

YOUR DEFINITIVE GUIDE TO COLLECTING ART

# COLLECTING 101

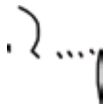
**ART STAGE  
SINGAPORE**

AND

**artprice.com™**

We are delighted to announce the continuing partnership between Art Stage Singapore and Artprice.com — the global leader in art market information. One of our key initiatives is to jointly publish art market analysis and permanent digital streams that will bring added value to major art collectors such as yourselves.

Asian collectors and buyers are playing an increasingly influential role in the global art market. It is the mission of Art Stage Singapore and Artprice.com to provide an insight for collector old and new to prepare themselves for every purchase. With that intention in our mind, we publish and launch this companion guide called Collecting 101 which covers the following key areas:



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**WELCOME TO  
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SINGAPORE 2015**

## BUYING ON THE PRIMARY MARKET

The term “primary market” refers to the sale of works of art that are being sold for the first time. Collectors find it especially exciting to buy a never-before-seen work, straight from the artist’s studio, and these works tend to pump up their adrenaline at gallery previews and art fairs.

### The Seller

A gallery owner obtains a work directly from the artist and offers it to his or her clients, setting its price for the first time. In general, the prices are attractive, i.e., less than prices obtained on the secondary market, especially at auction. This policy of pricing under auction value allows a gallery to sell an artist’s work quickly at any time during the year.

### Demand

An artist’s success is measured by the demand for his or her work. If the artist whose work you want is in great demand, you may find yourself on a long waiting list, especially since galleries give priority to major collectors and institutions.

### Deciding to Buy

If you like a work, make a quick decision before another buyer gets there first (most collectors have some regrets, but remorse is rare). Don’t forget the prominent art dealer Larry Gagosian’s warning: “You snooze, you lose!” If the artist’s entire production has already been sold, it is better to be on a waiting list than to buy a work of lesser quality from the inventory.

## BUYING ON THE SECONDARY MARKET

The term “secondary market” refers to the sale of works of art that have already been sold at least once. If a collector, dealer or gallery sells a work that has been previously sold, the work is then on the secondary market. Most but not all resales take place in auction houses. Many other professionals specialise in the purchase and resale of artworks.

### The seller

The seller may be a broker (an intermediary working with a qualified private network; using a broker is a good way for the buyer or seller to ensure anonymity), a specialist dealer (specialising in a period, genre or movement; they are often authorities in their field), a gallery (an artist’s official gallery — the primary market — may also resell works) or an auction house (private sales and auctions).

### Demand

Information is your best weapon. If you are looking for a particular work, let the appropriate gallery owners and dealers know. Be specific about the subject matter, period and quality you are looking for, as well as your budget. A professional can alert you to a work’s availability and can also do research for you.

### Deciding to buy

If an artist is already in great demand on the primary market, his or her work will cost more on the secondary market, especially at auction, since an auction is announced publicly (through a catalogue, press release, e-mails and various media) and attracts all art lovers likely to bid.

# PART I: WHERE TO BUY ART

## MARKET PLAYERS — GALLERIES

Galleries, where artworks are exhibited and sold, are major players on the art market. Some galleries specialise exclusively in the primary market (working directly with young or already well-known living artists), others in the secondary market (buying and reselling artworks without a contract with the artist), but many do both.

- By promoting artists, they help make them better known and increase the value of their work.
- By selling artists' works, they give them the financial stability they need to produce.
- By controlling the prices of artworks, they maintain or increase their value.
- By working with artists over the long term, they build an inventory that increases in value.

The art market has changed dramatically over the past 20 years, and so has the gallery owner's job.

Gallery owners are not just intermediaries between artists and collectors. Working in many different areas, they have a multifaceted occupation, especially if they specialise in contemporary art.

### Contemporary art galleries

The owners of these galleries have close ties with their artists, based on mutual respect and a complementary relationship:

“The talents of artists, the experience of gallery owners and the sales force.”

Those who work alone must develop the ability to seek out and promote talent and wear multiple hats — mediator, exhibition curator, manager, expert, art advisor, coach, producer, advertising and marketing specialist, and salesperson — all while preserving their intuition! The complexity of the job usually requires the help of a small or large team, depending on the size of the gallery.

### Promotion

The role of an art gallery is to make its artists better known through regular exhibitions in the gallery, but that is not all. To increase the fame of its artists, it also prepares exhibitions for biennials, museums, institutions and art fairs. Today, promoting an artist involves a considerable financial investment. It is not enough to exhibit in Paris and New York — as it was in the 1950s — to boost an artist's reputation. With the growth of major international fairs, galleries now have to go global, showing at least in Basel, Paris, London, New York, Miami, Hong Kong and Singapore.

