

Art World News

JUNE 2022

THE INDEPENDENT NEWS SOURCE

INDUSTRY FRIENDS HELP ONE ANOTHER

It has been four months since Russian forces invaded Ukraine and since then, families have been uprooted and businesses have been destroyed, including one owned by custom framer Yuri Rozenfeld. Go to page 16 to read the whole story.

ARTEXPO DALLAS IS ANNOUNCED

Redwood Art Group announces the inaugural Art-expo Dallas, a new annual contemporary and fine art fair, in partnership with the WestEdge Design Fair, and taking place September 16 to 18, 2022, at the Dallas Market Hall. Go to page 10 for more details.

NEW FRAMING AT THE MUNCH MUSEUM IN OSLO, NORWAY

The MUNCH Museum moved from its long-time home to a newly constructed building located along the Oslo waterfront, and two custom framers were chosen to build and create 500 frames for the work. Go to page 21.

IN-HOME CARE AND CLEANING FOR ARTWORK

Maintaining the surfaces of works is vital to their long-term care with over 90% of all damage being caused by handling and improper cleaning which are the fastest ways to irreversibly damage objects. Go to page 24.



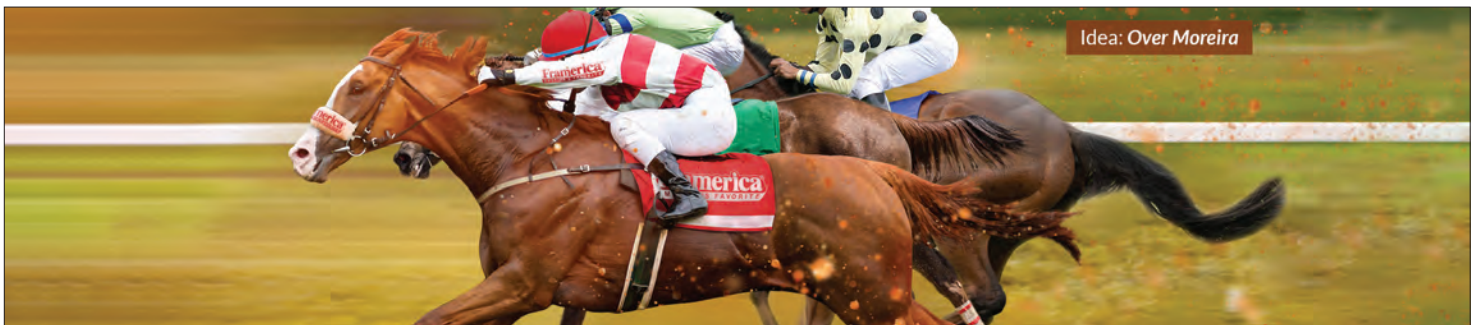
Cole Gallery & Art Studio is located in Edmonds, WA.

QR CODES RE-EMERGE & OFFER MARKETING OPTIONS

The art and framing industry is seeing a resurgence in the use of QR codes, or quick response codes, in part due to the pandemic as a touchless way to get information about a gallery or frameshop into the online devices of their customers. When the codes were originally introduced by retailers around 2010-2011 into the mainstream market, a third party scanning app was needed to read the codes, but today they are easily accessed using the native scanning capabilities in a mobile device's camera. The codes allow businesses to combine their marketing efforts with the brick-and-mortar experience that consumers can take with them to explore later. Many retailers

include QR codes on business cards, webpages, in store windows, in ads and are displayed around the business' location. They are also used by some galleries that have their artwork displayed in other

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Idea: Over Moreira

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QUOTE OF THE MONTH:
"QR codes can be used—as museums successfully do—by sharing information about specific works of art or the curatorial theme of an exhibition."
Katherine Hébert, page 10

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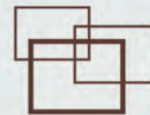
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Shown is P. Buckley Moss' "The Reynolds Homestead," a limited edition giclée on paper from P. Buckley Moss Gallery Ltd. Page 8.

QR Codes Make A Resurgence

The art and framing industry is seeing a resurgence in the use of QR codes, in part due to the pandemic as a touchless way to get information into the online devices of customers.

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Artexpo Dallas is Announced

Redwood Art Group announces the inaugural Artexpo Dallas, a new annual contemporary and fine art fair, in partnership with the West-Edge Design Fair taking place September 16 to 18.

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Industry Friends Help One Another

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New Framing at The Munch Museum

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In-home Object Care and Cleaning

Maintaining the surfaces of works is vital to their long-term care with over 90% of all damage being caused by handling and improper cleaning is one of the fastest ways to irreversibly damage objects.

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What's Hot in Open Editions

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

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IN OUR OPINION

OLD TIME SUMMER

The beat goes on. After having endured back-to-back summer selling seasons draped in the unknown pall of Covid, the art and frame industry is seemingly poised for a more typical cycle.

What's Normal Seasonal resort areas are bustling. Simmering demand that was put on ice during the pandemic has popped. Across the board, favorite resort and vacation spots are ringing the cash registers. Art galleries and framers are generally doing well. However, back on Main Street, the usual game of cat-and-mouse is playing out. There are people out there ready to spend and do so once they set foot in the shop. But, getting them there is a challenge.

What's Not Inflation, the likes of which we haven't experienced in a long time, is making shoppers more value-based and deliberate. Folks are still very much seduced by the ex-

perience of buying art and framing, but they are paying much closer attention to prices. Hence, the practice of always having a "value option" within a gallery or frameshop is becoming vital.

What's Normal Face-to-face selling and customer relations remain the underpinnings of a successful business. The ability to sell more works to your existing customer base will be the foundation of the rest of the year. Marketing to this customer segment is critical.

What's Not The role of the Internet is pivoting. Social media and online marketing still effectively conveys marketing messages, but direct online purchases are softening. The customer visit to the gallery and framer is more likely now than over the last few years. Creating a motivating consumer experience and being responsive to the value agenda will carry the day through the summer and into the fall.

John Haffey
Publisher



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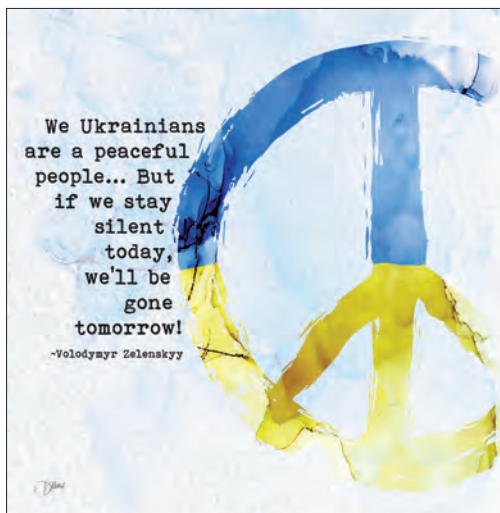


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ARTISTS & PUBLISHERS

AD Lines/Eurogroup Supports Ukraine

Monroe, CT-based AD Lines/Eurogroup has partnered with artist Diane Stimson to create the Stand with Ukraine limited edition series. The sale of the two images will have 100% of their proceeds to benefit Unicef USA.org to support humanitarian efforts for the people of Ukraine. Retail prices range from \$10 to \$25. Phone (203) 880-9590 or visit: www.ad-lines.com. 



