

APPRECIATION OF WORKS OF ART: AN INTERVIEW WITH GIOSUÈ J. PREZIOSO AN INTERNATIONAL CONSULTANT, MASTER IN ART, LAW AND BUSINESS, (CHRISTIE'S LONDON/ UNIVERSITY OF GLASGOW), PHD CANDIDATE (UNIVERSITY OF READING), LECTURER IN ADVANCED EDUCATIONAL LEADERSHIP AT HARVARD UNIVERSITY

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Abstract. Over the last decade, the art world has been experiencing deep transformations and modifications. Indeed, new media, technologies, and even currencies (i.e. NFT, blockchain, metaverse, robotics, cryptocurrencies, etc.) have been revolutionizing the approach, reception, and making of art as conventionally intended. Artists, collectors, scholars, and art aficionados alike may indeed need guidance in this always-changing world and its challenging functioning, transactions, and reception. Questions concerning art assessment, pricing, deontology, sustainability, and "fairness" are gradually more frequent in journals, research, and surveys, and they are often left fully answered.

This work - designed as an interview - features the participation of an international art expert and scholar (Giosuè Prezioso), who explains, through his experience, how to understand better, interact, and operate with/in the art world. His multidisciplinary experience and approach will touch upon the visuals, law, and business of this market, exacerbating suggestions, tips, and recommendations to artists, collectors, and art people alike.

Key words: art business, art, art appreciation, Aartist, science, NFT, artists, art pricing, collectors, scientist.

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Giosuè J. Prezioso: Dear Alessya, thanks again for trusting me as the reference for this interview. I will do my best to provide your community with the best golden rules and tips pertaining to this world. Please send me a copy of the manuscript once it gets translated and published, and if you need a pic, let me know.

Alessya Jurt: Tell us a little bit about your professional life.

Giosuè J. Prezioso: My professional life begins with a BA in Art History, which I obtained touring across different American universities between New York City, Boston, and Rome. Upon graduation, I was offered an academic position at an American university in Italy, which I accepted and made me fall in love with Rome: it was great! However, my passion for art pushed me to continue, and I applied to postgraduate programs worldwide. I was accepted into a PhD program at Cambridge, as well as the Courtauld Institute of Art and other Institutions. There was yet one place I had applied to, and that was my dream: Christie's - literally, the world's art temple. I knew it was open to only 10-20 students per annum; my hopes were, therefore none. Instead, just before embarking upon a PhD experience in the UK, the green light turned on: "you have been accepted." Long story short, I completed my Master of Science in Art, Law and Business; trained in the 'Antiquities' department, studied in world classes in Belgium, China, Korea, UK, and Switzerland... Lived an actual dream. I was, however, missing my great passion for teaching.

I, therefore, moved back to Italy, where new cultures of curation, art management, business, and law had taken shape in the academia. At that point, my experience at Christie's, my international art consultancies, as well as my publications, and my commitment took the final and hybrid form of a Professor teaching new disciplines across Europe and beyond.

Indeed, I lectured in countries such as Spain, UK, France, Latvia, Egypt, Poland, and the US. I furthermore started a PhD in the UK and specialized in advanced education leadership at the Harvard Graduate School of Education. I am now Italy's youngest Dean of Academic Affairs, and I continue with my teaching, art consultancies, academia, and art.

Alessya Jurt: How do you evaluate and set a primary price for the artist themselves? This is a question many artists have asked me so you can help them. It's very important to them.

Giosuè J. Prezioso: There are many theories, methodologies, and approaches, which moreover vary depending on the country and the art tradition. Nevertheless, I shall iron out some golden rules - which at times come from artists themselves: start with how much you spent to produce the artwork. It seems too pragmatic and less "artsy," but producing a gold sculpture versus a glass one, differs on both production and proposition costs. Then look at similar works both online and on catalogues, and see what their price is. Finally, consider your reputation on the market: are you a young, emerging, or well-established artist? Of course, the more you exhibit, sell, show, and get noticed, the higher the price. Also, do not be shy: prepare a portfolio and send it to galleries. Some may not respond, and some may provide a foundational price and tell you how much they think your works shall be sold. In all this process, however, never forget to be honest to yourself and set minimum standards. This is your work, your life, your career. With a bit of effort and build-up experience with costs, research, and liaising with galleries, I am sure that all artists will soon develop a self-assessing skill that will lead them to think of prices as they produce the work. Experience is indeed the ultimate yet decisive skill one has to have.

