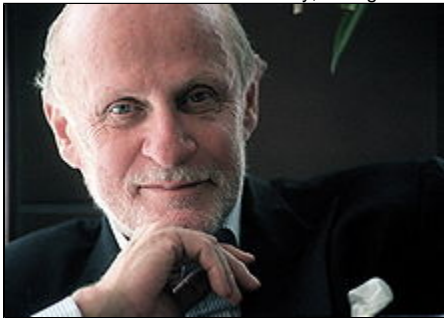


## Day 8 - Kwame Nana-Ato

This chapter of this class makes me happy and gives me hope as an artist for many reasons. I can have something to say for those who talk about the old adage "starving artist". The art world has had many periods, the high times, the low times, times when art was for the sake of art-with expressive and interchangeable communication between the artist and the viewer through the art, and times when money had to be made from the millions of artworks we have.



It's our time to tell our history of art and this is how we want to tell it. In all of this dealer, gallery and artist issue, I think a major causative factor for why art world is acting this way is our current society. The current society has grown to show love and respect to money so much so that, moral, traditions and culture is now less valued. As humans we turn to embed ourselves to societal norms and this is the new norm. Having less appreciation for the content of an artwork and focusing on the brand. In this modern era, if so much monetary value is being placed on an artwork, then, it is very important, our generation holds it as historical, that is our story and that is how we will tell it. At least in this case and instance we are using works by current artist, so we are not going about demising the meaning and content behind their works, as opposed to the Barnes Foundation issue. What we might be doing wrong is re-writing art and what it is all about. Now as an artist, who needs money, if I get an art dealer who wants to put me out there and sell my work, I will agree. From time in memorial, the art market has always been competitive, weather it was who painted the most work, who was the greatest artist, who got the commission and now it is who is making the money. Robert Hughes only hurt is that art is not what it was back in his time. He talks about how contemporary art has lost meaning in what art is all about and picks on famous artist whose works cost millions. He talks about the fact that he doesn't like Andy Warhol's works and doesn't understand why it costs so much, he is just the minority few who doesn't like it, I don't really like Andy Warhol's work, but doesn't mean that other people shouldn't like it. He also says something very interesting that what happened to the time when people will look at art without asking how much it cost, well is it not rather interesting that people now not only look at art, but through its appreciation, we add value to it too. "Sometimes we don't know if the stuff we're buying is historically significant, but because the prices are so high, we need to believe they're important," said Dallas collector Howard Rachofsky, a Gagosian client.



Bruno Bischofberger

Bruno Bischofberger, known for bringing American pop art, and Neo-expressionism to Europe is an art dealer and gallerist from Zurich, Switzerland. To many people, he is the Gagosian of Europe. He expanded the use of big money in the European contemporary art market. He owns the Bischofberger gallery and also co-founded Interview Magazine with Andy Warhol in 1969 and commissioned the "Collaboration Paintings" with Warhol and Jean-Michel Basquiat. In 1965 he held an exhibition of American pop artists including: [Andy Warhol](#), [Roy Lichtenstein](#), [Robert Rauschenberg](#), [Jasper Johns](#), [Tom Wesselmann](#) and [Claes Oldenburg](#). The following year Bischofberger was the first gallery to show the work of [Gerhard Richter](#) outside Germany. In 1968 he entered into a "first right of refusal" contract with Andy Warhol, which lasted until the artist's death in 1987. Bischofberger introduced Warhol's work to collectors [Philippe Niarchos](#) and [Peter Brant](#), whom he had met as teenagers in St Moritz. In 1969, Bischofberger and Brant became the founding financial backers of [Interview Magazine](#), started by [Andy Warhol](#), and in 1970 produced Warhol's movie "L'Amour". Bischofberger became Basquiat's dealer for Europe, and was his most consistent dealer and source of money from then until 1987. It was Mr. Bischofberger who introduced Basquiat to Warhol and played a major role in the Basquiat movie.



*last exhibition of the Galerie Bruno Bischofberger in 2011, Zurich*

Branding is a way to identify and distinguish yourself from the many other artists, dealers, and galleries out there; a form of recognition and a sign of power to those who hold it true to it. All visionary creators throughout time who have made their mark on humanity are brands. Branding helps to connect your art deeply with your truth, creating a mark so authentic and profound it embodies a timeless power. When you brand yourself as an artist, you release the secret to your personal niche markets. It forms as a core stronghold in introducing your vision to individual art collectors around the world through targeted marketing techniques. As an upcoming artist I am looking to have my own brand, that way I can be recognized easily due to consistent way of executing



my works.

*Bruno Bischofberger and his American crew- Warhol, Basquiat, Clemens in New York-1984*