### Production

The work produced by artists has also changed dramatically, and with it the methods of financing artworks. Many contemporary artists produce large-format pieces, using expensive materials and techniques that require specialised workers, or videos and installations that are expensive to produce. The high costs make it necessary to find such partners as companies, collectors, patrons or institutions. Galleries themselves are increasingly becoming involved in the art production process. Their networks and financial assets are important when it comes to ambitious projects that will increase the fame of an artist.

### Contracts and payment

Today, a gentleman's agreement between an artist and gallerist is not enough. The interests of both parties must be formalised and protected. The traditional contract provides for a 50 per cent mark-up on an artwork's price to compensate the gallery for its services. But contracts can be much more complex than that. With some exclusive contracts, artists reserve all of their production (worldwide or in one country) for the gallery in return for a substantial monthly income that allows them to create freely. Few artists benefit from this kind of financial security early in their careers. In general, emerging artists without established reputations leave their works on consignment in a gallery and let it handle sales.

## MARKET PLAYERS — ART FAIRS

For art lovers, the serious collectors and curious novices, art fairs offer a chance to look, learn, ask and compare. They have an educational role to help visitors to train their eye, learn to decipher artworks and understand the major trends.

Art fairs — which might show art from any period — have played an increasingly important role in the art market over the past 20 years. A well-orchestrated fair offers works of a level of variety and quality that rivals that of the most prestigious sales at major auction houses. To maintain high quality, fair's director and committee made up of professionals handpicked the fair exhibitors and artworks. This selectivity creates a climate of trust conducive to business and the display of important or unknown works.

### Features of art fairs

The quality of an art fair can be measured at several levels. An international scope is now the major challenge for a big fair. The quality of its international reach is based on a strong identity (its focus, director and selection committee) and the quality of the works exhibited. Its quality is also contingent on the events it sponsors — conferences, awards, private tours, synergies with other cultural institutions during the fair — as well as its spirit and artistic approach. Some art fairs have been around for decades, while the youngest ones are judged on their inventiveness and enterprising spirit.

### Business and more

Art fairs are necessary for a good balance in the art market for several reasons. They offer dealers a chance to meet collectors who wouldn't ordinarily visit their gallery, and play an essential role in helping galleries sell their works. Beyond the pure business aspect, they help galleries make contacts in record time and in one place, with collectors, journalists, publishers, art critics, curators, consultants, museum directors and other art world figures. Art fairs are particularly important as a springboard for lesser-known galleries and emerging artists.

## MARKET PLAYERS — AUCTIONS

There is something electrifying about an auction, with its competing bidders, rising prices and the ritual of the hammer. Some works inspire a bidding frenzy, ending with final bids that have nothing to do with art-market realities.

### Auction adrenaline

All it takes is two bidders who want the same work at the same time to make its price soar. It sometimes happens that a work reaches a record price in a few minutes and is sold a few months later for tens or hundreds of thousands of dollars less! To avoid overpaying for a work, try not to get carried away by auction adrenaline. Set your limits before bidding on a lot. Some buyers make the mistake of letting themselves be swept away by auction fever and bidding beyond their financial means. If a winning bidder cannot pay for an item, it is put up for sale again, and he or she is required to pay the difference between the original winning bid and the new one, which can mean the loss of a great deal of money — for nothing.

### Inform yourself before bidding

Before bidding on a lot, learn as much as you can about it. You can ask the auction house for a condition report detailing the work's state of conservation, but don't stop there. Find out about the artist's reputation and the work in question (technique, when it was made, subject matter) by consulting auction results on Artprice or by having an independent expert estimate the work's value, which depends on a number of factors. The price may rise if it comes from a prestigious collection or if it has been loaned to major exhibitions. Conversely, its worth may decrease if it has been restored or has already been auctioned several times.

### How to bid?

There are four ways to bid on a work. You can go to the auction in person and bid by raising your hand or a bidding paddle or by calling out your bid. It is not necessary to be physically present, however; you can also bid remotely by telephone during an auction (you will receive a call just before your lot comes up), give the auctioneer or clerk a purchase order during the pre-sale exhibition or — if the auction house has the appropriate Web platform — bid online.

