

2009 FMCA EVENTS

**Armory Show
New York**
March 5 – 8, 2009

**William Kentridge: Five Themes
San Francisco MOMA**
March 14 – May 31, 2009

**William Kentridge
Lecture and Dinner, DIA**
March 17, 2009

New Museum Triennial
April 8 – June 28, 2009

**For more information on
any FMCA events, please call
Tarya Stanford at the DIA at
(313) 833-4020. Thank you.**

FMCA Artalks

Watch your mailbox and
e-mail for news on spring events!

Venice Biennale
June 7 – November 22, 2009

Art 40 Basel, Switzerland
June 10 – 14, 2009

**Please watch your mailbox and e-mail
for news on all upcoming FMCA events.**

Check Out FMCA Website

- Go to www.FMCA-DIA.org
- Mark it on your “favorites”
list for future use!

2009 FMCA BOARD

OFFICERS

Andrea Roumell Dickson
Chair

Allan Nachman
Michelle Perron
Vice Chairs

Jane Burton
Gayle S. Camden
Susan Goethel Campbell
Mary Ann DeMattia
Nicole Eisenberg
Marilyn Finkel Brown
Maxine Frankel
Roger Garrett
Stanley Grandon
Rose Handleman
Carole Harris
Sharnita Johnson
Amy Kantgias
Gerhardt Knodel

Timothy Mast
Treasurer

Heather M. Jones
Evie Wheat
Co-Secretaries

Barbara Kratchman
Wendy MacGaw
Amanda Moncur
Ruth Rattner
Carol K. Roberts
Rebecca Ross
Lila Silverman
Wendy Silverman
Janice Steinhardt
Michael Stone-Richards
Molly Valade
Janis Wetsman
Hadley Wine

CURATORIAL STAFF

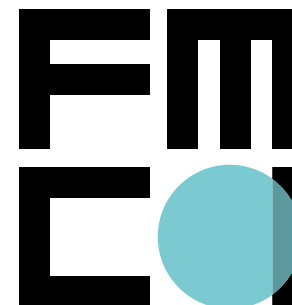
Mark Rosenthal, *Adjunct Curator*
Rebecca Hart, *Associate Curator*

Newsletter Staff

Editor, H.M. Jones, Editorial Staff: Evie Wheat
Photographer: Molly Valade

FMCA WEBSITE

www.FMCA-DIA.org



Published by and for the Members of Friends of Modern and Contemporary Art, an auxiliary of the Detroit Institute of Arts.

Issue 9 • Winter 2009

Supporting the DIA since 1931

FRIENDS OF MODERN AND CONTEMPORARY ART

COLLECTOR'S CORNER

– H.M. Jones, editor

Guy and Nora Barron collect art from various periods and many places. Their collection is eclectic and focused, reflecting the philosophy and methodology behind their purchases.

Guy – “We have many small works by well known artists, as well as large contemporary pieces. We buy from local art shows, galleries and auctions. We also know and work with dealers from around the world. Art for us has never been, and never will be, an investment. Over the years we have created ‘wish lists’ of pieces that we want and we have learned to be patient about finding them. We revise the wish list all the time. We have always collected together. If there is a piece Nora doesn’t like it goes to my office.”

Nora – “Both Guy and I grew up with art, looking at art, loving and honoring art. I studied Art History at Cornell. Our families were collectors. Our children are collectors. We gave our granddaughter, Violet, the Jane Hammond Rebus, *Red Buttons*, for her second birthday. She can enjoy looking at the colorful red buttons now and as an adult can understand it differently.”

Guy – “Knowing many of the artists [whose work is in our collection] makes the art we collect personal and special. I have an anecdote for every piece here in the house.”

Guy’s description of their friendship with Jane Hammond illustrates how important personal relationships have been to these collectors.

THE CONTEMPORARY ART MARKET: BUY? HOLD? SELL?

On January 15th FMCA members and guests gathered in Kresge Court for drinks and a strolling supper, underwritten by Mark and Molly Valade and hosted by Amy Kantgias, Heather Jones and Evie Wheat. Following supper, it was on to the Lecture Hall for a panel discussion led by Mark Rosenthal about the state of the current art market and what the future may look like.

PANELISTS:

New Yorker, **Josh Baer**, is a former gallery owner and, since 1995, the writer and publisher of the weekly contemporary arts newsletter, *Baer Faxt*.

Rhona Hoffman, owner of the *Rhona Hoffman Gallery* focuses on international emerging and established artists.

Detroit **Ruth Rattner**, former art history professor, is presently an art appraiser and consultant.