"Stand With Ukraine II" by Diane Stimson.

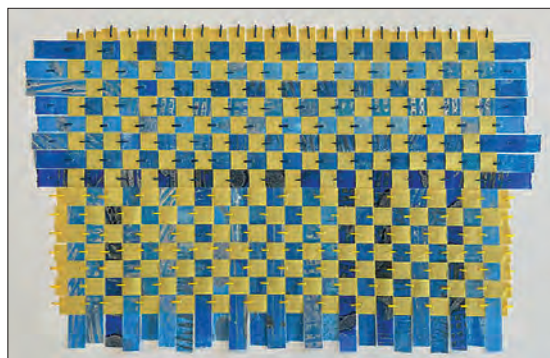
Superchief Gallery's 10 Year Anniversary




"LAPD Algorithms" by LA-based artist China Morbosa is an oil on enamel measuring 60 by 40 inches.

Superchief Gallery is celebrating its 10 year anniversary with its annual Mega Anniversary Summer Group Show consisting of paintings, photography, street art, graffiti, sculpture and digital NFT art from more than 100 artists. Founded by Edward Zipco and Bill Dunleavy in 2012, the gallery is an independent artist-run space with permanent large scale warehouse galleries in New York and Downtown Los Angeles. Call (213) 538-8260 or visit: www.superchiefgallery.com.

On Center Gallery's Charity Donation



Winston Mascarenhas' "Freedom 1."

On Center Gallery, Provincetown, MA, presents artist Winston Mascarenhas' mixed media work, "Freedom 1," in which 100% of proceeds are donated to the Red Cross Ukraine. The encaustic Kozo papers are stitched and mounted on Yupo paper. The colors in the piece reflects the Ukrainian flag and the stitching is a metaphor for healing and mending. For more information, call (214) 893-0033 or go to: www.oncentergallery.com. 

P. Buckley Moss Helps Raise Funds



"The Catalpa at Reynolds Homestead" by P. Buckley Moss is available in two sizes.

Artist P. Buckley Moss of P. Buckley Moss Galleries Ltd., located in Mathews, VA, is helping to celebrate the 50th anniversary of the Reynolds Homestead in Critz, VA, by donating a portion of all sales from two works of art created by her to support its art programs. "The Reynolds Homestead," shown on page 5, measures 15 3/4 by 10 inches, retailing for \$100.04. "The Catalpa at Reynolds Homestead," shown above, is available in two sizes: 21 by 10 inches for \$131 and 30 1/2 by 13 1/4 inches for \$342.23. Both prints are available online at: www.reynoldshomestead.vt.edu/support-us/moss.html and at: www.pbuckleymoss.com. For further information, telephone (800) 430-1320 or go to the website located at: www.pbuckleymoss.com.

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DALLAS, TX—Redwood Art Group announces the inaugural **Artpexpo Dallas**, taking place September 16 to 18, 2022, at the Dallas Market Hall. The new annual contemporary and fine art fair will be in partnership with the West-Edge Design Fair, offering one ticket for three days of world class art and design trends this Fall.

Artpexpo Dallas marks the sixth fair added to the nationwide art exhibition portfolio held by Redwood Art Group. As a prelude to Texas Design Week Dallas, the newly formed annual fine art destination will host more than 100 exhibiting galleries, art publishers and dealers and artists from around the world, across 50,000 square feet of uninterrupted convention space within the Dallas Market Hall. Artpexpo Dallas will showcase progressive works by more than 300 artists and presenting original prints, paintings, drawings, sculptures, photography, ceramics, giclée, lithographs and glassworks, among other contemporary and fine art. The show will also feature [SOLO], the sister show within Artpexpo Dallas, dedicated to highlighting established and independent emerging artists. The fair will also feature its annual lineup of programming, including Art Labs and Spotlight Program. Visit: www.redwoodartgroup.com/artexpo-dallas.

QR CODES ADD MARKETING OPTIONS

continued from page 1

local businesses to direct people to them.

As Covid-19 was at its height, many retailers adopted QR codes for everything from restaurant menus to event tickets to marketing material in order to avoid passing objects back and forth between employees and customers. This has led to consumers becoming comfortable and less intimidated by the codes. A study held in September 2020 by Statista found that nearly half of consumers in the U.S. and U.K. agreed or strongly agreed that there has been an increase of QR code usage since the beginning of the pandemic's shelter-in-place orders.

The main use for those in the art and framing industry have been directing people to a webpage or application to create more engagement with the brand, the artists, the artwork, events and as a way to communicate with the gallery and/or frameshop more directly.

Katherine Hébert, founder of Gallery Fuel (www.galleryfuel.com), a subscription-based service that helps fine art dealers and galleries in small- to mid-sized markets grow and improve their business sales and market-

ing strategies, says that while the industry has been somewhat slow to use them, they are good addition to one's toolkit. "Galleries can use QR

formation about specific works of art or the curatorial theme of an exhibition. Museums use them as a video tour of an exhibition and to sell tickets. Galleries could also use QR codes to collect RSVPs for an event, schedule an appointment, join a mailing or build a social media following. Codes could also drive people to a webpage where a purchase could be made online. I don't see this done much, but some galleries are exploring interesting possibilities with QR codes."

While using codes in a retail environment is about 12 years old, they were actually invented in 1994 by Denso Wave, a Japanese automotive manufacturer creating parts for Toyota. "Advances in smartphones make them more accessible and easier to use than when you needed to download an app that would read the code. Now your phone's camera does it for you. They are also easier to create and customize," Ms. Hébert says.

Covid-19 has caused the use of QR codes to be on the rise in the retail world, but the art and framing industry is still finding its footing in their marketing and sales possibilities she says. "Other industries have embraced QR codes in a big



Cole Gallery is located in Edmonds, WA.

codes on printed materials, such as postcards, print ads or on walls and windows of the gallery or fair booth to allow people to



Artlounge Collective is located in Los Angeles, CA.

access additional information," she says.

"Typically, they open to the gallery's website homepage. However, codes can be used—as museums successfully do—by sharing in-

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21st Century Renaissance
Miraclism: Multiple Themes:

Founding Father
Grand Master

Yu Zhang



Sunset Santa Monica beach, oil on canvas, 48" x 72"



a01 of Auspicious series
Love and peace
Oil on canvas
50" x 40"



Dancing Spring angel
Oil on canvas 48" x 72"



a3 of Dancer series
Oil on canvas
60" x 48"



bo2 of Splendor Series
Sailings in Sunrising
Rice paper painting 48" x 96"



Love
Rice paper painting
27" x 54"



Chinese queen's dressing
Rice paper painting
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MAD ARTS STUDIO PRESENTS WANDERING THE WILDERNESS



DANIA BEACH, FL—In honor of Mental Health Awareness Month in May 2022, **MAD Arts**, an organization within the MAD agency, dedicated to providing a playground for art and art-making, hosted and exhibited, “Wandering the Wilderness,” an interactive exhibition featuring outsider art from the collection at National Art Exhibitions of the Mentally Ill, Inc (NAEMI). The exhibition debuted with an opening night” celebration and is available for viewing through the month of June at MAD Studios (formerly Gallery of Amazing Things). MAD Art is presenting the exhibition, in partnership with NAEMI, an organization dedicated to discovering, studying, promoting, exhibiting and preserving the works of artists recovering from mental illnesses throughout the world. The exhibition will include internationally recognized names in Cuban Outsider Art, such as Jorge Alberto Cadi “El Buzo,” Misleidys Castillo Pedrosa and Rigoberto Casorla, along with other creators. Artists from the United States, Spain, Cuba and Paraguay will be represented in this exhibition. For details, go to: www.yeswearemadarts.com.

