown, Miami. Produced by Art Miami LLC. Visit: www.artwynwood.com or call (305) 517-7977.

February 12–14: South-eastern Wildlife Exposition, Charleston, SC. Visit: www.sewe.com, (843) 723-1748.

February 25–28: Art Now Fair, Miami Beach Convention Center, Miami Beach,

FL. Curated by Jane Sauer: www.artnowfair.com.

March 2–6: The Art Show, Park Avenue Armory at 67th St., New York. Art Dealers Association of America. Visit: www.artdealers.org.

March 2–6: Volta NY, Pier 90, New York City. Produced by Merchandise Mart Properties Inc. For details, visit: www.voltashow.com.

March 3–6: The Armory Show, Piers 92 and 94, New York City. Visit the website: www.thearmoryshow.com.

March 3–6: Pulse New York, Metropolitan Pavilion,

125 W. 18th St., New York. Visit: www.pulse-art.com.

March 3–6: Scope New York, Metropolitan West Pavilion, 639 W. 46th St., New York. For details, visit: www.scope-art.com.

March 3–6: art on paper, Pier 36, New York City. Art Market Productions. Visit: www.thepaperfair.com.

March 16–20: Spectrum Indian Wells, Renaissance Indian Wells Resort & Spa, Indian Wells, CA. Redwood Media Group. For details, visit: www.spectrum-indianwells.com or call Rick Barnett, (831) 747-0112.



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TRENDS FOR 2016

TRENDS FOR 2016 continued from page 12

For instance, Crescent offers the Couture Matboard collection. These artisan-created matboards with richly textured surfaces, shimmering metals, organic textures, and 100% cotton core and backing to protect artwork, are designed to take custom framing to the next level of "custom." Jack Dempsey, creative disruptor at Crescent, says, "Some designers and frameshops are using it like crazy, and many have experimented." He adds, "Sometimes frameshops don't give customers credit that they want to pay for it (a high-end matboard). They should not assume. There is a 'good, better, best' story framers can tell the customer."

Roy Saper of Saper Galleries and Custom Framing finds that galleries selling prints that are custom printed win no matter what is selected by the client. "Giclées on paper or on canvas will have to be framed to provide a perfect presentation, and frame designers have many options to enhance the projects. Just as some retailers have 'add-ons' such as selling a tie with a suit, framers have the same possibilities. When appropriate only (and never just to enhance a selling price) framers can suggest a double or triple mat, a wider mat margin, spacers or a lift under the art along

with a deeper frame, specialty glass such as Tru-Vue's Museum Glass or similar acrylic products, higher price mouldings or stacked mouldings—all to improve the framing presentation while also generating a higher-priced sale (and presumably a higher profit sale if priced properly). We always sell specialty glass as it practically sells itself when the

Bella Moulding's Prisma Frame adds a "pop" to the illustration it houses.

The frame was built at Saper Galleries and Custom Framing where Roy Saper finds Prisma mouldings can provide an opportunity for higher revenue from a frame sale.

frameshop to earn more revenue is to evaluate costs



knew we could do what he wanted, so he paid in advance to have us frame them as he wished. And then he sent more! We have also had artists from around the country send us their artwork to be framed after seeing examples and reading the testimonials on our website." Framers, he says, who do not provide samples of what they can do online, are giving their business to others.



Canvas prints in floater frames were chosen for this setting by Barbara Markoff, corporate art consultant, Artrageous! Digital output on canvas, framed in a walnut floater frame, gives a high value aesthetic within a cost effective budget, and looks more expensive than it costs.

reasons are presented to the clients. "But Mr. Saper says that pricing is key. "The best way for a

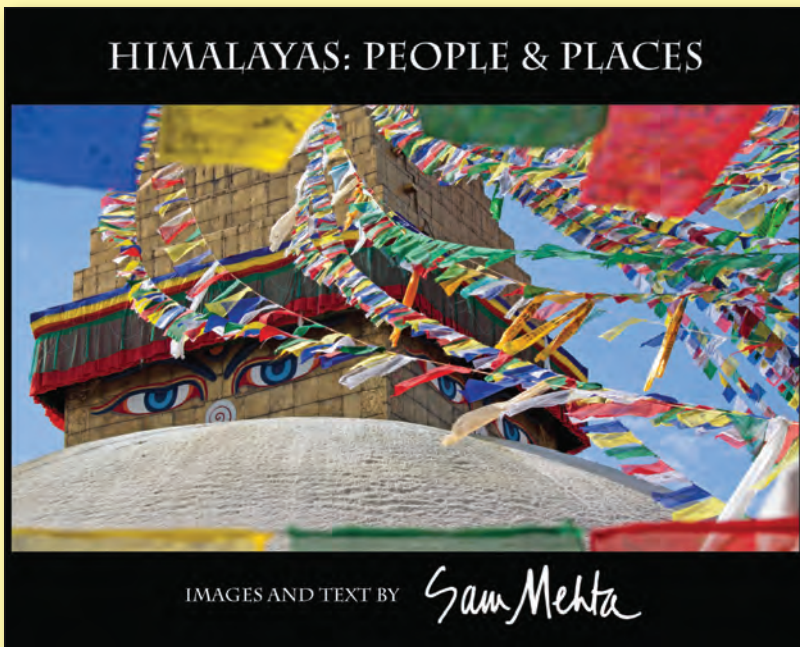
and adjust prices to ensure they are covering their costs-plus." He also advises custom framers advertise what they do, especially when it is particularly creative or unusual. "We do so on our website where we display 28 examples of recent framing orders. That small effort brings in many special orders. For example, we received a box of sports jerseys

in the mail from Indonesia. The sender saw samples of our jersey framing on our website and