Alessya Jurt: How does the price of contemporary art behave over time? Is it decreasing or increasing?

Giosuè J. Prezioso: Sad enough, there is not much research on the topic. There is, however, a graph I often show to my students, which is authored by the University of Luxembourg. This graph not only monitors art throughout 40+ years to see how it performs - which is a broad spectrum of time you rarely find on international research; it moreover benchmarks art against other assets - such as gold, real estate, and finance - which is an operation I really, barely, and sadly see in the international bibliography. This juxtaposition not only ennobles art and considers it as prestigious as the others in the graph but also tells us that it is a valuable investment to pursue. Throughout the 40 years, art shows a sort of harmony; peaks up and down and across time recur in a somewhat predictable rhythm, which is a feature investors are attracted to and feel safe with. Just to mention, one plus art has whilst compared to assets like finance: it is less volatile than the latter. Moreover, art purchases and investments often come with biographical, emotional, spiritual, religious, and cultural motivations that assets such as finance or oil do not generate. Art is, therefore a very interesting, multi-sensorial, and valid investment people shall look more into today, especially in a world where creativity is among the last things we are saving from digitization and technology.

Alessya Jurt: What should an artist do to get a higher price for his or her paintings?

Giosuè J. Prezioso: Let's start by saying that this is a really hard question and that it is nobody's fault if someone's art does not succeed from a monetary point of view. There are many artists who are great but who are nevertheless just economically stable - not "rich." There are yet other artists like Van Gogh, for example, who became famous after his death. So please: money does not tell much about the greatness of an artist's oeuvre. With this being said, I believe that, in addition to formal qualities, artists are first and

foremost professionals. As such, they are appreciated if they study, pursue continuing education, and keep up with their training. Artists are appreciated if they participate in residencies, network, and exhibit - and of course, the more internationally they exhibit, the higher their profile becomes. There is then a new approach to social media. Cultivating a social persona may lead to network, clients, opportunities, and business. To cite a famous performance by Marina Abramovich: the artist must be present, along with his/her work.

In a nutshell, be present. Keep studying. Participate in residencies and networking events. Be multi-channel.

Alessya Jurt: When I studied with you, we talked a lot about the appraisal of historical art, but are there techniques for appraising contemporary art?

Giosuè J. Prezioso: As I mentioned in the previous section, there are indeed different appraising techniques and channels to receive an estimate. First and foremost, create a portfolio and/or a website and/or a social media channel – or the three of them. Such content will be your "ID" and "resumé" as an artist, the very first thing people will look at when they are potentially interested in your work. When you have this material in place – which must be appealing, honest, professional, and competitive¹ – send it around to art historians, curators, art critics, scholars, and especially galleries. They are the first bridges to enter the art market, and they are un/luckily, hundreds. I am aware it is a fatiguing job: you need to look for, email, and persuade hundreds of international eyes to get your work out there. However, as traditional as it sounds, this scouting methodology can be great to see how this art market segment responds to your work. Do they respond? In case no, what is there that may not work? If they do respond, what do they tell you? Be courageous and spontaneously ask how much your work shall be sold. Simultaneously, keep studying, exhibiting, going to residencies,

and building your brand... That will keep you in touch with people, galleries, eyes. Moreover, if galleries are out of reach, ask your peers artists who may be ahead of you in the process how would you sell this? How much for? Do you know any galleries that may be interested in my work? It is a lot of work – like auditioning for actors, dancers, or performers; like applying for PhDs, when you look for a university that may be interested in your research; like any other competitive jobs, basically.

