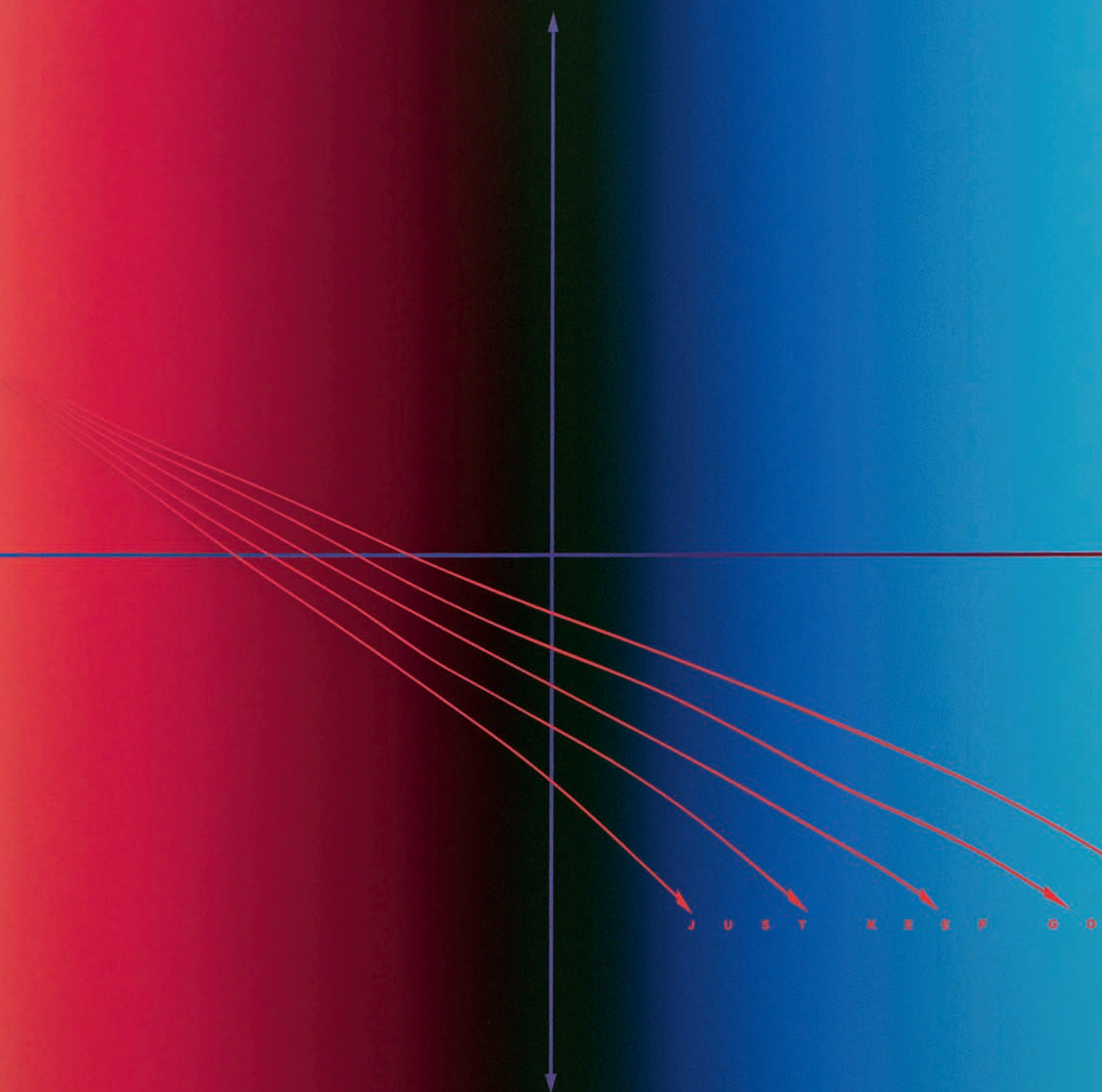


ALMIGHTY MARKET FORCES



EARTHY THINGS



LAWREN HARRIS MOUNT TEMPLE, MOUNTAIN SKETCH LII oil on board 12x15 in.



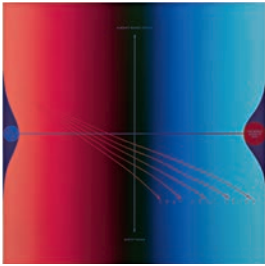
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Nicolas Grenier
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COURTESY BRADLEY ERTASKIRAN
COLLECTION FLORENCE-AGATHE DUBÉ-MOREAU
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THE COLLECTORS

Kenneth Montague
Florence-Agathe Dubé-Moreau and Laurent Duvernay-Tardif
Abdelilah Chiguer and Norbert Langlois

TD COLLECTION

Naki Osutei, *Picturing and Making Change*
Stuart Keeler, *Listening To, and Learning From, Art*

THE COLLECTORS (continued)

Dell Pohlman and Lauren Raymore Pohlman
Jeneen Frei Njootli
Brigitte and Henning Freybe

THE SPECIALISTS

Professional insights and art collecting advice
from lawyers, appraisers, conservators, framers and
insurance experts

THE GALLERISTS

Art dealers from across the country share tips
on how to navigate the world of collecting



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The image shows a gallery space with three abstract artworks. On the left wall, a large yellow artwork with various colored shapes is displayed. In the center, a large, colorful abstract painting with blue, red, green, and white shapes is leaning against the wall. On the right, a smaller, dark artwork with a green and white square is leaning against a white door. The floor is dark and covered with paint splatters.