QR CODES ON THE RISE *continued from page 10*

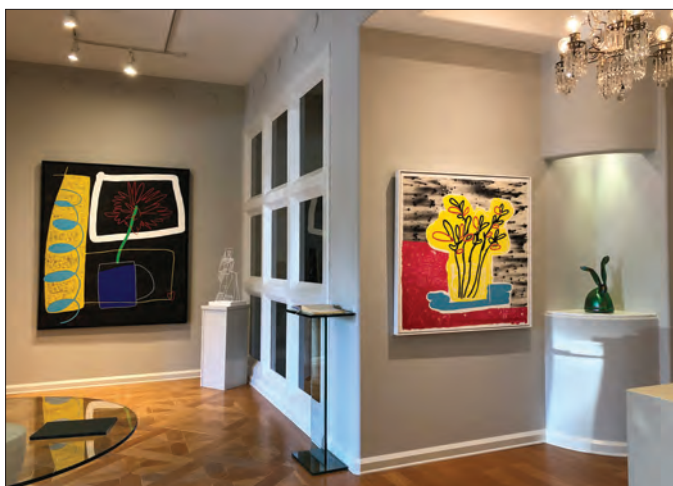
way, but I can’t say that I have seen an increase in usage in our industry. The gallery sector has increased its capabilities in other digital sales and marketing areas during this time though.”

One of the possible reasons for reluctance may be the expectations that consumers have about what the QR code presents visually. “To use QR codes as a way to provide an enhanced educational experience requires creating the content,” Ms. Hébert says. “Videos are often expected from those who use the codes versus a blog post, for example, and are an increasingly preferred way to consume content online.”

Denise Cole, owner of Cole Gallery & Art Studio in Edmonds, WA, says that adapting new technology is important to catching the eye of art lovers in her community. “We use the codes to help open up our audience, especially our Seattle-area, tech-savvy younger audience. I have found though that older people can still be confused about how to use them. Previously, one used to have to download a special app and I find now that I need to show people how easy it is to just capture the code and open the website with their phone camera.”

Ms. Cole agrees that implementing the codes during the pandemic has helped to replace much of the gallery’s printed marketing materials and she displays the code on her showroom walls and windows to promote the gallery’s featured artists each month.

Communicating with collectors on a more personal level has been an added benefit. “We also run an art school and when people ask about classes, we have



TEW Galleries is located in Atlanta, GA.

a QR code on our desk which I show them how to use. They love it! It brings up our entire list of art classes and workshops.”

When it came to creating the code, Ms. Cole says that it was a bit trial-and-error. “We initially used a free option, and sadly didn’t read the fine print that said it would expire once we’d had 100 scans. This was after we had printed up 2,000 rack cards with the code on them,” she says.

“Then the QR code company wanted to charge us an outrageous amount to keep the code active. My advice is to find a reasonably priced QR code com-

pany and read the fine print!”

She ended up using Beaconstac QR Code Generator. “They are highly rated and seem pretty reasonable at \$60 per year for under 25,000 scans.”

Ms. Cole says that the codes have brought in sales and increased foot traffic. “We have two signs advertising our art classes with QR codes outside of the gallery. One of the signs hangs around our Dancing Sheep bronze sculpture titled “Ewe Two” by Giuseppe Palumbo, which people love to take selfies with. One thing is that you might start out with creating a few codes, then make some little laminated tags that you can use on your door, window, desk, wherever

before you invest in doing a large print run like we did.”

At Artlounge Collective in Los Angeles, founder and CEO, K. Ryan Henisey says that QR codes have helped to expand the gallery’s reach. “We use them with all of our art displays produced outside of our physical stores. Because many of our displays are produced and hung in partnership with existing businesses (hotels, boutiques, salons, bars, etc.), the direct link to our online sales engine is a useful tool to link customers with our products.”

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artexpo DALLAS

Sept. 16 - 18, 2022 | Dallas Market Hall
redwoodartgroup.com/artexpo-dallas

artexpo NEW YORK

March 30 - April 2, 2023 | Pier 36, NYC
redwoodartgroup.com/artexpo-new-york

SPECTRUM miami

Nov. 30 - Dec. 4, 2022 | Mana Wynwood
redwoodartgroup.com/spectrum-miami

ART santa fe CONTEMPORARY ART + DESIGN FAIR

July 14 - 16, 2023 | Santa Fe Convention Center
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SORREL SKY GALLERY ARTIST CHOSEN FOR SANTA FE EVENT



SANTA FE, NM—**Sorrel Sky Gallery** has partnered with the Santa Fe Wine and Chile Fiesta to offer attendees exclusive event-specific artwork. Running from September 21 to 25, marks 31 years of featuring Santa Fe restaurants and world-class wineries, cooking demos, wine seminars, winery luncheons and dinners. Sorrel Sky artist Kevin Red Star was chosen to be the official artist of the five-day fiesta and created an original painting that embodies the spirit of this annual event. The original work, entitled “Chile Grapes & Wine,” is currently on view and available for purchase at the gallery’s downtown location. Proceeds will benefit Santa Fe Wine and Chile charities. On September 22, the artist will be signing limited edition fine art reproductions of his painting at the gallery. Red Star’s art is honored throughout Native America for its authenticity. It presents a shining vision of centuries-old Crow (Apsaalooka) culture through the eyes of a thoroughly contemporary consciousness. For further information, telephone (505) 501-6555 or go to the gallery’s website located at: www.sorrelsky.com.

QR CODES ON THE RISE *continued from page 12*

This link has allowed those that may not be likely to visit a gallery to now be exposed to the business and all that it has to offer. “The QR codes Artlounge Collective place with artwork in additional venues drive customers to more information about the art, as well as to our direct sales engines,” Mr. Henisey says. “These portals help us drive customer interaction even in locations that aren’t manned by Artlounge Collective staff.”

He also agrees that the pandemic has created more interest in using technology in different ways. “The use of QR codes at all local eateries and bars has helped to drive more casual use of them as sales mechanisms for artwork. Anecdotally, it does seem that the QR codes are primarily used when a decision to purchase has been made—as opposed to a casual look at more information about the art.”

Within the brick-and-mortar gallery, he says that he prefers to keep it more of a traditional sales setting. “We don’t use QRs in the store; there I prefer a tagged display as our focus is on the retail potential of fine art for everyday people,” he says. “Instead, our QR use is focused on out-of-house displays. These appear on the wall beside our displays with our commercial partners.”