Mrs. Markoff concludes, "I think the key to a framer's success is diversification to offer other methods of displaying art that do not require conventional framing. There are many suppliers to partner with where all that is required is a phone call and the uploading of an image. The 'finished' piece is returned ready to hang, often created using a process beyond the capabilities of the average frameshop. Vendors such as Colorplak or Studio EL produce excellent turnkey imagery. Obtaining samples of these design solutions is quite beneficial for customers who cannot envision the final product. I strongly suggest that framers add samples of these techniques (print on metal, face mount to acrylic, etc.) to their wall in 2016.

Sarah Seamark is Editor in Chief of Art World News.

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Prayer flags flutter in the breeze in the village of Bodhi in the Kathmandu valley. This is the site of Nepal's largest stupa monument, and the center of Nepal's Tibetan community. With its glowing colors above and below, the stupa has drawn pilgrims from afar for centuries. Today it is said that those who see the stupa will be blessed.

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The stupa is a symbol of the Buddha's teachings. It is a place of prayer, devotion, and a place of refuge for those who seek the path of the Buddha.



above: Buddhist stupa and prayer flags. Prayer services are held in the stupa's courtyard and on the roof. The stupa is a symbol of the Buddha's teachings. It is a place of prayer, devotion, and a place of refuge for those who seek the path of the Buddha.

here, at the Bodhi stupa, where Buddhist eyes widely look out over the world. The stupa is a symbol of the Buddha's teachings. It is a place of prayer, devotion, and a place of refuge for those who seek the path of the Buddha.

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Lyrical Fine Art, Hauppauge, NY, presents Daniel del Orfano's "Twin Flames," an oil on canvas measuring 30 by 40 inches. The retail price is \$7,350. For further information, call (631) 651-5899 or go to the website at: www.lyricalfineart.com.



Sabrett

Arnot Gallery, New York, debuts "Sabrett" by Luigi Rocca. The acrylic painting has an image measuring 27 by 27 inches. Price is available upon request. For information, call (212) 245-8287 or (917) 570-7910; e-mail: arnotart@aol.com or visit: www.arnotgallery.com.



Goddess of the Hunt

Swan King International, Montara, CA, introduces "Goddess of the Hunt," a three quarter life-size bronze sculpture by Michael Parkes. Part of the artist's Renaissance Collection, the sculpture is in an edition of 24, measures 18 by 52 by 36 inches and retails for \$60,000. For further information, call (650) 728-1400 or go to the website located at: www.theworldofmichaelparkes.com.



The Morning Walk

Tina Palmer Studios Inc., Washington, DC, presents "The Morning Walk" by Tina Palmer as an acrylic on canvas measuring 48 by 48 inches. The retail price is \$5,200. For further information, telephone (703) 798-1240 or visit the artist's website located at: www.tinapalmerart.com.



GALLERY LIGHTS



Artist Susan Mikula, second from left, at George Lawson Gallery, San Francisco, with owner George Lawson, and on her left, collector Elaine Carpenter, and Susan's partner MSNBC host Rachel Maddow during the artist's opening reception.



Celebrating artist David Goodman's "On the High Line" show at Chelsea, NY-based Rooq Chelsea are, from left, collector Rich Jachetti, actress and collector Julie Halston, and collector Michael Colby.



Photo by Harold Hutchinson

Artist and recipient of the Hallie Ford Fellowship, Tom Prochaska, center, is pictured with Portland, OR-based Froelick Gallery director Rebecca Rockom and assistant director Wilder Schmaltz.



Disney Fine Art by Collectors Editions' artist Trevor Carlton, seated, is pictured at Art Partners Collectibles, Schaumburg, IL, with gallery owners, from left, Val Maron, Mark Maron, and Rosa Rottar.



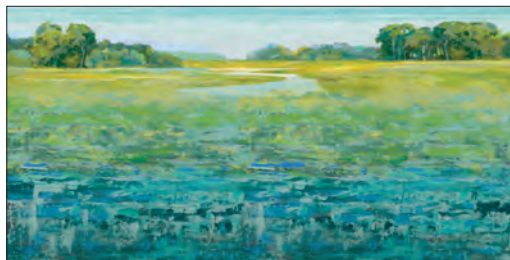
At Liberty Fine Art Gallery, Reno, NV, are, from left, artist Rachael Holton, actress and collector Veronica Frazer, and artist Natacha Sperka, whose mixed media artwork titled, "Transition" is in the background.