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june
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THE COLLECTORS



Kenneth Montague

Founder of Wedge Curatorial Projects;
Owner of the Wedge Collection
Location: Toronto

Started Collecting: mid-1990s
First artwork actively acquired: James VanDerZee,
Couple in Raccoon Coats, 1932

My collection started with not seeing myself represented. The first serious photograph I purchased was James VanDerZee's *Couple in Raccoon Coats*, from 1932. It's pure elegance: the couple is wearing beautiful fur coats, they have whitewall tires on their Cadillac, they're in front of a brownstone in Harlem. I first saw the image when I was a 10-year-old living in Windsor, on a visit to the Detroit Institute of Arts, and the image burned into my brain right away. I was growing up with *Good Times* and *What's Happening!!* and *Sanford and Son* on television: all these kooky African American comedies that my family would look at and say, "We don't live like this!" That stuff was funny, but it wasn't a reflection of the Black folks that I knew.

From there, over the last 20 years, it's been an organic process of becoming a collector. Early on, I collected photography by Malick Sidibé, Seydou Keita and Samuel Fosso. About 10 years ago, I started to also look at paintings: Denyse Thomasos, Barkley Hendricks and Lynette Yiadom-Boakye, for example. Right inside the entrance to my home, by the coat rack, there's a photo by

Gordon Parks: *Sunday Morning, Detroit, Michigan*, from 1950. The couple in it reminds me of my parents, dressed up and walking home after church. My collection is both personal and inclusive: it's thinking about many different aspects of Black identity.

I've also wanted to tell stories about this artwork—particularly with Black Canadian artists in mind. One of the first shows I organized for Wedge Curatorial Projects was with Michael Chambers, a Jamaican Canadian artist, in the late 1990s. In 2010, Wedge organized "Position As Desired," a show of Black Canadian photography at the Royal Ontario Museum, the Canadian Museum of Immigration and the Art Gallery of Windsor; it will be at Canada House in London, UK, in 2021. Wedge Curatorial Projects is the nonprofit arm, and the Wedge Collection is the private collection I live with. Dawit Petros, Sandra Brewster, Anique Jordan—I want a wider audience to know these Black Canadian artists.

I did it—collecting—for love, and as a sort of identity project for myself. The love part came early on. The first artwork I owned was a gift: a suite of Alexander Calder prints that my auntie, who was Jewish and a civil rights advocate, and my uncle, who was a chemist, commissioned in 1976, America's bicentennial. My aunt and uncle were my role models. As a kid in the 1980s, I would go see them in New York every summer. Back then, the subways looked like they do in Jamel Shabazz's photographs! In the mid-'90s, when I opened my first dental office, my auntie sent the Calder prints to me and said I should start collecting. The prints, which depict the development of life on earth from the big bang to humanity, are childlike, and hang in my living room. They're nice for my kids, who are three and five, but they're also a reminder for me of how this started—with this act of love between two people.



CLOCKWISE, FROM OPPOSITE PAGE:

Gordon Parks *Sunday Morning, Detroit, Michigan* 1950

ALL COURTESY KENNETH MONTAGUE/
THE WEDGE COLLECTION

Anique Jordan *94 Chestnut at the Crossroads (detail)* 2016

Jordan Casteel *Nike* 2015



“Think carefully about objects that have meaning for you versus collecting something that is trendy or that you are advised to collect as an investment. Objects with meaning come first.”



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Installation view of Katie Ohe's exhibition at Esker Foundation
25 January to 3 May, 2020. Photo by: Elyse Bouvier.

THE COLLECTORS

Florence-Agathe Dubé-Moreau
and Laurent Duvernay-Tardif

MA in Art History; Independent
Curator and Writer
Graduate of Medicine; NFL Player;
Philanthropist
Location: Montreal

Started Collecting: 2012
First artwork actively acquired:
Mathieu Beauséjour,
No Dollars!, 2010

“Our interests continue
to expand and transform.
We’re open to new
possibilities; that’s what
art does.”



We started collecting together eight years ago. The first piece we acquired was a small multiple by Mathieu Beauséjour. Ironically, perhaps, it's a piece about money and capitalism...it's basically a dollar bill that says “No Dollar” on it. Art is one of the only things that resists this idea of savage capitalism in some way, and that piece still really resonates in our approach to collecting. We don't collect as an investment. If there's any return that we're interested in, it is to see the artists grow and see their works placed in different collections or museums. That's the seal of acknowledgement for the artist that we're looking for and want to support.

Right now, our collecting guidelines are media- and gender-oriented. So we try to have, let's say, a third of sculptures, a third of paintings and a third of photos. We want to have 50/50 men and women, and cultural diversity is very important in the artists we choose. We started with really limited financial means; now we've been able to put a little more resources into the collection. Every year we try to set up a budget, which is difficult to do because we keep busting it. And since we split our time between Kansas City

and Montreal, we just bounce different artists off each other, different images...it's kind of our long-distance project as a couple.

In terms of private collecting, it's been interesting to visit the homes of other collectors who are risky in their choices and make no compromises. That's been really inspiring for us because when you're just starting—we literally began as students with small-format editions on paper and photos—to be able to visit and talk with other collectors gives you the confidence to think about more risky works. Recently, we bought a textile installation by Cindy Phenix, but it is not a choice we would have made four years earlier. So our interests continue to expand and transform. We're open to new possibilities; that's what art does. And it circles back to this idea of community and support. The relationships we build with artists, gallerists and collectors—that's really at the core of our passion for collecting.