When a person scans the code, a new form of direct contact is initiated which can also help build personal relationships. “Online interactions allow for a greater amount of data collection,” Mr. Henisey says.

“But with California privacy laws, we limit the amount of data we collect regardless of online or in-store interactions. In-person and phone interactions are still our primary drivers for sales. But many customers have started



Westport River Gallery is located in Westport, CT.

with the QR portal and reached out to us directly for purchasing.”

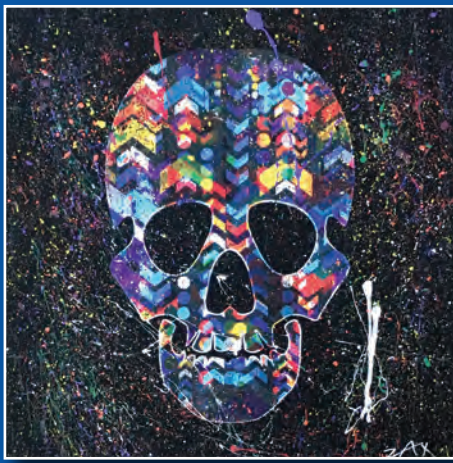
His QR codes are generated by using Adobe in the Object menu of the InDesign program. “This function allows us to quickly publish and print quality labels and posters. At Artlounge Collective, we prefer a clean, minimalist aesthetic in our design. We believe that the artwork should shine first. As such, we use QRs sparingly (as they tend to muddy a design). Our most frequent use is with labeling. Rarely do we add QRs to informational sheets or text descriptions of work,” he says.

At Westport River Gallery, Westport, CT, owner Ken Warren says that staying on top of new technology is appealing to some people. “When the concept first came out years ago we embraced it, created one QR code for each artist and marketed it on all social media platforms,” he says. “Like anything ‘cutting-edge,’ some jumped at the new thing on the block. But, customer engagement has changed little, we find. We work for them, and are there to answer their questions and facilitate any sales. We find people are glad Covid is basically over, and act as if it never happened. They have no reservations about taking cards, information and artist background biographies.

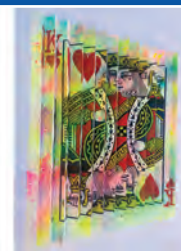
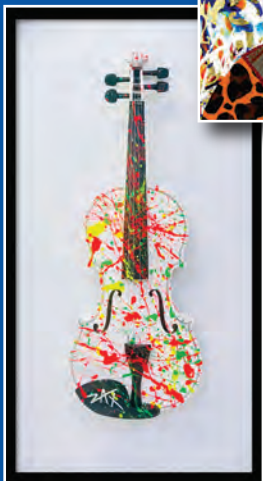
“We used to have QR codes on the wall with the bios, but found clients would prefer to see the information rather than go an extra step and work for it,” he says. “Often we find they shoot a picture of the bio. Or we print one out for them.”

Using QR codes is not for everyone though and many art and framing retailers prefer the tried and true marketing techniques to bring in sales. Jules Bekker, gallery director of the Atlanta, GA-based TEW Galleries Inc., says that while they are open to new technology, they prefer one-on-one personal relationship building to bring in sales. “To be perfectly honest, we have given the question of QR codes some

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Bittan Fine Art is proud to feature the work of
Pop artist E. M. Zax
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**COREY HELFORD
GALLERY PRESENTS
ALL CREATURES GREAT
AND SMALL**



LOS ANGELES—**Corey Helford Gallery (CHG)** presents “All Creatures Great and Small,” a five-artist exhibition featuring new works by Polish contemporary artist Ewa Pronczuk-Kuziak, Dutch artist Dewi Plass, mystical oil painter Phillip Singer and Toronto-based artist Richard Ahnert. The show runs in CHG’s Gallery 2, alongside a solo exhibition from Hikari Shimoda, entitled “Fight to Live in the Void,” in the Main Gallery and a solo exhibition from Ryoko Kaneta, entitled “In Our Nature,” in Gallery 3. Shown is “Saturday Morning” by Richard Ahnert, an oil on canvas measuring 18 by 24 inches.

Established in 2006 the gallery represents a diverse collection of international artists, primarily influenced by today’s Pop culture and collectively encompassing style genres such as New Figurative Art, Pop Surrealism, Neo Pop, Graffiti, and Street Art. For further information, telephone Corey Helford Gallery at (310) 287-2340 or visit the website located at: www.coreyhelfordgallery.com.

INDUSTRY FRIENDS HELP ONE ANOTHER

It has been four months since Russian forces invaded Ukraine and since then, families have been uprooted and businesses have been destroyed. Stories of the resilience and patriotism of the Ukrainian people are on the news almost nightly. One such story is that of Yuri Rozenfeld, owner of Private Enterprise Rozenfeld, a wholesale framing company in business since 1995. Mr. Rozenfeld and his family were living and working in Ukraine when the country was invaded. As Russian forces grew closer to them, they were forced to seek shelter in a bunker. Ultimately, the Rozenfeld’s business and home were destroyed and they needed to leave for their own safety.

He had a conversation through the texting app, WhatsApp, with industry friend Monique Van den Hurk of MAY LICENSING e.K., with whom he had worked on various projects with over the years. Ms. Van den Hurk and he had also met at different events through the 15 years that they have known each other. “Before the invasion, I was in contact with Yuri, and when the war started he kept me updated on the scary developments,” Ms. Van den Hurk says. “I told him that if there is anything I can do, let me know. One Saturday he contacted me. The bombings were 500 meters away now. He said, ‘We have to get out of Ukraine. Can you help?’ So that’s when I got ball rolling.”

Mr. Rozenfeld, his wife (Tetiana), daughter (Mascha), son (Mark) and dog (Elvis) now needed to figure out the safest way to get to Germany



Monique Van den Hurk, center, is pictured with Yuri Rozenfeld and his wife, Tetiana, left, in their new apartment.

and what to bring.

“If we would have stayed another week, it would have been too late,” Mr. Rozenfeld says. “The exit to escape would have been blocked and we would have had to remain



The family hiding in a bunker while Russian bombing takes place outside in their hometown.

in occupation. It was very difficult, but I made a conscious choice to pursue a normal life with rules made by normal people.” In the end, they decided to leave their country by car in order to keep his family together.

“Leaving through Poland—the shortest route—was impossible because of all the check-points,” Ms. Van den Hurk says. “They decided to drive via Georgia, Turkey, Bulgaria and Serbia towards Germany. At the last moment, the plans changed and they drove through Russia towards Latvia where they took a ferry (not needing to pay) to Hanover, Germany. Miraculously, they didn’t have any problems in Russia because many of its citizens have no idea what’s going on. The family arrived exhausted from the long trip that covered more than 3,100 miles and over a week’s time.”

In the meantime, Ms. Van den Hurk had found an apartment for them to stay in for free, bought second-hand furniture and organized some donations for a bed, a desk, household items, etc. She had also told Yuri’s story to a friend in the U.S., Eddy van Geelen, owner of A.D. Lines located in Monroe, CT.

Wanting to help, Mr. van Geelen donated funds to help get the family set up in Germany. “Once I told him about the family, he donated money which was really, really welcomed and needed,” she says.