### The hammer price is not the full price!

At an auction, the final price includes the hammer price plus the fees set by the auction house. This is another reason to be careful. Always keep in mind that your final bid is not the actual amount you will pay. Depending on the country, the company, the provenance of the work and its price range, a buyer's premium (between 10 per cent and 30 per cent on average) and sometimes various taxes (value-added tax, duties or import taxes) will be added to the hammer price.

## MARKET PLAYERS – THE INTERNET

In 2014, the number of Internet users worldwide was above 2.7 billion. Art world players use the web in many ways (through official sites or social networks): to communicate, promote artists, find information, sell, buy, etc.

### Preparing your visit to an art fair

At an art fair, where you will look at hundreds or thousands of works, three or four days is not much time. An art fair's website can help you prepare your visit. In general, these sites list exhibitors with a link to their official websites, and post the conference programme and useful information for those staying in the area where the fair takes place. Art fairs, which also disseminate information on social networks like Facebook and Twitter, are evolving along with the technology. For its 2015 edition, Art Stage has set up a virtual fair to accompany the physical exhibition, allowing you to preview artworks three days before the official opening.

### Buying and selling online

Today almost every dealer and art gallery has a website or is listed in online marketplaces. Buying online quickly became common for works sold on the secondary market (for previously known artists) and is working better and better for some primary market works, such as photographs and prints. Internet buyers and sellers are taking advantage of this circuit, which is the fastest, most flexible and least costly to use. Users can find market prices based on a critical mass of participants in real time. Translation tools and targeted e-mail alert services help buyers and sellers around the world make quick connections. In 10 years, the Internet has gone from being just a promotional tool to an essential buying and selling tool.

## LEARNING ABOUT THE ARTIST

Obtaining accurate information will help you make a good buying decision. Building relationships with a few well-known galleries, collectors and art consultants is a great way to learn. Most of them will be happy to give you information, even if you are not knowledgeable about art. Whatever you do, don't be shy!

What can you learn from an artist's biography? What are the key facts and why are they important?

### Age

An artist's age is the first thing you learn from a biography. Pay attention, because it affects his or her career potential. Young artists have their whole future ahead of them (especially if they are supported by a large gallery), while very old artists have little chance of succeeding if they haven't already.

### Education

In many cases, a successful career begins with a good education. Some prestigious schools are springboards for their youthful graduates, who are sometimes recruited by galleries when they have barely completed their studies. The following institutions, known for the quality of the education they provide, are a plus on an artist's CV: University of the Arts London (UAL; alumni: Anish Kapoor and Lucian Freud); the Royal College of Art in London (RCA; alumni: Henry Moore, and Tony Cragg); Kaikai Kiki Co. in Tokyo, founded by Takashi Murakami (alumni: Aya Takano, and Mr Chiho Aoshima); the Central Academy of Fine Arts, in Beijing (CAFA; alumni: Fang Lijun, and Li Wei).

### Awards

Awards are important because they indicate that an artist's work has been recognised by the profession. A prize can make an artist better known and may lead to publications and exhibitions. Prize money can be used to help finance a project. Among the many prizes and awards, the most important are: the Turner Prize (for British artists; past winners: Antony Gormley and Damien Hirst); the Hugo Boss Prize, administered by the Guggenheim Foundation, New York (Douglas Gordon and Pierre Huyghe); the Hiroshima Art Prize (Cai Guo-Qiang and Yoko Ono) and the Chinese Art Prize (CAP) for emerging Chinese painters. A prestigious award is a career booster, but few artists can boast of having received one.

# PART II: FINDING INFORMATION

## LEARNING ABOUT THE ARTWORK

### Exhibitions and collections

The quantity of an artist's exhibitions is less important than their quality. Everything depends on the prestige of the institution, gallery, biennial or art fair. An exhibition in an internationally known gallery or museum is a strong sign of worldwide recognition for an artist. This also applies to well-known public and private collections. The acquisition of a work by an influential collector like Charles Saatchi, Uli Sigg, Zhang Rui, Budi Tek or François Pinault boosts an artist's career and attracts other buyers.

### Publications

Art publications do not have large circulations, but they are essential. A magazine with well-known art critics attracts high-quality readers and is worth your attention.

### Secondary market artists

The reputation of both historical and modern artists depends on the mark they leave on history. Learn about the role the artist played when alive and his or her later influence. Did the artist belong to a movement? Was it a minor one or was it important in the history of art? What was the critical reception to the artist's work? Was it popular? Did it have an influence on fashion, film or advertising?