Rajni Perera *Traveller* 2019
COURTESY GALERIE HUGUES CHARBONNEAU
COLLECTION FLORENCE-AGATHE DUBÉ-MOREAU
AND LAURENT DUVERNAY-TARDIF



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THE COLLECTORS

Abdelilah Chiguer
and Norbert Langlois

Co-Founders (with Pascal Champoux)
of Galerie 3
Location: Quebec City

Started Collecting: 2007 and 1995
First artworks actively acquired:
Martin Bureau, *Le principe
de la neutralité 2*, 2009 (Chiguer);
BGL, *BGL Mobilité*, 1998 (Langlois)

“Art bridges all different
life experiences and interests,
and that is a way to build
community around art.
This is how our small
ecosystem should work.”



We first met at an exhibition opening in 2011. At the time, Norbert was trying to create a local collectors' club. A few weeks later we started doing studio visits together and working with the community. We don't see it as a club so much as a circle of collectors. We're based in Quebec City, but there are also collectors who've joined from other places. We organize events in Montreal. We do activities in Chicoutimi. Really, it started because, as collectors ourselves, we found there wasn't enough discussion about collecting. How do you start a collection, for example? We wanted to talk about that. It was also an opportunity to stimulate the art market, and to show how collections work, because a lot of people think you need to be wealthy to buy art. The majority of this circle of collectors—now there are more than 100 people involved—are really just normal people who are interested in art; some are students, some are artists. The only rule is you need to buy one artwork each year.

After the second edition of the Quebec City contemporary art fair in 2014, we decided, with Pascal Champoux, it was time to start a project. We didn't call it a gallery at first; we began by working with the artists we collect and whose work we love. Our

main direction was to represent artists from our generation. Mid-career can be tough for artists, but support from collectors, and institutions and galleries, makes a big difference. In the beginning, the gallery was not a full-time job; it was a personal project. But the reaction from collectors and artists to our first exhibitions was really great. So after two years, we decided to quit our day jobs. Now as gallerists, we try to talk about artists, about what artworks mean to them and to us. There are many types of collectors. Some, like us, prefer to have a direct relationship with galleries and artists; we often visit artist-run centres, other private galleries, museums... we're very involved. This is why we started the gallery with the core values of friendship, respect and education. Art bridges all different life experiences and interests, and that is a way to build community around art. This is how our small ecosystem should work, and we tell that to our collectors. It's a job and we have to work a lot, but it's fun—we never thought art would change our lives so much.

Paryse Martin *Les avaleurs de nuage* 2012
COLLECTION NORBERT LANGLOIS

Picturing and Making Change

Naki Osutei,
TD Associate Vice President,
Social Impact (Canada), believes art
can build a more inclusive society

CANADIAN ART X TD READY COMMITMENT



Working as part of a social impact team, I want to support organizations, initiatives and programs that are helping to build a more inclusive tomorrow. Together, we aim to contribute to changes that affect the very ways systems work. This includes changes to the ways art systems work too.

If we understand pathways to arts leadership as a system, a theory of change could proceed as follows: if we can help facilitate more opportunities for people who have, historically, been less represented, then we can help institutions, we can help communities—and we can help, ultimately, our country—tell stories that are more accurate, more equitable and more rich.

I strongly believe that art, when it disrupts or complicates pervasive narratives, can be part of building a more inclusive and more just society. Art can be a way of recording the past, holding a mirror to the present and imagining (or potentially correcting) the future. If we allow ourselves to sit with art—especially art that brings us to a place of discomfort—we can fulfill art's profound potential as a disruptor. Collectors, our own corporate art collection included, can help in this effort by seeking out work that presents many different perspectives.

When our team announced the purchase of four works from Sandra Brewster's *Blur* series at our 2018 Black History Month launch, several members of the audience visibly and

audibly celebrated. An artist whose work represented their stories was going to be part of a collection representing Canada's stories. Supporting this kind of collecting work is incredibly powerful and, more than that, it's necessary if we want to build an inclusive tomorrow.

Art in our public spaces also has a particular kind of power: it can signal an unexpectedly human invitation and welcome or offer a point of connection. And these connections continue to unfold: our investments in collecting art, like our investments in galleries and museums, address wider systems. We are collecting and building a canon of Canadian art at TD and through that we are impacting the perspective of gallerists we speak with about whom they represent, and whom they don't.

Likewise, when we invest in editor-at-large roles or curator-in-residence roles at major arts institutions, we are supporting impact not only in that institution, but also in the larger arts ecosystem. We are picturing decision-making tables with more seats, and bringing voices that have been on the edges into the centre. With our partners in the community, we are turning that vision into real change and impact.

Sandra Brewster *Blur 12 (3)* 2016 /17
COURTESY GEORGIA SCHERMAN PROJECTS
TD BANK CORPORATE ART COLLECTION

TD Bank has been collecting museum-quality art—paintings, drawings, prints, photography, sculpture and new media by living artists—for more than 50 years. The roots of our corporate art collection lie in abstraction, and with iconic artists such as Jean Paul Riopelle, Emily Carr and the Group of Seven. But who is missing from the collection today? Who was overlooked in our beginnings and while we grew? And who are the strongest artists representing Canada into the future?

The founding of this collection was premised on art being a catalyst that sparks dialogue, that creates conversations and enriches the lives of our colleagues, clients and customers. Today, this remains our guiding activation. By engaging the legacy of curators in this role before me, and by exploring conversations currently happening in our communities, we are focusing on work that broadens each observer's cultural view and experiences—work that inspires thinking, connects communities and enables us all to see more of the world around.