“I am so thankful for that, and so are the Rozenfelds.”

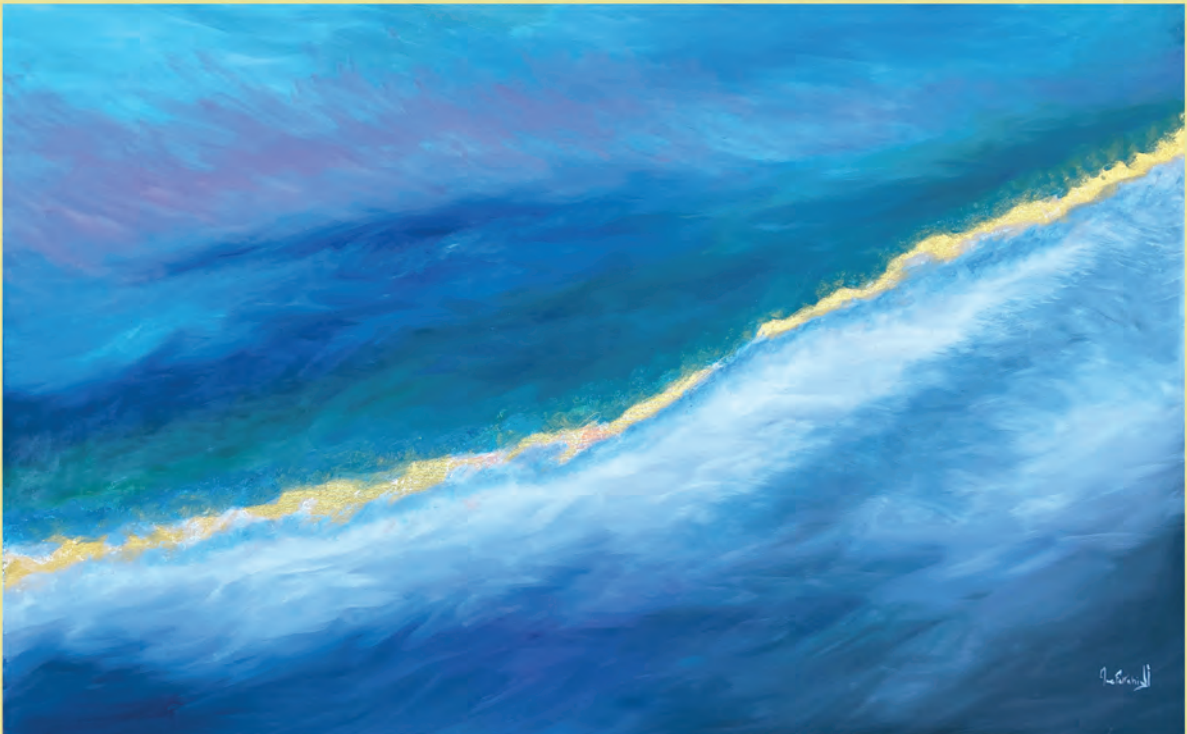
She was able to get the family a refrigerator and freezer and fill it with food and

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New Canaan Gallery & Frame



Blue Wave #1 and #2, by Marc Fattahi
oil on canvas 48 x 60

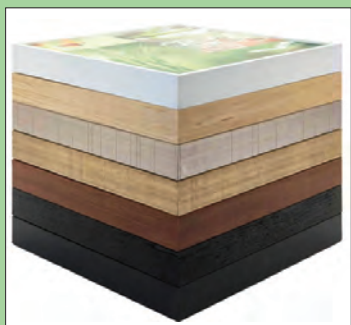


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UKRAINE ESCAPE *continued from page 16*

drinks. “We also arranged for dog food, blankets and a huge pillow for the family dog, Elvis, a Weimaraner,” she says. “And, we were able to get him seen by a vet for a rabies shot and check-up.”

“Once the family arrived here in Germany, and after some well-deserved rest in a clean bed, we started the paperwork for financial help,” she says. “There are huge stacks of paper to file. The family needed to register and get fingerprinted for immigration. We arranged German lessons for the family, school for the 16-year-old daughter, Mascha, and a job for the 19-year-old son, Mark.” Ms. Van den Hurk also helped arrange an integration course for Tetiana, who is a child psychologist.

In Ukraine, Mr. Rozenfeld's company was located in Vorzel, 12 1/2 miles from Kyiv. He had three Epson Stylus Pro printers and framing equipment but everything was destroyed and stolen by looters. “Yuri wants to get back in business, and we will help him as much as possible. They feel safe now and they are happy. They cannot believe that they made it here.”

For Mr. van Geelen, being able to help was very important to him and he did so quietly, while his company, A.D. Lines, has been working to raise money for the Ukrainian people through their *Stand with Ukraine* series by artist Diane Stimson in which 100% of the proceeds go to benefit UnicefUSA.org's humanitarian efforts in the country. “Monique reached out to me with their personal story and I offered to help in any way I could,” he says. “I do-

nated my own money as this is very personal to me and very dear to my heart.”

Adjusting to their new life, the Rozenfeld's are excited at the new prospects that they



Eddy van Geelen, owner of A.D. Lines, Monroe, CT.

have ahead of them. “We are adapting to this new life and are thankful for the opportunities given,” Mr. Rozenfeld says. “There are things we need to get used to. In Ger-



Yuri with his dog, Elvis.

many, all of the trash is carefully separated before throwing it out—paper, plastic, cardboard, milk cartons, egg cartons, etc.—they all belong in different garbage containers! We have never done that before. All of the cars are neatly parked in a row, even if there are no clear instructions. The children are able to go to

a school and learn German and they now have a great future ahead of them in a country without war.”

While this story is one of bravery and kindness, it is also about the community of the art and framing industry banding together to help one of their own. “All of this happened because of art business contacts and relationships that have been built up over the years,” Ms. Van den Hurk says. “I have been in this business for over 30 years, and I have travelled the world. My customers are everywhere, including Ukraine.”

She started her career at SJATIN ART BV, a publisher in the Netherlands. “I was able to travel the world and visit so many different trade shows. I eventually went on to work for Kunstanstalten MAY AG in Aschaffenburg, Germany, with a focus on Russia and Eastern European countries. The owners of the company decided to close down MAY AG, so in 2017, I took over a part of the company and started MAY LICENSING (www.maylicensing.com) doing digital printing and licensing. “I may have switched companies and countries over the years, but somehow Yuri and I have always been in touch. Maybe the art of business being creative and close-knit helped, but it also depends on the people. Yuri trusted me but I only knew him. The rest of the family had never heard of me. Before they even started the trip, I sent them photos of all of the people that had been helping, the apartment and of the town. I wanted them to see that we are all normal people with good hearts,” Ms. Van den Hurk concludes. 

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QR CODES ON THE RISE *continued from page 14*

limited thought. It seems a bit too trendy for us at this point," she says. "As a gallery, we like to engage with our clients and with walk-ins rather than letting them just scan and pull information without any one-on-one conversation. Our discussions regarding QR codes had centered around our art fair needs, when bodies exceed staffing. But in the gallery itself, we prefer traditional contact. That is not to say that as time goes on we won't make the shift."