### Influence of the Internet

You can find a wealth of information about artists on the Internet, but you should not judge the fame of an artist by his or her presence on the web. Any self-styled artist can create an image, biography and reputation by being active online. A presence on the Internet is necessary but not sufficient. Virtual fame does not replace the filter provided by galleries, critics, cultural institutions and art fairs.

### A piece of advice

Some artists are faddish, famous one day and forgotten the next, so don't fall prey to the trappings of fame. Artists who are fashionable in their lifetime may soon be forgotten by posterity.

### Authenticity

Authenticity is essential! The risk factor is minimal for living artists, for whom certificates of authenticity are easy to obtain, but any work by a deceased artist requires certain vigilance. To protect yourself from unpleasant surprises, ask what documents come with the work before buying. An authority must issue a certificate of authenticity for the artwork. Even more important than obtaining a certificate is obtaining the right certificate, one that will prove beyond a shadow of a doubt that the authenticity of the work cannot be questioned. This document is both a cultural guarantee and a guarantee for the monetary value of the work. The listing of the work in question in the artist's catalogue raisonné is another reliable indicator of authenticity.

### Anonymous artworks

It is sometimes impossible to attribute a work to a particular artist. In this case, dealers and auction houses use such terms as "in the style of", "manner of", "circle of", "after". These qualifiers offer no guarantee as to the identity of the artist. Anonymous works like an ancient Chinese statue can be analysed and declared authentic according to the historical period or provenance attributed to them.

### Valuation

A valuation or appraisal is a thorough examination at the end of which an expert determines whether a work is authentic. The expert's report must also include a condition indicating if the work has been damaged or restored. This information is important because it affects the final price. A damaged or heavily restored work loses much of its value. At auction, the experts and auctioneers who study the works before auctioning them are often generalists who could be fooled by a fake or, at the opposite end of the spectrum, not recognise a prestigious signature. If such an incident occurs, the buyer or seller can nullify the sale and request a refund or the return of the work (the law varies by country).

### **Original artworks vs. editions**

A unique, original work is, of course, more expensive than an edition. It offers collectors the rarity they seek. However, some “original” and “unique” pieces are not completely made by the artist, since many work with assistants or outside service providers. The workshops of a few contemporary stars like Jeff Koons, Damien Hirst, Takashi Murakami and Zhang Huan each have more than a hundred assistants.

Works produced in editions are generally less expensive than drawings or paintings, offering a great way to start a collection without taking many financial risks. Works must be published in limited quantities, and the fewer copies there are, the rarer and more valuable they can be. Look at the marking (e.g., 2/8) on the work to see how many copies were made, and make sure it is signed by the artist.

### **Sculpture**

Sculptures in wood, metal and clay are in principle unique pieces, but when a work is made of bronze or another alloy or resin, several casts are usually made from a mould. These casts should be made with the consent and under the supervision of the artist. Once the stipulated number of casts is made, the destruction of the original (in plaster or the mould) theoretically guarantees authenticity, but some counterfeiters make moulds of existing works and produce unauthorised editions.

- Traditional limited-edition bronzes: Rarity determines the price. As a rule, bronze sculptures are made in numbered limited editions of 12, including the artist’s proofs (eight numbered pieces and four artist’s proofs). The most desirable works bear the mark of both the artist and the foundry.
- Signed, numbered editions: Pieces made after the 12 traditional numbered sculptures that were cast are worth less. Check the date of the cast and look for a signature and the foundry stamp. Insist on a certificate of authenticity.
- Recent editions: Sometimes post-mortem editions (made after the death of the artist) are authorised by copyright holders. They should be stamped and bear the mark of the edition. They are much less expensive than editions made during the artist’s lifetime. Their value also depends on the number of pieces made.
- Unnumbered editions: Some sculptures are not numbered. Examine the guarantees closely: it might be a reproduction (the kind you might find in museum shops) and not an original work or even a forgery (made by moulding a cast).

### **Prints and Photos**

Photographs and prints can be assumed to be multiples unless otherwise indicated, by “monotype”, “unique” or “1/1”, for example, in which case its rarity increases its value. Like sculptures, original prints and photos bear a number (in a limited edition) and the artist’s signature (on the front of prints and often on the back of photographs). Again, the more limited the edition, the rarer and more valuable the work is.