Jin-Me Yoon's *Souvenirs of the Self (Lake Louise)*, from 1991, was acquired in 2017 and, until recently, was displayed in one of TD Bank's work areas. When the piece was relocated, the department's employees were disappointed, and vocally so, as many of them had identified with it. The fact that this art elevated their experience was moving to us, and it drives us to continue to seek out art that inspires that kind of relationship.

Success, for us as a collection, also means community engagement; we strive to create accessible art experiences. Tazeen Qayyum's 2018 video *Khayaal* was on view for several months last year, day and night, on a large-scale video wall we have at Queen and Bay Streets in Toronto. Making her work on care and attentiveness more visible is meaningful. There is an emphasis for us, definitely, on marginalized artists, diaspora issues and gender issues, all within a modern heritage context. We now aim to build a collection that truly mirrors Canada.

A large part of being in the art world is learning, listening and looking. When you confront a work that speaks to you, compels you and moves you, that is something that needs to be acknowledged. Or better yet, dialogued with, and conversed about. Living with art is only part of a collector's commitment.

Artists are always a barometer of change, and for contemporary art to have relevance, I feel that as an active collection we need to be flexible and always taking risks—albeit well-calculated ones. How can we collaborate to ensure that we are building an inclusive future? How can we question established hierarchies in order to model new collaborations, generate new dialogue and encourage positive change? Artists, curators, collectors, dealers and institutions—we are all in this together, and from that comes our strength to amplify voices and champion an inclusive present and future.

Tazeen Qayyum *Amal (act)-III : Khayaal (care)*
(documentation) 2018

COMMISSIONED BY TD BANK CORPORATE ART COLLECTION



Listening To, and Learning From, Art

How Stuart Keeler,
Senior Curator, TD Bank Corporate
Art Collection, sees the work,
and the wonder, of building a truly
national art collection

CANADIAN ART X TD READY COMMITMENT

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Vancouver

THE COLLECTORS

Dell Pohlman and Lauren Raymore Pohlman

Geologist at Baccalieu Energy
Social Worker; Founder of Connections Counselling
Location: Calgary

Started Collecting: mid-1980s
First artwork actively acquired:
Chris Cran, *Untitled Drawing*, 1988

We bought our first piece in 1981 while we were still in university. When we moved to Calgary in the early 1980s, we started going to some of the galleries...the Glenbow Museum, places like that. We were still acquiring work, but looking back now, there was no real focus, probably because we were young and trying to figure out what we liked. We mainly collected Alberta artists at that time, because that's what was accessible to us. Then around 1988, we decided to try something different and focus our collecting budget on one major piece a year by a Canadian artist, which eventually grew to two a year and then more as the budget allowed.

Dell has a voracious appetite to learn about art. We have hundreds of art books and file cabinets full of newspaper clippings. That research has helped us expand our knowledge of artists across the country. And one of the most important things we do as collectors is to develop a personal relationship with artists. We go

out of our way to get to know the artists as people, to understand their practices and to develop a mutual trust. Another thing, too, is that we collect artists in-depth at various stages of their careers. For example, we have seven pieces by Liz Magor; we have a dozen works by Greg Curnoe; we have multiple pieces by Lynne Cohen, Micah Lexier, Kelly Mark, John Will, Roula Partheniou, Ken Nicol... and we just purchased three videos by Jon Sasaki.

It's interesting: people always talk about how difficult it is to collect video. You hear these stories about how the average time for viewing a painting in a museum is something like seven seconds before you move on to the next. Video work forces you to just sit and immerse yourself. Some are quite meditative; some, like Jon's, are quite funny. So, for us, collecting video, among other things, is a bit of a no-brainer. We have pieces that are two or three minutes and others that run eighty minutes or longer. So you can be in a room for an hour and a half and just have this constant engagement with one piece—that's pretty wonderful to experience. Video work can be challenging...a lot of people don't necessarily see it as art. But having it in our collection has been a great opportunity to open that conversation. It raises a fundamental question for any collector: How do you learn to live with, and love, challenging work?

"We go out of our way to get to know the artists as people, to understand their practices and to develop a mutual trust."

Kent Merriman Jr. *Forget-me-nots #2* 2019

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THE COLLECTORS

Jeneen Frei Njootli

Artist; Assistant Professor,
Department of Art History, Visual Art
and Theory, University of British Columbia
Location: Vancouver

"In terms of an art collection,
what does it mean to have
snowshoes made by
a late Elder, Robert Frances,
from Fort McPherson?
What does it mean to think
about that as part of my
collection?"



I don't necessarily identify as an "art collector." The majority of the works I have come to me through my kinship system, and even as we see a growing acceptance of Indigenous material culture into what is known as contemporary art, the idea that this could be considered a "collection" is complicated. Referring to the things that are dear to me as a collection doesn't do them justice or is not the right word to speak to the relationships around the works.

Some of the artworks I have are from trades or were made collaboratively or dialogically. One painting I have was given to me as part of a trade for a tattoo. I have an artwork by Amy Malbeuf that she gave to me in exchange for a sound work to score her film *The Length of Grief*. The mask that was given to me by Dayna Danger was custom-made for me, in dialogue with me. They actually made it while we were together installing an exhibition. For me, the mask is a symbol of our kinship and the love and care that we have between us. Another significant piece I have was also gifted to me, by Dana Claxton, when I sat for her *Headdress* photo series.