The viability of using technology like QR codes, also depends on where the business is located. At InSight Gallery in Fredericksburg, TX, owners Elizabeth and Stephen Harris have chosen to stick with what has worked for them over the years, with some QR codes mixed.

"Because we carry more traditional, representational art, our primary client group is in the 60+ age range," Mrs. Harris says. "I imagine the lack of interest in using QR codes coming from our clients is a combination of age, geography, price point and habit. Being in Texas, or the south in general, people want to visit and sit for a while to have a chat. Our gallery goes out of its way to make every person who walks in the door feel comfortable and welcome. Our clients become friends over time, even when it's just a phone or e-mail relationship. We have found that although they are typically very comfortable using their phones

for communication, having a physical piece of paper with information is something that they prefer because otherwise the information gets lost in all of the other communications and photos coming through their devices."

Printed marketing material has been a way for the gallery to continue interest after the customer has left the gallery. "A printout keeps it at the forefront of

a piece of art. "When we have QR codes next to a piece of art that link to videos, they are typically of the artwork being created or the artist speaking about a work of art. We find that they are almost exclusively used when our gallery staff encourages people to scan the QR and watch the video. Often we loan the use of our iPad for that purpose as it's easier to see the videos on a larger screen, but often



InSight Gallery is located in Fredericksburg, TX.

their mind so they can go home and do further research online if they choose to," she says. "Although we include QR codes in most of our advertising and occasionally for videos and other multimedia items pertaining to a particular work of art, our analytics show that they are very seldom scanned. The QR codes in our advertising, link to our website with information about a particular show or piece of artwork while the QR codes in the gallery typically link to our YouTube channel for more in-depth information about the piece."

On the showroom floor, Mrs. Harris says that displaying codes can help to expand the dialogue about

people don't care to take the time to sit through a video on a screen when they can look the artwork surrounding them in person."

Mrs. Harris says that it's a matter of straddling the line to show collectors that the gallery is flexible to whatever art buying experience they are looking for. "While certainly technology has been a fabulous tool for us in the gallery business and we continue to participate in trends such as QR codes, we have not yet seen it translate into sales or additional interaction with clients," she says. "In the age of Covid where many are becoming accustomed to scanning a QR at restaurants, there are

others that find it frustrating and miss the personal interactions in day-to-day circumstances. In general, we find that the fine art gallery business is much like anything else in that it's a business of relationships and people prefer person-to-person contact when it comes to purchasing a high dollar item."

"In a day when everyone is busy and everything is about efficiency, time is one of our most valuable commodities. We want our clients to feel like they are worthy of having both our time and attention—should they desire it. We provide QR codes and easy access to our website with all the necessary information to respect our clients time (or lack thereof) but find that generally they still prefer to make the personal connection. Coming to an art gallery is meant to be immersive experience where people enjoy the peaceful surroundings and connecting with the art which also means disconnecting from screens and technology."

Gallery Fuel's Katherine Hebert says that QR codes can be a valuable tool to be considered. "From my viewpoint, QR codes are used in a fundamental way by the art galleries I work with, which is, unfortunately, a missed opportunity. Of course, I encourage gallery owners to do more, but I find they are stretched thin, and creating that level of content has not been the priority for their time and resources yet."

Koleen Kaffan is Editor in Chief of Art World News.

NEW FRAMING AT THE MUNCH MUSEUM

by Tru Vue

The MUNCH Museum moved from its long-time home to a newly constructed building located along the Oslo waterfront. The doors to the new MUNCH Museum opened to the public for the first time on October 22, 2021. The museum houses and displays the works of Edvard Munch, the Norwegian painter who lived from 1863 to 1944. While Munch produced a large and complex body of work, he is most well-known for his iconic painting, "The Scream."

Two leading framers, WERNER MURRER RAHMEN and HALBE Rahmen of Germany, were chosen to complete the formidable task of creating and building the more than 500 frames that complement, rather than distract from, Munch's works. "WERNER MURRER RAHMEN is very experienced in creating frames that work with the aesthetic of the original artist," said Tru Vue director of fine art and museums, Dr. Jennifer Booth.

For hundreds of Munch's paintings and graphics, Tru Vue Optium Museum Acrylic glazing is used to protect the world-famous artworks. "Optium is a true all-rounder," said Werner Murrer, owner of WERNER MURRER RAHMEN. "It meets all the specifications and requirements of a museum glass, but is much

lighter and therefore easier to handle. As it is lighter and thinner, the frames can be designed narrower. Optium also contributes significantly to the protection of Munch's works. The anti-reflective acrylic is almost invisible and protects the artworks 99 percent against UV radiation."

Johann Øvergård, art technical manager at MUNCH, said, "The advantage of using Tru Vue Optium Museum Acrylic compared to laminated glass is the reduced weight, which eases handling, transporting and installing the artworks."

The new, decorative frames were to be based on the historical framing of Munch's paintings, with each hand-made for the artwork it frames. To achieve this challenging goal, Murrer conducted an intense art historical research, including reviewing nearly 1,000 photos of original picture and frame

combinations by Munch and his contemporaries. The photos are part of WERNER MURRER RAHMEN's vast archive of more than 100,000 photos of original picture and frame combinations from all

act with nature resulting in a unique patina.

"During our research we discovered original frames on tourist photos on Instagram," shared Murrer. They were shown in the artist's studio and in the attic of his summer home in Åsgårdstrand, Norway. On site, Murrer personally verified the frames' authenticity.

In addition to being historically accurate and aesthetically pleasing, each frame must adhere to strict conservation requirements to ensure the framing materials will not cause damage over its lifespan. The framing also must contribute to security by deterring theft, and protecting the artwork during exhibition, transportation and storage.

The decision to use Tru Vue Optium Museum Acrylic for the irreplaceable artwork was made by the MUNCH Museum and supported by both WERNER MURRER RAHMEN and HALBE Rahmen. "We've been working with the MUNCH Museum for several years in an advisory capacity while they've been using our products," said Booth. "It was important that visitors to the new MUNCH Museum could get as close as possible to the artist's work, to really feel and experience it; all while keeping

continued on page 22



Photo: WERNER MURRER RAHMEN

Edvard Munch, "The Scream." Tempera and oil on paper, 1910. © Munchmuseet.

eras, from the 15th century to today.

Murrer's research found that Munch had his own idea of the optimal framing for his artwork. Munch had moved away from the traditional gold frame of the time, and framed his work in a simple profile of round bars and flat frames in plain white or brown. The artist frequently left his artwork outside to directly inter-

MUSEUM FRAMING
continued from page 21

the works protected."

"It is my duty to make sure that everything comes safely together," emphasized Barbara De Haan, the MUNCH Museum's relocation project leader. She explained that until the artwork is ready to be displayed in the new museum's galleries, it is stored securely within HALBE Rahmen's inner framing system and then connected with WERNER MURRER RAHMEN's decorative outer frames for exhibition.

"It's just a beautiful system," praised De Haan. "Frames are extremely important." Observing one of Munch's pieces with its new frame and Optium Museum Acrylic, she commented, "It's perfect. You see how the work comes alive. It speaks to you."