Alessya Jurt: Why does one modern work get a high appraisal and another can't even reach \$100? Is that fair? After all, all artists spend a lot of time, effort, energy, and money to create a piece.

Giosuè J. Prezioso: Have you ever watched a film, read a book, or discovered a brand that was unfairly unknown to most? You found it beautiful, different, unconventional, but yet relatively niche, hidden, undiscovered... Well, that is art. That is life.

While I understand that sense of "injustice," I shall point out that at times that feeling has nothing to do with "fair-ness." In those situations, we shall both empathize with the professional in question, but yet critically ask ourselves: why isn't anyone boosting this product/work? May there be anything off with his/her presentational skills? This product/work greatly responds to my needs but not to most people's. Shall I ask someone else – maybe a Senior – whether that is a case of unfairness or rather a personal opinion? Our work as art professionals does not (only) consist of handling "beautiful" art – per se, art may be ugly, useless, grandiose, futile, etc., but especially of critically exacerbating its potential, limits,

attractiveness, downsides, and threats. Once we have a clearer picture, we can understand what "ingredients" are missing or need to be perfected so that the "time, effort, energy, and money" the artist invested in are maximized.

Alessya Jurt: How has the world of contemporary art appreciation changed in the last 3-5 years?

Giosuè J. Prezioso: This is a vast, huge question. Art appreciation always changes – it does it by definition - and putting that "last 3-5 years" term does not, alas, really make the answer easier! I shall, however attempt to provide a perspective/answer. I believe that the pandemic forced people to realize how important art, culture, and entertainment are – think of the films, documentaries, and performances we watched throughout the lockdown.² People could escape daily monotony by turning on a screen and fantasizing, establishing a personal connection with these realms. And while there is a difference between art, culture, and entertainment, the three spheres somehow merged during this sensitive transition. After the pandemic, this experience boosted museums' visits, art purchases, and cultural tourism, so art appreciation has grown, for sure, in terms of volume. There was, moreover an openness toward new media, such as VR, AR, the metaverse, and first and foremost, toward NFTs. Therefore, while I cannot specify what really changed, I can surely say that people got closer to art and creative industries and demonstrated an interest – and yet demonization – towards new media, especially NFTs.

Alessya Jurt: What advice do you have for aspiring artists when selling their art?

Giosuè J. Prezioso: I think this was already pragmatically answered in the previous questions.

Alessya Jurt: Also, I know that you are not only an appraiser but also a lawyer, maybe you can give advice to our readers in the legal aspect as well?

¹ Get inspired by other artists' websites, trends, and content.

² Some colleagues may argue that films, documentaries, and performances in general are not art, but I addressed the question with a rather open and fluid approach.

Giosuè J. Prezioso: I am not a lawyer but received legal training in my Master of Science and Ph.D. – whilst acquiring ad hoc knowledge in the doing of my job. For sure: get some training! It is incredible how little artists know about their job. This is surely not their fault, as schools and universities do not provide this kind of training in the field. However, as the internet is rich with platforms and courses on the topic, I would warmly suggest taking one.

The areas I would look into would be those gravitating around Intellectual Property, as well as plagiarism and import-export. I would moreover suggest some readings on the blockchain, which is improving such spheres of the art world, providing innovative and concrete aids to the operators of this complex and yet exciting world.

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ӨНЕР ТУЫНДЫЛАРЫН БАҒАЛАУ: ХАЛЫҚАРАЛЫҚ КЕҢЕСШІ, ӨНЕР, ҚҰҚЫҚ ЖӘНЕ БИЗНЕС МАГИСТРІ, (КРИСТИ ЛОНДОН/ГЛАЗГО УНИВЕРСИТЕТІ), PHD КАНДИДАТЫ (РЕДИНГ УНИВЕРСИТЕТІ), ГАРВАРД УНИВЕРСИТЕТІНДЕ ЖОҒАРЫ БІЛІМ БЕРУ КӨШБАСШЫЛЫҒЫ БОЙЫНША ОҚЫТУШЫ ДЖОЗУЭ ПРЕЦИОСОМЕН СҰХБАТ