I think it's also interesting to talk about Indigenous practices

and collecting in terms of what's happening, for example, around earrings and trade. I have earrings from Haus of Dizzy, who's an Australian Indigenous artist and activist. I have earrings by Tahltan artist and collaborator Tsēmā Igharas. Then I have tattoos that Dion Kaszas gave me when James Luna and I first met. Can these be considered part of a collection? When we wear things from our material culture it's a way of being proud of our culture, of where we come from, but also of supporting other artists and makers.

I've been fortunate to have people purchase my work and enter their collections; that's helped my livelihood and my career. I want to do the same thing for younger artists. I think it's significant, too, for there to be more Indigenous people collecting Indigenous art. As for acquisition practices, it's really important that institutions are starting to repatriate belongings. As much as it's important to talk about collections, it's also important to talk about repatriation.

Dana Claxton *Headdress—Jeneen* 2018

COLLECTION JENEEN FREI NJOOTLI PHOTO ROMAIN GUILBAULT



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THE COLLECTORS

Brigitte and Henning Freybe

Co-Founders, Griffin Art Projects
Location: North Vancouver

Started Collecting: early 1970s
First artwork actively acquired:
Peter Alexander, *December 22, 1971, 1971*

Not to sound too corny, but we are very blessed to live with art—and we take it as an honour to be living with art. Every day we go through our house and we look at the pieces. Every day we look at each other and say, “You know what? We have done very well.”

In the 1970s and early '80s, when we started collecting, there was a very good gallery in Vancouver called Ace Gallery, and the owner had a connection to Leo Castelli in New York. This allowed him to sell pieces by well-known artists like Frank Stella, Robert Rauschenberg, Andy Warhol and so on. One of the paintings we bought early on, in 1972, was Stella's *Piaski III*.

Today, we have more than 200 works in the collection, including ones by Rodney Graham, Nairy Baghramian and Julie Mehretu. Now, the main buying we do is done internationally. We tend to visit the Art Basel fair annually, and we will travel to Los

Angeles, to New York, to Berlin just to see what else is happening. British Columbia artists and California artists are two groups we focus on, as well as European artists.

Seeing that the walls are full and we basically have what we want, we're not that keen on adding too many more pieces. And yet...we just can't stop! For one of us, Henning, it's a disease; for the other, Brigitte, it's a need. We will only buy what we really love, though. And we are very private with what we buy—mainly it touches our hearts before anything else. If one of us says no, it's a no-go.

In 2015, we founded Griffin Art Projects to give back to the community. Art has given us amazing value personally—never financially. The Griffin runs independently from us, as a nonprofit gallery with its own director, team and programs, and where the basic premise is to show contemporary art that has been selected from private collections.

Right now, personally, we are more than a year into a renovation of our house; we want to add two rooms for the art. In the meantime, holes let in the rain, we have areas closed off, the dirt tracks in. But we live with the hope it will be done soon and we will have even more room to show, and to live with, art.

“Use your own eyes. You know inside what's right for you, what you want to live with every day.”

Rodney Graham *Pipe Cleaner Artist, Amalfi, '61* 2013
COURTESY 303 GALLERY, NEW YORK
COLLECTION BRIGITTE AND HENNING FREYBE





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Sir Anthony Caro

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APRIL 25-MAY 17, 2020

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APRIL 25-MAY 17, 2020

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Josée Drouin-Brisebois, Senior Curator, National Gallery of Canada



John McDonald Keith (2019) oil on canvas 36 x 48 in.

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Judy Anderson, *There is life in there (North, East, South, West)*, Italian beads on stroud cloth, 16 x 16 inches, 2018

THE SPECIALISTS

Four Lawyers Share Their Advice for Canadian Art Collectors

Document, steward, be aware of other legal systems, avoid magical thinking—these are just a few of the insights from legal experts

When issues around art collections and cultural property emerge, lawyers are often the people who deal most intimately with the resulting conflicts and resolutions.

"I would say that art feels like magic to a lot of people," Toronto lawyer Jonathan Sommer reflects. "And that's the beauty of it. But you can't let the magical qualities of art lead to magical thinking in the way you buy it. Especially if it's meant for investment purposes, or partly for investment purposes." In his experience, not many artworks increase in value over time. One key, Sommer says, is to stay rational and get things like provenance and other promises about the work in writing—because forgeries and bad-faith dealers are more prolific than one might expect.

François Le Moine is a Montreal lawyer who specializes in art, cultural heritage and copyright legislation. He also teaches on these matters at Université de Montréal. In his experience, art theft is much more widespread in Canada than most collectors are aware. "We are talking hundreds of thefts every year," says Le Moine, "and the recovery rate is only 10 to 15 per cent."

Le Moine advises that collectors thoroughly document their artworks to increase the chances that a work will be recovered if stolen. "It's quite important to have copies of the artworks available," and not just on a personal hard drive. "All of the acquisition documentation and high-resolution pictures—of both the front and reverse sides of an artwork—will really help when you are trying to fight for your art later on," especially if it surfaces on the secondary market or elsewhere.

Sarah Beamish, a Toronto lawyer of Ngaruahinerangi (Māori) and Western European ancestry, notes that collectors of cultural property should research which communities might have ownership over Indigenous works before purchasing them. "The farther back you are going [in terms of the age of the artwork] the better idea it is to be looking into those things," Beamish notes.

In the future, Indigenous law could become part of cultural property management in Canada too. "When we talk about laws, we usually think federal or provincial," says Beamish. "But as we take things like the United Nations Declaration on the Rights of Indigenous Peoples more seriously, it's worth considering: What about Indigenous people's laws?" She notes that colonial law focuses on individual ownership, where Indigenous laws focus more on collective ownership.