While Tru Vue Optium Museum Acrylic contributes to protecting Munch's works in multiple ways, the most immediate is the intimate viewing experience.

"The glazing that is in between the artwork and the visitor is very important," said David Halbe, executive partner of HALBE Rahmen. "It should protect the painting without disturbing the view of the painting. This is what Optium does perfectly—it fulfills many expectations."

Optium protects the artwork without the public knowing it's there. Optium's anti-reflective properties make the glazing almost invisible and allow the viewer to interact with the artwork itself, as the artist intended.

"We don't want them to notice our product," said Booth. "We want them to get lost in the artwork, to see the texture of the paint, to be carried away in the emotion of the piece, rather than having that barrier."

Murrer agreed, adding, "Every art conservator would say that glass is absolutely necessary. If you would ask a curator or an art lover, they would say it is better without glass. With Optium Museum Acrylic, it is like you are close to the canvas with no glass in front. Glazing is necessary, but it is perfect if you don't see it."

The anti-reflective acrylic protects paintings and graphics to 99 percent against UV radiation. Although the artwork is hung in the MUNCH Museum's interior and away from windows and sunlight, UV protection is important as some of the works may travel to other museums. The security and protective qualities of the new frames and Optium Museum Acrylic glazing allows for many of Munch's artworks to be loaned internationally, a first for many.

Tru Vue Optium Museum Acrylic also helps to protect the artwork from people who may want to touch it. Munch's work is known to elicit strong

emotions, and may move people to act in ways that could unintentionally harm the work. "Optium is protective and shatter resistant," noted Halbe. "Even if a visitor would fall against the glazing, it would not break and damage the painting."

Murrer was notified in 2016 that his company had been selected to reframe Munch's works. For the last 20 years, WERNER MURRER RAHMEN



Photo: WERNER MURRER RAHMEN

Edvard Munch, "Girls on the Bridge."
Oil on canvas, 1899. © Munchmuseet.

MEN had amassed a very large photo archive that documented how Munch framed. "When we got the order, we of course intensified our research, reviewed all our photographs in our archive and revisited the original frames on site," said Murrer. "Munch had his very own idea of the perfect frame for his works."

Murrer's thorough research included examining a massive number of historical documents, writings and testimonies of the artist, reviewing and searching photos that show the originally framed

paintings, and looking at Munch's original frames across Europe.

The historical frame profiles served as models for the reconstructions, which needed to include the MUNCH Museum's complex specifications. The complete framing system solution was produced with an outer, decorative, wood frame crafted by Murrer; and an inner, concealed, metal and magnetic frame engineered by HALBE Rahmen. Within the inner frame, Optium Museum Acrylic further protects the artwork. The dual-framed system also is theft-mitigating, supported by three independent security systems.

"The principle is simple and safe, but at the same time very complex, to meet all conservational requirements and the highest safety standards," described Murrer. "The artwork is completely self-sufficient within this sealed box."

"Besides Tru Vue's high-quality products, we appreciate their reliability and competence," said Murrer. "We have already realized other projects together."

Kirchen-based HALBE Rahmen was selected to create the vault-like, inner framing for the MUNCH Museum's artwork, hidden inside the historically accurate, visible outer frames. When viewing the exhibited artwork, HALBE's slim, aluminum framing profile is essentially indiscernible beneath its elegant overlay.

Preparing the complex construction involved rendering a three-dimensional model of

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MUSEUM FRAMING
continued from page 22

each frame to ensure its fit was secure and undetected. The resulting HALBE framing system incorporates a magnetic locking mechanism to open and close. The magnetic closure allows the artwork to be "front-loaded," or accessed from the front of the frame, which reduces the handling of an artwork.

Magnetic tape holds the inner aluminum frame in place. The wooden frame is fastened with bolts. This allows the outer portion to be removed and replaced in just a few seconds, keeping the inner frame, glazing and picture locked. According to Halbe, "The framing itself is super fast. The decorative frame is put on late after hanging as a last step, so the risk

of damaging the outer frame is lower."

Tru Vue Optium Museum Acrylic sheets were cut to precise measurements and installed within each interior frame. The acrylic, metal and magnet enclosure also minimizes the artwork's exposure to dust and other particles. "For the highest conservation requirements, Optium Museum Acrylic is the perfect glazing," said Halbe. "It is unbreakable and anti-reflective and has high UV protection. We also like the product's availability and its high-level quality."

Tru Vue coats Optium Museum Acrylic at its 300,000-foot U.S. facility in Faribault, Minnesota. "The coating process is a combination of a lot of science and a touch of art from our technical teams," said Nate Soukup, Tru Vue vice president of operations.

"What we're preserving might be thousands of years old, but the technology we use is some of the most advanced in the world," explained Booth. "What we do, very few places can do. It's highly advanced and it's constantly evolving. We're always looking for new ways that we can both protect and create a brilliant aesthetic experience."

To improve its current and future product offerings, Tru Vue's research and development team continuously improves upon their existing products and pursues new innovations in anticipation of customers' future needs. For example, Tru Vue engineers and staff used a lab-based technique to test their products through simulated, accelerated aging. The coatings are bonded to the glass and acrylic at an atomic level and

this testing shows that there are no notable changes to the coating and glazing substrate for what would be an estimated 100 years of exposure. The long-term effects on materials that surround artwork is important to museum curators, conservators, and collectors throughout the world. A documentary film called, "New Frames for Munch" can be viewed on YouTube.

Tru Vue offers line of premium glass products that are intended to bring a new level of protection to custom framed items and a level of clarity never seen before. For further information about Tru Vue's glass and acrylic options, telephone Tru Vue, located in McCook, IL, at (800) 621-8339 or go to the company's website located at: www.tru-vue.com.

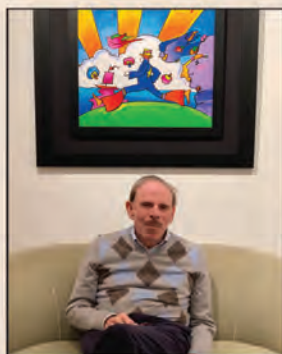
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IN-HOME OBJECT CARE AND CLEANING TIPS

**by Kelly Bennett,
founder of Art Pro Net**

What do you consider when growing your collection? Often people expect to consider the initial purchase and installation, or maybe the insurance and security of the piece as well. What oftentimes gets overlooked is the maintenance and cleaning of objects once they are in your home, office or gallery space. Things like dust can cause significant damage to a piece and can foster a whole host of challenges from holding moisture to attracting insects that will devour your objects. Cleaning the surfaces of works is vital to their long-term care. Over 90% of all damage to art is caused by handling, and cleaning is one of the fastest ways to irreversibly damage your objects. Here are some tips for your collections care process.

Blow rather than wipe. Whether you are cleaning a painting, sculpture or book, it is always better to blow the dust off of something rather than wipe it. Most works of art do not have a thick layer of medium and it was not adhered with the intent of being cleaned. Rubbing or wiping an object can destroy the work and even remove integral parts, making it unrepairable. When dusting it with air, use a rocket duster and not canned air. Canned air contains chemicals that can freeze your work and crystalize the surface. If blowing the dust off is not a

strong enough process, get a soft compact bristled brush and lightly brush the dust. Using a brush is only a good idea on very stable works



A flat hake brush.

though, and should be done in small areas moving in a single direction. If you feel you need vacuuming or something even more invasive, call a professional since this process takes a practiced hand and the right tools.