Rosenthal began by describing two very different views of Art. “Things and objects – their value and potential – fascinate some art buyers as ‘investment properties.’ For others, works of art are the object of veneration and adoration – not thought of as ways of making money.”

The task of the panel was to address what each type of collector faces in a financial meltdown.

THE PANEL RESPONDED:

The art market has been reactive to the economic boom of recent years. This was a period of excess. Auction prices led the charge. Prices skyrocketed. Auction House sales commissions doubled. Owning art was chic. Art was considered part of an investment portfolio. Museums and



Josh Baer, Rhona Hoffman, Ruth Rattner, panelists; Mark Rosenthal, moderator

galleries became the new golf course. The size and number of commercial galleries proliferated. Worldwide, large exhibitions became spectator, social events.

SELL?

The impact of this recession will dictate a major correction – in prices dropping perhaps as much as 50%. Auction prices have already begun to decline. Many commercial galleries will fail – if there are 1,000 now probably half will go.

BUY?

There is some silver lining in what is happening. The spectators have already begun to disappear. Artists are in their studios making good art. Sales will be slow but people who love art will always buy. “If the art is there and the value is there, continue to buy.”

HOLD?

The fact of the matter is – and should be – as collectors, we ought to continue to look at and study art; find works we love and want to live with; and buy what we love!



Friends of Modern and Contemporary Art
5200 Woodward Avenue
Detroit, Michigan 48202

November 19, 2008 Stars at Dusk: Contemporary Artists Discuss Their Work

What can be better for FMCA members than the opportunity to gather for dinner followed by visits to two of the contemporary galleries to hear five artists discuss their works? The evening was sponsored by: James Pearson Duffy, Lila and Gilbert Silverman. Hosts were Barbara and Michael Kratchman and Lila and Gilbert Silverman.



Judy Pfaff

"[This] piece on display has a funny date, 1978-79. I was Al Held's student at Yale then. I was making drawings. This sculpture was a direct translation out of the drawings.

"I went to Italy and came back. I took inspiration from an Italian series of a quasi-formal, structural approach to put energy into stick figures.

"My attitude about my art? I never think about my works in one place. I think about them as not being fixed, not static."



Howard Ben Tre'

"The art of life is what I do. My work encompasses a wide range...When I think of work and using glass, the material is the servant of the concept. Everything begins with drawings that rule the material. As the artist I change the materials – glass, bronze, lead – to make the work that connects with who I am. My work comes out of my self-revelation."



Gilbert and Lila Silverman, sponsors of "Stars at Dusk."



Molly and Mark Valade were sponsors of "Buy? Hold? Sell?" evening.



Jim Pallas

"I grew up in Detroit surrounded by African Art. I came to love the use of abstract forms with the idea of magic within a piece.

"I believe style is an exploration of an idea – an expression of ideas. When I am working on a piece I don't know what it means. When it's done the piece speaks to me and tells me what it is about."



Philip and Matthew Moulthrop

Philip – "We work with Southeastern 'green' woods. With green wood we are able to preserve the color in the wood and uncover the patterns. The patterns in the wood determine the shape to be made from it. It can take up to 9 months to produce a piece and then it takes 4 weeks to finish and polish it."

Matt – "Recently I have started to make furniture. Starting with coffee tables using woods that have never been used for furniture before. Wood is not in the hand but in the eye."



COLLECTOR'S CORNER

continued from page 1

"Jane Hammond is an artist we have known and known well for a long time. I felt so comfortable with Jane's work from early on because she is able to enrich the viewer's experience through her engaging personality and her iconography.

"She is both a favorite artist and favorite person to Nora and me. She is the kind of person you want to be with. When you can't be with her you can be with her art. That is why we are so drawn to her work.

"Nora and I have always done puzzles. Jane's work provides mysteries that intrigue us, particularly the Rebus series. Jane can talk about anything in art. She is full of information and gathers ideas from the world.

"She has enormous empathy for individuals and humanity. It is an aspect of her personality. An example of her sensitivity is her work, *Fallen*, made to commemorate soldiers who died in the Iraq War. Each leaf is individually created and has the name of a fallen soldier inscribed on the surface. Shortly after we saw *Fallen*, in a NY gallery and were so moved by it, we told Jane we'd like to be included in any group of patrons wishing the piece to be gifted to a museum." [When the Whitney took *Fallen* in 2004, the sculpture contained 1,479 leaves, today the leaves number over 4,100.]

The Barron's collection encompasses works from Winslow Homer to the works of contemporary artists – David Smith, Sean Scully and Malcolm Morley. Each painting or sculpture illustrates a life long emphasis on "pieces we love."

Beginning and mid-stream collectors would do well to embrace the Barron's practice of making a wish list and finding the patience to endure the search for just the right work of art!