Denis Walz is a Vancouver lawyer and art collector. In his legal work, he thinks through the long-term timelines of an art practice. Under copyright law, Walz notes, the collector does not have moral rights or copyright to the artwork, only certain property rights, and is thus more of a steward than anything else.

"You have to care for the artwork, you are custodian of this work, whatever it is, and it should outlast you," Walz says. "You have a duty to store and handle things appropriately so they are not damaged by light or other elements."

What Art Appraisers and Advisers Can Offer

These experts provide independent valuations of art, along with strategies to organize and build a collection, among other vital services

Stymied about the correct value of an artwork? "You might wish to reach out to an appraiser to seek assurance against art market risks, such as paying too much for an artwork, selling too low, being over- or under-insured, ensuring a fair division of property from an estate, and reducing chances for tax penalties or audits when claiming charitable contributions," explains Kelly Juhasz, president of the Canadian chapter of the International Society of Appraisers.

Though some websites offer automated value estimates, qualified appraisers give, confidentially, "a thoughtful and unbiased opinion of value that you can base financial and family decisions on," Juhasz says.

Art appraisers who offer advisory services, like Kathryn C. Minard, provide an even wider range of guidance. "In advisory services, clients are looking to me to narrow the search and make recommendations on artists that I feel confident in," Minard explains. "And from my connection with the client, I will also get a feel for how that corresponds with what the artist is saying."

For new collectors, Minard advises: "Look at some of the art rental programs. It allows you to live with the piece in your own environment and find out if, a month down the road, you still feel the same way as when you first saw it. It's a way of living with art without a major financial expenditure initially."

Once collectors have a few pieces, collection management can be an issue—and that's also where art advisory firms like Kalamán and Demetriou (K+D) can help a lot.

"Collections management is an integral way of preserving the value of the collection that you are building," says Megan Kalamán, principal of K+D, who has assisted with collections ranging from 25 to more than 3,000 pieces. "[A database] is an inventory, so you can build strategically in the long term."

While some digital apps can help collectors manage their artworks, nothing replaces human expertise.

"We actually took the time this year to review 40 different softwares [for collection management]," says Kalamán. "We are a firm that does rely on digital tools and my advice is to work with an art advisor to help you build that foundation."

Lisa Kehler is an art advisor and founder of the online art-multiples site NeverOpen_NO. "One client had spread out 90 artworks over four storage spaces and offices and houses," says Kehler. "Documenting where those pieces were, finding all the original invoices, and keeping it all in one database," is an example of the kind of help art advisors can provide.

When collectors are interested in a work that is not as affordable as they hoped, "Most galleries will do a payment plan or a way to make it more palatable," Kehler points out. "And a print version of something, or a smaller piece, could be a way to get a similar image, but in a less expensive format."



PATRICE CHARBONNEAU

Antonomasia #6, 2020 Oil and charcoal on linen 68.58 x 53.34 cm / 27" x 21"

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THE SPECIALISTS

Making It Last—or Not

Contemporary approaches to art conservation combine lo-fi solutions with in-depth research

Art conservation isn't just for blue-chip artworks—at least that's what Patricia Smithen, a conservator and assistant professor at Queen's University's art conservation program, thinks.

"To me the biggest misconception around art conservation is that artworks are only conserved or restored when they are worth a lot of money," Smithen says. "I find it's actually about how we value objects. It may be a Picasso worth millions, but more likely it's an artwork somebody loves because of how it looks, or because their grandmother made it."

Smithen suggests low-cost ways that any collector can use to preserve their art. "One of the most obvious things is to look at your artwork frequently—not only do you get to enjoy it more, you're then more likely to notice if anything changes. Keep the artwork out of direct, bright light—damage due to light is irreversible. And keep it away from temperature extremes; don't hang it over a fireplace or radiator, or on a damp wall."

If an artwork is in storage, "keep it in a solid box in a clean, dry and secure location," Smithen says. "A lot of people will store things in basements and attics and that's tricky, because if it gets very damp your objects might be attacked by mold, which can eat through the materials." While Smithen says dusting an artwork with

a very soft brush is sometimes acceptable, Wendy Baker, a senior conservator at the Canadian Conservation Institute in Ottawa, recommends reaching out to a professional if any more cleaning or restoration is needed.

"When or if a family member or friend suggests that they can fix the artwork" is the time to start searching the Canadian Association of Professional Conservators member directory, Baker says. "Never accept [amateur] help, no matter how well-intentioned. Previous attempts at restoration/conservation are almost always more difficult to reverse than the original damage."

A reputable conservator, Baker notes, will always operate on the principle of informed consent: "The owner or custodian of the work must always be made fully aware of, understand, and agree to any treatment intervention."

Of course, many contemporary artists make work from non-traditional materials and in various unconventional formats—and occasionally intend for their artworks to disintegrate or change with age, rather than remain statically preserved.

That's an area that art conservator Ruth del Fresno-Guillem is interested in. "One thing I've decided to implement in my practice is an artist interview," says del Fresno-Guillem, "to understand what living artists want and mean with their artwork, and not just the material part of the artwork. Sometimes, for example, an artwork was not meant to last, and in making it last, you are destroying the idea and intention behind the artwork."

Artist interviews are now used by conservators at the Museum of Modern Art in New York and the Art Gallery of Ontario, Fresno-Guillem says. She encourages collectors to take the plunge and conduct their own artist interviews: "Better late than never!" Understanding the art, and the artist, more closely is a huge benefit.