- Photo editions: Only signed and numbered editions limited to 30 prints (no matter what the format or media) and made by the artist or under his or her supervision are considered original artworks. This is the guarantee that you are acquiring an original work of art. Beyond the prescribed number, the work loses its status as an original, and the price is lower. To ensure that photographs by contemporary Asian artists are valued in Europe and the United States, a photo must not be printed in editions of more than 30.
- Recent editions: Some photographs are so successful that they are reprinted, sometimes after the artist’s death. The most expensive works are vintage prints, and the more recent the reprint, the lower the price.
- Editions of prints: There is no real limit to editions of prints. Some are limited to 15, 100 or 500 impressions. You will also find artist’s proofs (“EA” is written in the margin), made for the printer, and “hors commerce” (meaning “not for sale”, marked “HC” in the margin) prints, made for collaborators or friends of the artist and engraver.



## MAKING SENSE OF PRICES

Determining the price of a work of art requires real expertise. Neophytes are often at a loss when it comes to understanding significant price differences between two artists of the same generation or two paintings by the same artist. The following will help you comprehend what comes into play when prices are determined.

### **The artist's fame**

What counts is an artist's importance in the history of art or innovative contribution to a movement or group. For contemporary artists who have not yet passed the test of time, rely on professional advisors.

### **Media coverage**

Media coverage, especially in the specialist press, contributes to recognition by art professionals.

### **Pedigree**

Refers to the artist's career or the work's history. The following factors have an uplifting effect on the price: exhibitions (private or institutional), the number of articles in important publications, and the acquisition of a work by a major dealer, renowned collector or prestigious museum.

### **Rarity**

The principle of rarity, which plays a key role in the law of supply and demand, affects the price of a work. In general, the rarer a work, the more expensive it is.

### **Techniques**

Sculpture, installations, painting, drawing, photography, video, prints, etc. In general, a painting is more expensive than a sculpture and much more expensive than a drawing.

### **Materials**

The cost of materials and production naturally plays an important role in setting prices. A sculpture made of a valuable material like marble will automatically cost more than a piece made of a more common material like wood.

### **Date of fabrication**

Some periods are valued more highly than others. If an artist was important in the art world in the 1980s, works from that decade will cost more than more recent works.

### **Size**

In general, the bigger a work, the more prestigious and expensive it is. Very-large-format paintings are referred to as "museum-size".

### **Pricing**

On the primary market, the gallery sets the initial price for an exhibition in a gallery or elsewhere. If works by the artist have already been sold at auction, it is easier to find a range of prices and determine the cost of a work according to the artist's official valuation for similar pieces.

### **Finding information**

Talk to such professionals as gallery owners, art consultants and experts in the field that interests you. Specialists have a key role to play. With their strong background in art history, they can provide a sound judgment on the cultural significance of a work. They also know the market well. Like gallery owners and art consultants, specialists are familiar with the variables that determine the price of a work.

## MAKING YOUR OWN DECISION

Intelligent buying involves talking to gallery owners; art critics, consultants and artists who will help you refine your vision, increase your knowledge and improve your sensibilities. Meeting people, looking at art and reading will help turn you into an informed collector. As you become more experienced, you will find being a collector increasingly satisfying.

Look, look and look at the work of art before buying it, but that does not mean that you shouldn't make inquiries. On the contrary: accurate information is a strength. Before making your decision, gather a maximum amount of information, talk to many professionals and compare data.

## NEGOTIATING A LOWER PRICE

### **With whom?**

If you like a work but it is beyond your budget, don't hesitate to ask the gallery or dealer if he or she can help. Some art galleries and dealers are open to negotiation (especially at art fairs) and may agree to a 5 per cent to 15 per cent reduction.

Some professional sellers also accept payments over time, but while gallerists and dealers may offer easy payment terms and price reductions, even over a website, auction houses will not! At an auction, the hammer price is final; no negotiations are possible once the hammer falls.

### **What type of artwork?**

In general, it is easier to negotiate a price reduction for works by emerging artists (who do not yet have established prices) than for known artists. The reputation of an artist can work against you, as it will be harder to negotiate the price for artists whose work is in great demand.

# PART III: HOW TO BUY

## ART AS AN INVESTMENT

Art can be a good investment. Collectors, like investors, are aware of the monetary value of the works they own. Invest in pieces that you know and in which you have confidence. If you are not familiar with the art and still want to invest, buy from a prominent gallery.

### Return on investment

If you buy a work worth more than a million dollars, it might be hard to imagine the possibility of a return on investment in the short term, but the oft-heard mantra of galleries — “the most expensive works are better investments” — seems to be confirmed by the facts. The high-end market is much stronger and more profitable than that for less-valuable works. Making a profit on the purchase of a work of art depends mainly on the artist’s reputation. The more famous the artist, the denser the secondary market and the less risky the transaction. In this game, it is collectors with an average budget per artwork of over \$10,000 who will profit most from rising prices.

