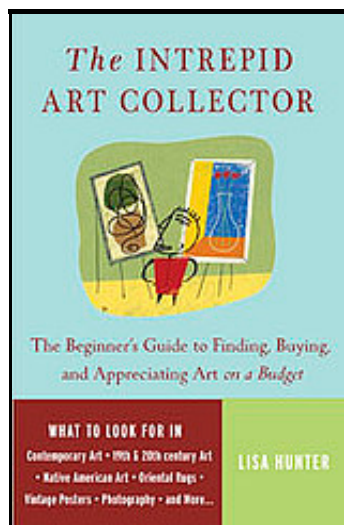


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The Intrepid Art Collector

Adventures in the art market.



Click on the image to buy my book!

ABOUT ME

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Radio and panel discussions:
[Eva Lake radio show](#)
[Montreal Museum of Contemporary Art panel](#)
[Affordable Art Fair panel \(WPS1 Art Radio\)](#)

WEDNESDAY, APRIL 30, 2008

Your Sister Wears Combat Boots



Two photographers I admire both have series about women soldiers: [Claire Beckett's](#) images of U.S. troops [both male and female] "simulating" conditions in Iraq (above) border on surreal -- not through image manipulation, but simply because the real-life situation is surreal.

Meanwhile Rachel Papo's series [Serial No. 3817131](#) (below) looks at everyday life for female soldiers in Israel. (I remember once, as a kid, watching a Miss Universe pageant; the narrator was saying "Miss Italy is an actress... Miss Sweden is a model... Miss Israel is a soldier." It made quite an impression.)

Both series are acutely observed, highly nuanced meditations on gender roles, patriotism, war, and more. I never get tired of looking at them.



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FRIDAY, APRIL 25, 2008

25 Under 25

Normally I'm not a big fan of age-based exhibits or books, but for [25 Under 25](#) I'll make an exception. This [soon-to-be-published book](#) will feature some staggeringly talented photographers, all chosen by [Sylvia Plachy](#).

It includes [Peter van Aqtmæl](#), whose work I revere (and am lucky enough to own), SVA alumna [Lissa Rivera](#), and some previously unfamiliar names that I definitely want to keep an eye on.



At the same time, though, I wish someone would do a book on photographers whose fine art careers didn't even start until they were post-30. Heck, I can come up with a pretty good table of contents just off the top of my head...

Labels: [25 under 25](#), [collecting photography](#), [Lissa Rivera](#), [Peter van Aqtmæl](#)posted by Lisa Hunter @ [11:46 AM](#)[3 comments](#)

FRIDAY, APRIL 18, 2008

Take the Intrepid Challenge

Mystified about how dealers choose the art they show? Think you could do better? Take the Intrepid Challenge!

I challenge you to sift through the [Saatchi Your Gallery](#) site -- where thousands of dealer-less artists post their work -- and identify one to three



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PHOTOGRAPHY SITES:

[Amy Stein Photography](#)[Zoe Strauss](#)

artists you'd represent if

you had a gallery. Tell us who they are, and why you like them, in the comments section. (Please note that you CANNOT pick your own work. But since this is, after all, the art market we're talking about, feel free to pick friends or acquaintances.)

Here. I'll go first with two photography picks (excluding artists I've written about before, to be fair): [Jennifer Loeber](#), whose exquisitely observed nudes are illustrated here, and [Susana Raab](#), whose "Consumed" images are simultaneously witty, grotesque, alarming, and memorable. (Take a look, but perhaps not while you're eating a super-sized combo.)

So get to work, all you would-be gallerists!(Note: If you're an artist on Saatchi, don't feel I'm dissing you -- I likely just haven't seen your work on the site yet.)