Reframing the Framer

"The goal of archival framing is to preserve without permanently damaging the work, and to be reversible," says Mitch Robertson, founder of Superframe. "Yes, the colour and glass are what everyone sees, but if the art has been hot-glued to the backing, it's a problem—especially if you want to sell on the secondary market."

Framers are also the last line of defence for an artist's moral rights. "Some clients come in and say, 'Cut the ends off, it's too big, restretch the canvas smaller.' Then I say, 'No, the artist is still alive, let's check in with them. That's up to the artist.'"

Anna Oster is a framing specialist at Toronto Image Works. "The thing I hear the most is, 'The framing costs more than the art,'" says Oster. "That's a sticking point for me because a lot of the time I think artists are just so desperate to sell their work that they are undervaluing it."

Oster also notes that, if the best option is out of reach economically, a good framer will provide alternatives. "You need to work with somebody who's willing to

listen to your questions and answer them bluntly," Oster says. "If you are working with someone, and they're just saying, 'Yes, whatever you want,' how do you know what you're getting?"

And another professional tip: storage affects framing. "If you're not going to do something with the artwork right away," says Oster, "don't leave your art rolled up in a tube!"

Why Art Insurance Matters

"Making sure there is adequate insurance coverage on the art, whether at your home, at another location or while in transit, is very important," says Tannie Ng, senior art, jewellery and valuable collections underwriter at Chubb Personal Risk Services. "The most common type of art loss is a result of damage in transit, according to Chubb's claims data," Ng explains. Accordingly, Chubb and other large art-insurance companies offer connections to trusted affiliates in matters like art transit, conservation and storage.

"Because the art market fluctuates," Ng advises, "it's also worth looking at a coverage option that can address appreciation in the event of a covered loss."

Farzina Coladon, underwriting manager at AXA XL, says most insurance brokers and reps in Canada are happy to share details on art coverage options.

"There are a lot of assumptions made with insurance policies," Coladon notes. "Collectors usually just assume that their everyday [home] insurance policy is there to protect that art investment, but that's not always the case."

Coladon encourages collectors to learn as much as they can about basic art-preservation techniques—especially as cases of extreme weather increase. Flooding in Calgary and Toronto in recent years, for instance, led to multiple art collections being damaged.

"If you don't have a space in your home to display your works of art, at least get them above ground or off the floor by four to five inches," Coladon recommends. And ask your broker or insurer for more advice as you build your collection.

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Jack Bush, Basic Blues, 1975 / © Estate of Jack Bush / SOCAN (2020) Photo: M. Cullen



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THE GALLERISTS

Art dealers from across the country share tips on how to navigate the world of collecting

Julie Côté

Projet Pangée, Montreal

Developing a collection that is personal to your interests and tastes is much more enriching than acquiring works based on their market value and presumed inflation. I encourage collectors to go slow, read and develop their interests. Let the pieces come into your life naturally, buying with your heart first. Take the chance to grow with an artist, watch their career develop and support them throughout. When you acquire work from an emerging artist, you're supporting their career at the moment when they need it most: buying materials, getting their first studio, travelling for shows. It's a chance to really make a difference in an artist's life, and in the artistic community overall.

Yves Trépanier

TrépanierBaer, Calgary

It comes down to engagement. You have to engage with the artists, the galleries, museums, magazines, all of it. It's all part of one ecosystem. In this day and age of social media and stardom, it's important that the artist and their work be central in the educational component of cultivating collectors. As a collector, be open to learning about the process of creating a work. Artists are incredibly interesting people—it sounds cliché, but they represent the world to us in a way most of us just don't see. Once you enter that space, it's extraordinary. You start to realize the work involved, the discipline involved, the time involved, the money involved. You start to understand the value of the work in a new way. Take the time to understand the mechanics of the art world and trust that engagement.

Christina Parker

Christina Parker Gallery, St. John's

Trust is a keyword. Education all around is a very big part of how we all operate both on the collector level and on the gallerist's level. It's the job of the gallerist to inform themselves about what the client is interested in and bring forward the best that they can offer. With technology nowadays, you can visit your favourite galleries across the country and look at the roster, identify work that you are interested in and begin learning about the artist. After you've done your research, you've just gotta act. Visit the gallery and meet with the dealer and buy something! Go home and live with it. That's really important. Trust your instincts. Spring for something. But always, be open to learn.

LaTiesha Fazakas

Fazakas Gallery, Vancouver

Every art purchase is a process of interpersonal interaction between the dealer, the collector, the artist and the artwork itself. All of these personalities are



FROM TOP:
Delphine Hennelly
Idylls Are Brief And Various 2019
COURTESY PROJET PANGÉE

Mike Bayne
Green Shrub 2019
COURTESY TRÉPANIÉBAER

Kym Greeley
Living For You 2019
COURTESY CHRISTINA PARKER GALLERY



coming together to have a conversation, and education is at the centre. To me, it's a combination of emotional and intellectual connection that will send a great piece home with someone. I try and take a holistic approach in educating collectors in regard to Indigenous work and artists. There's a history that happened before contact, there's a history at contact, there's a history of colonialism, there's a history of where we are now. So I think that the great Canadian collection reflects diversity as a whole, but diversity within Indigenous works as well. One artist shouldn't represent all of indigeneity in your collection. At the end of the day, meaningful engagement and education will deepen the meaningfulness of your collection and broaden its ongoing relevance.