### Art funds

The number of art funds has been growing recently. Art has become an alternative financial asset class, mainly for wealthy investors. A minimum investment of \$10,000 is usually required, more often \$100,000. This will make you part owner of an art collection or a particular work. In general, these investment funds buy directly from galleries, dealers, auction houses or artists.

Drawback no. 1: You are entirely dependent on the buyer. Make sure the person has both financial and artistic expertise.

Drawback no. 2: The artistic interest is limited. You may own part of a work, but you can’t really enjoy it. It is much more rewarding to live with a work you own.

### Buy what you like

Since you will most likely live with the work of art you buy, it is vital to acquire a piece that you love. Do not buy art only as an investment! The satisfaction you will get from it will go far beyond that. If you buy art, you are also investing in yourself, with a different attitude, a new outlook on life and the world around you. In short, this investment will enrich your life. If you look closely at the most valuable collections today, you will see that they were built with intelligence and passion, and have a real identity. None of them resembles a financial portfolio.

## CARING FOR YOUR ARTWORK

Jean-Jacques Rousseau wrote, “The first sentiment of man was that of his existence, his first care that of preserving it.” A work of art also requires care to avoid damage and slow its deterioration.

### Preventive conservation

In addition to taking out an insurance policy that will protect you from theft or deterioration from, for example, water or fire damage, you should take preventive action to conserve your artwork so that you can live as long as possible with it and pass it on to future generations or resell in the best conditions possible, with no devaluation due to damage.

The first step is to make sure that the work’s environment is as stable as possible: variations in temperature and humidity should be minimal, and works should never be placed in direct light. Sunlight should be avoided on paintings, drawings and photographs, since their heat and ultraviolet rays destabilise the materials.

### Works on canvas/not too fragile

Over time, the fabric can shrink and expand, the varnish on paint can oxidise and change colour, and the surface may crinkle. The humidity level should be around 55 per cent when the temperature is about 20 degrees Celsius.

### Works on paper/very fragile

Light, heat and humidity are the sworn enemies of paper, which deteriorates chemically. The environment must be clean to prevent the growth of mould. Paper is sensitive to dust and acidic substances, and some insects feed on it.

### Works made of wood/resistant

Avoid temperature changes, humidity and insects. Like works on canvas, they should be kept at a humidity level of around 55 per cent when the temperature is 20 degrees Celsius.

# PART IV: HOW TO CARE FOR YOUR ARTWORK

**Photographs/very fragile**

Handle photos with the utmost care, by avoiding direct contact with the skin. They are very sensitive to changes in humidity and temperature, and must be protected from direct sunlight.

**Works made of metal/resistant**

To prevent rust, make sure the humidity level doesn't rise above 30 per cent.

**Contemporary and mixed techniques/  
fragility depends on materials**

Recent works should be protected and displayed in the appropriate conditions. To best preserve your work, do some research or seek the advice of a conservator on how to stabilise the materials used in the work.

If you notice anything abnormal about your work of art or its materials (colour deterioration, deformities, loss of material, etc.), the conservation conditions are certainly not right. In this case, seek the advice of a professional.

Artprice.com, the world leader in art market information, provides unique access to worldwide Fine Art auction information for you to know the prices of art works, whether you want to buy, sell or invest in Art.

Artprice.com is the reference website where to get detailed information on auctions -whether past or upcoming, art trends and the artists' recent market performances.

Artprice.com is an online market place for art market professionals to promote their art, design and antique works and items.

Artprice.com's press agency, ArtMarketInsight, analyses and reveals the mechanisms and secrets of the art market throughout the world and publishes a constant flow of art market trends for the main news agencies and 6,300 international written media.

Since 1962, Artprice.com has built the most comprehensive art database in the world, with more than 27 million detailed auction results, price levels and indices, upcoming and past auction information from 4,500 auction houses. Dedicated to market transparency for all, our Art Specialists, Art Historians and Art Economists have collected, processed and analysed comprehensive data and information from the 17th Century to the present day covering more than 500,000 artists.

Whether you are an art expert, a gallery, a curator, a new or experienced collector, you will find at Artprice.com a wide range of services dedicated to optimize your art transactions, at the best prices with unlimited access plans starting at €64/year.

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