Avoid all solvents and cleaners. Never use any types of solvents or cleaners on objects. Art can be made out of a multitude of materials (traditional and found) that are absorbent and fugitive (media is actively trying to deteriorate). Even the smallest amount of cleaning agent can absorb into the piece and while it might initially look clean the damage can take hours to days to show up. If you feel that more than a dusting is needed you should consult with someone

before using anything on the work, even water.

Install with cleaning in mind. Dusting with a blower or brush needs to be done in close proximity to the object and with regularity. When you install works consider how and when they will be cleaned. For example, if a sculpture is installed in an alcove or against a wall, add a small turntable underneath so that it can be turned for dusting. Also, install large works so that a ladder or some other equipment can be utilized to clean them. If a work is going to be placed somewhere near where food is being prepared, or it might be out of reach you should consider adding plex glazing in the form



A rocket duster.

of a case or inside a frame. This will keep the dust from accumulating on the work and allow for cleaning with more commercial dusters. This also

wards against splashes and spills, because there is nothing that totally gets out marinara sauce.

Preventative care is the best path. The long and short of it is that prevention is the best way to maintain your work long-term. Considering how and when your going to clean your collection is as important as what wall you want to hang it on. Consider all the agents of deterioration like light, dust, humidity and temperature. Glaze works in your kitchen to keep that errant splash of water or food from finding its way onto the surface. This theory applies to works you want in outdoor spaces, too. Avoid putting them directly in grass or water features. You can also consider coating options that will allow you to clean them easily if something happens to the surface.

Collections care isn't just for museums, and understanding some of these basic concepts can help you build a collection that can be enjoyed and appreciated for a long time.

Kelly Bennett founded Art Pro Net to help strengthen art professionals' community by broadening awareness and creating a way for clients and contractors to connect. Art Pro Net offers a wide range and scale of services to support all levels of a project. Call (713) 291-4878 for details, or go to: www.artpronet.com.

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"Along the Shores I" by Piddix measures 24 by 36 inches and retails for \$30. Phone SunDance Graphics, located in Orlando, FL, at (800) 617-5532, or go to the company's website at: www.sdgraphics.com.



Indigo Floral Vase II

"Indigo Floral Vase II" by Melissa Wang is available on various substrates and in various sizes. Telephone World Art Group, located in Richmond, VA, at (804) 213-0600 for further information, or go to: www.theworldartgroup.com.

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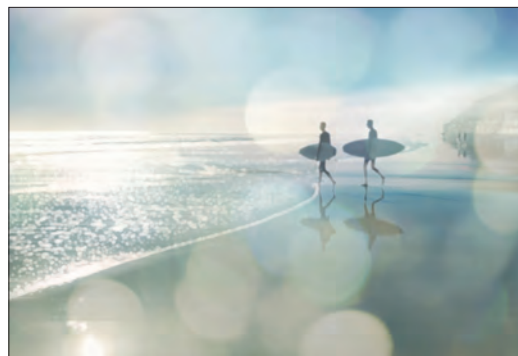
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"Dream With Me" by Patti Mann measures 30 by 40 inches and retails for \$37. For further information, telephone Third & Wall Art Group, located in Seattle, at (877) 326-3925 or visit the company's website located at: www.thirdandwall.com.

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"New York, New York—Times Square" by James Blakeway has an image that measures 40 by 13 1/2 inches (\$35). Telephone Blakeway Worldwide Panoramas Inc., located in Minneapolis, MN, for details at (800) 334-7266 or visit: www.panoramas.com.



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Butterfly Study I



"Butterfly Study I" by Farida Zaman measures 12 by 8 inches. Retail prices are from \$26 to \$104 in various formats and materials. For further information, telephone Wild Apple in Woodstock, VT, at (800) 756-8359 or go to: www.wildapple.com.

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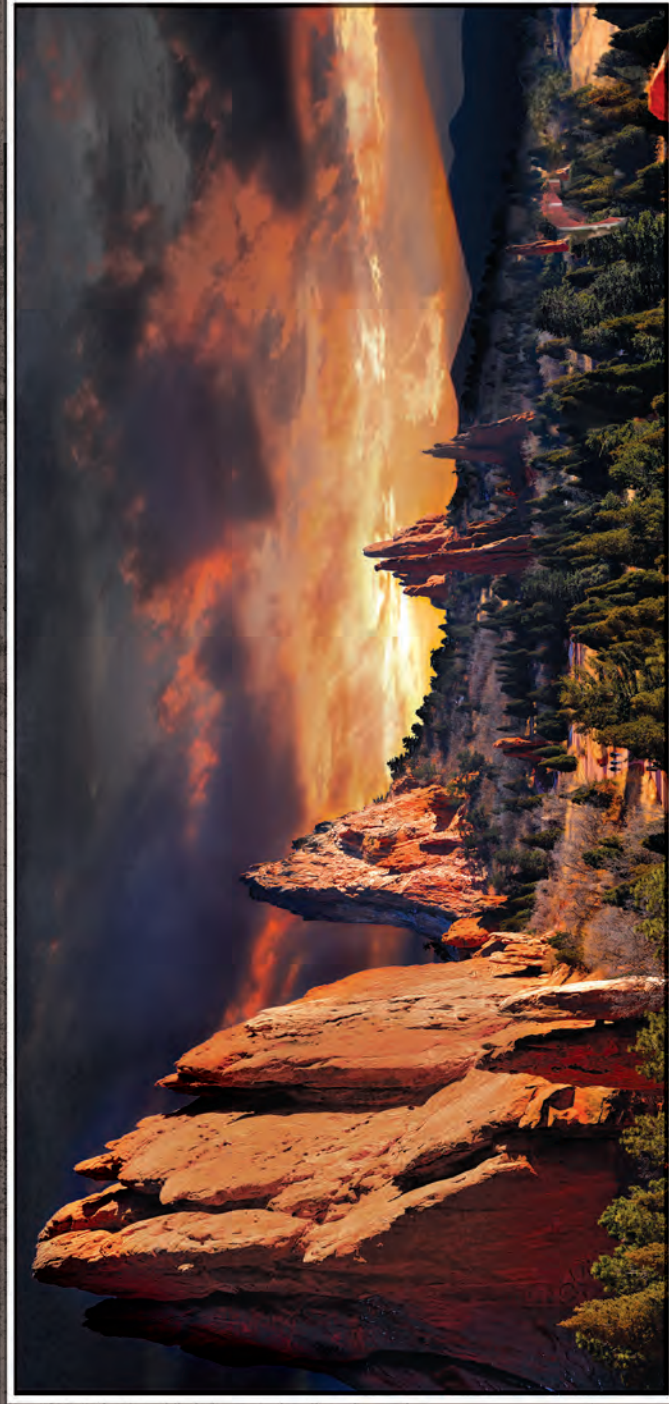
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