Photo by Ryan Moore

Pictured at Tripoli Gallery, Southampton, NY, are artists Darius Yekta and Annika Connor celebrating during the opening night reception for "Yung Jake | Twisted Metal III."

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"Evergreen Lowlands" by Paul Duncan measures 48 by 24 inches and retails for \$76. Also available in a variety of sizes. Telephone Rosenstiel's, London, at (011-44) 207 352

3551 for further information, or go to the website: www.felixr.com.

Hidden Pier

"Hidden Pier" by Patricia Pinto measures 27 by 27 inches, retailing for \$32. Telephone SunDance Graphics, Orlando, FL, at (800) 617-5532 for further information, or visit the website at: www.sdgraphics.com.



Cocktail

"Cocktail" by Monica Martin measures 12 by 12 inches and retails for \$10. For further information, telephone Gango Editions, Portland, OR, at (800) 852-3662 or go to the company's website located at: www.gangoeditions.com.

2016 Winter Classic

"2016 Winter Classic" by photographer Rob Arra measures 39 by 13 1/2 inches. Four versions of the image are available. The retail price is \$29.95. For further information, telephone Everlasting Images, located in Cape Neddick, ME, at (800) 937-0987 or go to the company's website at: www.robarracollection.com.



HERE ARE THE BEST SELLING PRINTS FROM THE MONTH OF DECEMBER

Sail Boat Blues



"Sail Boat Blues" by Edward Selkirk measures 24 by 36 inches and retails for \$40. Telephone PI Creative Art, Toronto, Canada at (800) 363-2787 for more information, or visit the

website located at: www.picreativeart.com.

USA V



"USA V" by Pela Studio measures 36 by 24 inches and retails for \$27. Phone Wild Apple, located in Woodstock, VT, for further information at (800) 756-8359 or go to: www.wildapple.com.

Believe Arrow



"Believe Arrow" by Marla Rae measures 36 by 6 inches and retails for \$22. For more details, call Penny Lane Publishing, New Carlisle, Ohio, at (800) 273-5263 or visit: www.pennylanepublishing.com.

A Spring Day in Paris

"A Spring Day in Paris" by Tre Sorelle Studios measures 36 by 24 inches and retails for \$35. Phone Roaring Brook Art Company Inc., Tarrytown, NY, at (888) 779-9055, or go to: www.roaringbrookart.com.



Santa and the Snowman

"Santa and the Snowman" by Susan Comish measures 27 by 27 inches and retails for \$40. Telephone Sagebrush Fine Art, Salt Lake City, Utah, at (800) 643-7243 for details or visit the website: www.sagebrushfineart.com.

Clemson University No. 4

"Clemson University No. 4" by James Blakeway has an image that measures 40 by 13 1/2 inches and a retail price of \$30. Call Blakeway Worldwide Panoramas Inc., located in Minnetonka, MN, at (800) 334-7266 for more information, or go to the company's website at: www.panoramas.com.



HERE ARE THE BEST SELLING PRINTS FROM THE MONTH OF DECEMBER

Watercolor Cow



"Watercolor Cow" by Grace Popp is an open edition giclée measuring 26 by 35 inches, retailing for \$105. Call World Art Group in Richmond, VA, at (804) 213-0600 or

visit: www.theworldartgroup.com.

Radiant Dawn



"Radiant Dawn" by Chuck Burdick measures 36 by 24 inches and retails for \$35. Also available to resize and print on canvas. For further information, telephone Image Conscious, San Francisco, at (800) 532-2333, or go to: www.imageconscious.com.

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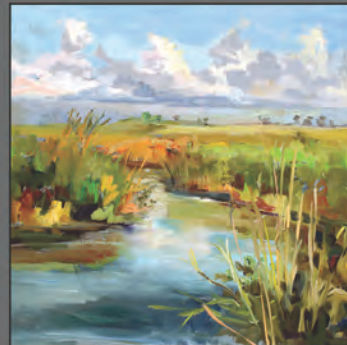
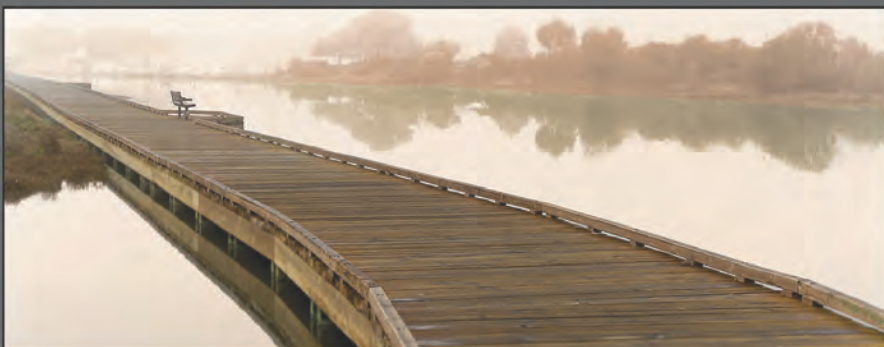
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