Labels: [Intrepid Challenge](#), [Jennifer Loeber](#), [Saatchi Online](#), [Susana Raab](#)

posted by Lisa Hunter @ [8:02 AM](#)

[14 comments](#)

TUESDAY, APRIL 15, 2008

1,000 Words: stories behind the pictures

If idle hands are the Devil's workshop, then Satan clearly isn't meeting quota at Kate Kretz's house. Her painstakingly intricate embroideries, made of human hair, are at the forefront of "the art form formerly known as craft." In between a major exhibition,

Pricked: Extreme Embroidery, at the [Museum of Arts and Design](#) and gallery shows, Kate kindly took the time to answer my most burning questions about her work: Why embroidery? Why hair? Here's what she had to say:

Kate Kretz:

"I am a workaholic: my hands need to be busy all the time. For many years, I painted during the day, and spent my nights making objects, often with sewn components, to decorate my home. Eventually, visiting curators started incorporating the objects into exhibitions alongside my paintings,



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and I became "a contemporary artist working in craft media". My various bodies of work in fiber have evolved quite naturally: each time I begin a project; I simply choose the medium that would be most powerful in conveying the concept. With increasing frequency, I reach for the sewing needle over the paintbrush.

"As our world becomes more virtual, work in textiles satisfies a vital human need for the tactile, the sensual, and the handmade. I still love the alchemy of painting, but there is less historical baggage, and more freedom, associated with fiber media. I feel like I am making up my own rules, and, for once, I happen to be in the right place at the right time, because there is a lot of excitement surrounding the use of craft in contemporary art right now. Although it was never a conscious strategy on my part, this choice of media has provided me with tremendous opportunities as of late.

"Embroideries with human hair constitute the perfect language for speaking of neurosis and obsession. Hair is an intimate and delicate, yet potent, medium. It seems perfect for rendering the fragile quality of dreams loaded with dark, swirling imagery. The presentation of my most recent images, in Victorian frames with convex glass, references both mourning pieces of that period and the reliquaries of Catholicism.

"These pieces are unfathomably time consuming and technically difficult to make. Whenever I think that my work can't get any more painstaking, I find a way to up the ante. With each embroidery, I have reached a point where I question my sanity. I frequently pull out a hair that proves to be too thick or too dark. I can spend 12 hours straight working on an area, and most people would register no discernable difference between the "before" and "after". The last 2 or 3 weeks, I was icing my wrists each night in order to work the following morning. I will undoubtedly make less than minimum wage on this piece. And it seems that the more work I do, the more needs to be done.

"Why subject one's self to repeatedly tying tiny knots, threading and rethreading needles with a medium that breaks, slips, and is generally unwieldy?

"Because working in any other medium would be a compromise. Because making these pieces is a defiant act at a time when our most famous artists are overseeing corporations and managing brand identity, without ever touching their materials. The objects that I make gain meaning from the lavishing of time and focus of emotional energy: cathetic art is an increasingly rare gift, offered up to the viewer."

Image: Oubliette II, 2008, human hair embroidery on found linen doily, hand-dyed velvet, convex glass, frame, 9 x 9", 13 x 13" framed. The process of making this piece was documented from January through April on Kate's daily [studio blog](#), and it can be seen at Packer/Schopf Gallery in Chicago.

Labels: [kate kretz](#), [museum of arts and design](#), [studio crafts](#), [textile art](#)

posted by Lisa Hunter @ [8:51 AM](#)

[4 comments](#) 

[Mark Dixon](#)

NEPOTISM:
[Complications Ensue](#)

TUESDAY, APRIL 01, 2008

MoMA to deaccession its photography collection

In a move that smaller museums are likely to watch closely, the Museum of Modern Art announced today that it is digitizing its photography collection to reduce storage and conservation costs associated with maintaining fragile photographs on paper.



Sensitive to concerns about glutting the photography market, the Museum will be auctioning only the most valuable works in its collection. The rest of the Museum's photography collection will be given away as membership "premiums" to those who sign up for MoMA's new Photography Membership Program. For the lowest level membership, \$150, you get a small b/w photograph of the museum's choosing. Prices -- and presumably quality -- go up from there; the top level membership is \$10,000.

Details -- and info on how to sign up for the Photography Membership Program -- are [here](#).

UPDATE: Please don't pester the nice people at MoMA. This was my April Fool's.

Photo: Edward Steichen's vintage photograph "Heavy Roses."

posted by Lisa Hunter @ [5:09 AM](#)

[11 comments](#)