Devan Patel

Patel Gallery, Toronto

Taking time to visit emerging galleries and doing studio visits is a great opportunity to diversify a collection and discover new work. Joining a young patrons group at a museum can expose you to new artists and critical issues in contemporary art through programming. It can also be a lot of fun to engage new forms of artmaking: videos, multiples, internet art, experiential and conceptual works. Most importantly, be open to new perspectives and aesthetics by engaging in dialogue with fellow collectors, curators and artists. I think of collecting as a form of self-expression and in this way, the well-informed collector who sees and hears more will be in tune with the best and most diverse expression of collecting.

Wil Aballe

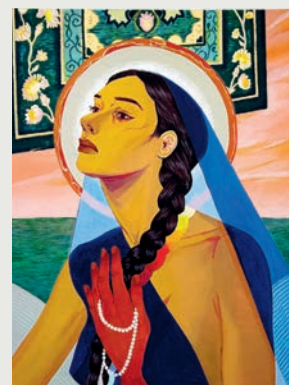
Wil Aballe Art Projects, Vancouver

A lot of people don't feel like collecting is for them, but I think it's for everyone. There's always some level in which to participate. If you're working with a small budget and looking for a place to get started, consider collecting artist editions. You can go to Art Metropole in Toronto and support artists with very serious practices by buying from an edition of 50 at a low cost. That's a great place to start in terms of understanding artists' processes. I started off that way, and it's a highly engaged way of participating in art. My weirdest suggestion to collectors is to look for work that they 90 per cent love and 10 per cent are confused by. I get really excited when I can't figure out a work of art. Your brain will keep working at it, making for a more engaged existence in your home. Choose work that you can evolve with, because you might be unsatisfied with anything less.

Hugues Charbonneau

Galerie Hugues Charbonneau, Montreal

It's key to understand first and foremost that the art world is a community. And like any community, you have to get involved in it to get to know it. My best advice has always been simple: nurture sincere friendships. When dialogue and connection is emphasized over investment and profit, more interesting things happen within a collection. Try asking yourself: How can I be a positive force in the art community? How can I be an effective agent for the career of an artist? The best decisions in the art world are always community based. In the end, the investment value becomes richer. Don't rush the process. Enjoy it, build relationships and foster more genuine dialogues as a base for building a collection.



CLOCKWISE, FROM TOP:
Jason Baerg *Wásakâm*
ᐱᐱᐱᐱ *Along the Shore* 2016
COURTESY FAZAKAS GALLERY

Nadia Waheed
Aerobeacon 2019
COURTESY PATEL GALLERY

Patryck Stasieczek *Windows*
(à l'ancienne École des beaux-
arts de Montréal) 2018–20
COURTESY WIL ABALLE ART PROJECTS

Manuel Mathieu
Mermaid 2019
COURTESY GALERIE HUGUES
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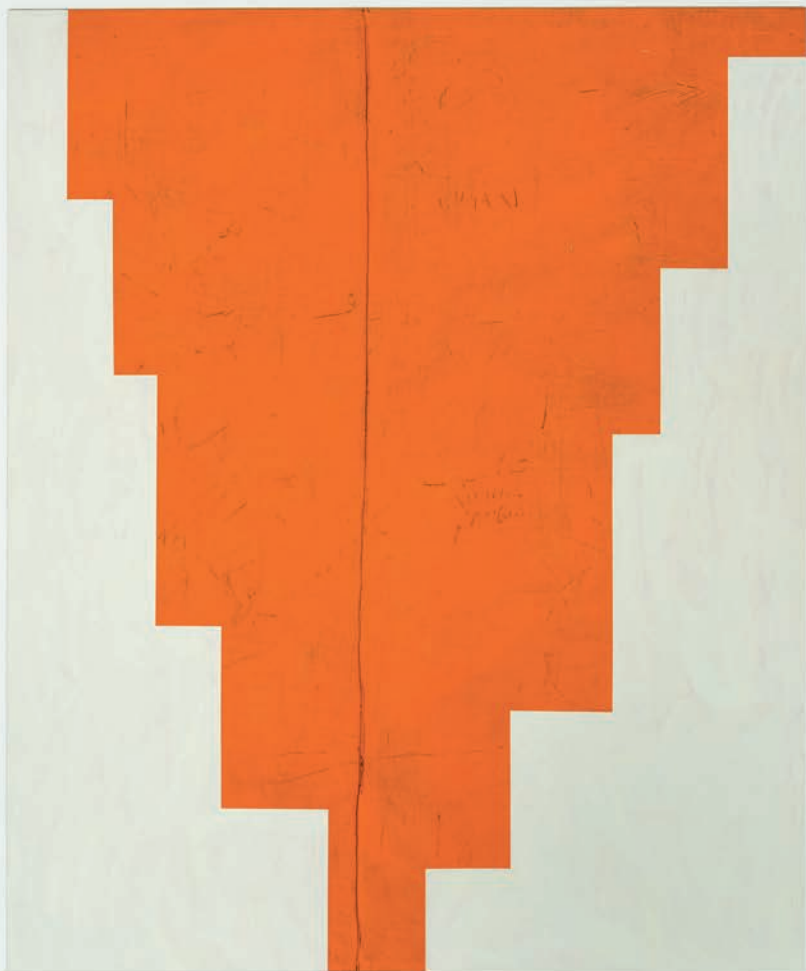
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Shoon Syed, *Double Mirror* (with *Sewn Divide*) 2, 2019. Oil on sewn canvas, 114.5 x 94.5 inches, 19.371



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