Аңдатпа. Соңғы онжылдықта өнер әлемі терең өзгерістер мен модификацияларға ұшырады. Шынында да, жаңа медиа, технологиялар және тіпті валюталар (мысалы, NFT, blockchain, метаәлем, робототехника, криптовалюталар және т.б.). Суретшілерге, коллекционерлерге, ғалымдарға және өнер сүйер қауымға бұл үнемі өзгеріп отыратын әлемде және оның күрделі жұмысында, мәмілеге келуде және әдістерінде басшылық қажет болуы мүмкін.

Өнерді бағалау, өнердегі бағаның құрылуы, этика, тұрақтылық және «әділдікке» қатысты сұрақтар шынымен де журналдарда, зерттеулерде және сауалнамаларда бірте-бірте жиі кездеседі және толық жауапты қажет етеді.

Сұхбат түрінде дайындалған бұл жұмыста халықаралық өнертанушы және ғалым Giosue Prezioso өнер әлемінде қалай адамдар бір-бірін жақсырақ түсінісіп, өзара қарым-қатынаста қалай әрекет жасасу керектігін түсіндіру үшін өз тәжірибесіне сүйенеді. Оның пәнаралық тәжірибесі мен тәсілі суретшілерге, коллекционерлерге және өнер адамдарына арналған ұсыныстар мен кеңестерге баса назар аудара отырып, визуалды эффектілерге, заңға және осы нарықтың бизнесіне қатысты мәселелерді де қозғайды.

Түйін сөздер: өнер бизнесі, өнер, өнерді бағалау, Aaartist, ғылым, NFT, суретшілер, өнерді бағалау, коллекционерлер, ғалым.

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Автор қолжазбаның соңғы нұсқасын мұқият қарап шығып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

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ОЦЕНКА ПРОИЗВЕДЕНИЙ ИСКУССТВА: ИНТЕРВЬЮ С ДЖОЗУЭ ПРЕЦИОЗО, МЕЖДУНАРОДНЫМ КОНСУЛЬТАНТОМ, МАГИСТРОМ ИСКУССТВ, ПРАВА И БИЗНЕСА (CHRISTIE'S ЛОНДОН/ УНИВЕРСИТЕТ ГЛАЗГО), PHD КАНДИДАТОМ (УНИВЕРСИТЕТ РЕДИНГА), ПРЕПОДАВАТЕЛЕМ ЛИДЕРСТВА В СФЕРЕ ВЫСШЕГО ОБРАЗОВАНИЯ В ГАРВАРДСКОМ УНИВЕРСИТЕТЕ

Аннотация. За последнее десятилетие мир искусства претерпел глубокие трансформации и модификации. Действительно, новые медиа, технологии и даже валюты (например, NFT, блокчейн, метавселенная, робототехника, криптовалюты и т. д.) произвели революцию в подходе, восприятии и создании искусства в его традиционном понимании. Художники, коллекционеры, ученые и поклонники искусства действительно могут нуждаться в руководстве в этом постоянно меняющемся мире и его сложном функционировании, сделках и способах.

Вопросы, касающиеся оценки искусства, ценообразования, этики, устойчивости и «справедливости», действительно постепенно становятся все более частыми в журналах, исследованиях и опросах, так как они требуют все более полного ответа.

В этой работе, оформленной в форме интервью, участвует международный искусствовед и ученый (Джозуэ Прециозо), который на основе своего опыта объясняет, как лучше понимать, взаимодействовать и действовать в мире искусства. Его междисциплинарный опыт и подход затрагивают визуальные эффекты, право и бизнес на этом рынке, заостряя внимание на предложениях, советах и рекомендациям художникам, коллекционерам и людям искусства.

Ключевые слова: арт-бизнес, искусство, оценка искусства, Aaartist, наука, NFT, художники, ценообразование в искусстве, коллекционеры, ученый.

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