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In *Art of the Deal*, Noah Horowitz exposes the inner workings of the contemporary art market, explaining how this unique economy came to be, how it works, and where it's headed. In a new postscript, Horowitz



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reflects on the evolution of the trade since the book's original release in 2011, shining light on the market's continued ascent as well as its most urgent challenges.

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Art of the Deal is an inspiring excavation of the many building blocks of the art market, weaving a succinct walkthrough of art historical insights with clever perspectives on contemporary practice. I finished the book astonished that something similar had not been written long

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ago--after all we live in a world where understanding market behaviour is no longer desirable but a must!

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Appreciate the insight into Art funds, Video and Experiential Art. It is a fact of life in the 21st century that commerce

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is an integral part of every society, and artists need money in order to survive. Understanding the relationship between commerce and art is therefore helpful to those who are aspiring to be more involve in art in any form.

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Art of the Deal:  
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Market, by VIP Art Fair  
Director Noah

Horowitz (available on  
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Princeton University  
Press writes: Art today is  
defined by its  
relationship to money as  
never before. Prices of  
living artists ' works  
have been driven to

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unprecedented heights,  
conventional boundaries  
within the art world  
have collapsed, and  
artists now think ever  
more strategically about  
how to advance their  
careers.

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## Market

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In Art of the Deal, Noah Horowitz exposes the inner workings of the contemporary art market, explaining how this unique economy



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came to be, how it works, and where it ' s headed. In a new postscript, Horowitz reflects on the evolution of the trade since the book ' s original release in 2011, shining light on the market ' s continued ascent as well as its most urgent challenges.

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Sep 06, 2020 the art of  
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that connects the  
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with in-depth comment  
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and videos from  
MailOnline and the  
Daily Mail.

Art today is defined by  
its relationship to money  
as never before. Prices  
of living artists' works  
have been driven to  
unprecedented heights,

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Conventional boundaries within the art world have collapsed, and artists now think ever more strategically about how to advance their careers. Artists no longer simply make art, but package, sell, and brand it. Noah Horowitz exposes the inner workings of the contemporary art market, explaining how

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this unique economy came to be, how it works, and where it's headed. He takes a unique look at the globalization of the art world and the changing face of the business, offering the clearest analysis yet of how investors speculate in the market and how emerging art forms such as video and installation

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have been drawn into the commercial sphere. By carefully examining these developments against the backdrop of the deflation of the contemporary art bubble in 2008, "Art of the Deal" is a must-read book that demystifies collecting and investing in today's art market.

Artistic expression in the  
*Page 31/67*

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Middle East is experiencing something of a renaissance. This book provides an overview of modern and contemporary art of the Middle East and Arab world from 1945 to the present, with an emphasis on artists active today.

Who gets to say what counts as contemporary



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art? Artists, critics, curators, gallerists, auctioneers, collectors, or the public? Revealing how all of these groups have shaped today ' s multifaceted definition, Terry Smith brilliantly shows that an historical approach offers the best answer to the question: What is Contemporary Art? Smith argues that the most recognizable

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kind is characterized by a return to mainstream modernism in the work of such artists as Richard Serra and Gerhard Richter, as well as the retro-sensationalism of figures like Damien Hirst and Takashi Murakami. At the same time, Smith reveals, postcolonial artists are engaged in a different kind of

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practice: one that builds on local concerns and tackles questions of identity, history, and globalization. A younger generation embodies yet a third approach to contemporaneity by investigating time, place, mediation, and ethics through small-scale, closely connective art making. Inviting readers into these diverse yet

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Overlapping art worlds, Smith offers a behind-the-scenes introduction to the institutions, the personalities, the biennials, and of course the works that together are defining the contemporary. The resulting map of where art is now illuminates not only where it has been but also where it is going.

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The meteoric rise of the largest unregulated financial market in the world-for contemporary art-is driven by a few passionate, guileful, and very hard-nosed dealers. They can make and break careers and fortunes. The contemporary art market is an international

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Juggernaut, throwing off multimillion-dollar deals as wealthy buyers move from fair to fair, auction to auction, party to glittering party. But none of it would happen without the dealers—the tastemakers who back emerging artists and steer them to success, often to see them picked off by a rival. Dealers operate within a private

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world of handshake agreements, negotiating for the highest commissions. Michael Shnayerson, a longtime contributing editor to Vanity Fair, writes the first ever definitive history of their activities. He has spoken to all of today's so-called mega dealers-Larry Gagosian, David Zwirner, Arne and Marc Glimcher,

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and Iwan Wirth-along with dozens of other dealers-from Irving Blum to Gavin Brown-who worked with the greatest artists of their times: Jackson Pollock, Andy Warhol, Cy Twombly, and more. This kaleidoscopic history begins in the mid-1940s in genteel poverty with a scattering of galleries in midtown



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Manhattan, takes us through the ramshackle 1950s studios of Coenties Slip, the hipster locations in SoHo and Chelsea, London's Bond Street, and across the terraces of Art Basel until today. Now, dealers and auctioneers are seeking the first billion-dollar painting. It hasn't happened yet, but they

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are confident they can  
push the price there  
soon.

A sophisticated  
examination of today ' s  
contemporary art  
market from an art  
dealer ' s point of view,  
this new book focuses on  
recent changes in the  
quickly evolving market.  
With an emphasis on  
how the market

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responded to the global recession that began in 2008, gallery owner Edward Winkleman moves from an

examination of the factors beyond the individual dealer ' s command to those that the dealer can control.

Sections cover: The rise of the art fair The rise of the mega gallery New online competition

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Models of post – brick-  
and-mortar art dealing  
Art dealers as art fair  
organizers

Collaboration in a new  
era Coverage is also  
given to the specifics of  
contracts contemporary  
art dealers may need,  
including an  
examination of a variety  
of contracts for  
representation,  
consignment, and new

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forms of contemporary art. Exhibiting a wide range of interviews with international experts including dealers, collectors, art fair directors, journalists, and online art entrepreneurs, *Selling Contemporary Art* is a must-read for gallery owners, dealers, and artists affected by the rapid innovations in the

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art-dealing industry. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing,

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publishers and welcome  
the author whose  
expertise can help our  
audience of readers.

## Market

CHANCE, is a true  
story where on a late  
summer day, one  
moment changes the life  
of two people forever.  
Carol is a divorcee who  
at 45 falls in love at first  
sight finding a new  
route in her life.



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Confident she had finally found happiness, at 47 she abandons everything she knows and embarks in a new journey looking for a new world. The unexpected knocks at her door and with death lurking, it breaks the heart of two people united by destiny. A hard battle that lasted one year and a half and

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a love so strong that  
beats every obstacle.

The book examines the  
contemporary art  
system with a broad and  
systematic approach,  
through the application  
of models of  
microeconomics and  
industrial organizations.  
By breaking down the  
traditional barriers  
between different

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academic disciplines such as art and economics, this book offers a unique opportunity to grasp the complexities of the contemporary art world and provides the tools to conduct a structural analysis of that market. The result is an in-depth analysis of the contemporary art market from an

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interdisciplinary perspective. While it is not a textbook in the strictest sense, the book offers a concise and effective overview of all actors in the art system, and provides supporting data and valuable information, both conceptual and practical. It is therefore a text that can be used by students wishing to

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better understand the complex dynamics that govern the contemporary art market, but also by cultural managers, collectors, potential art investors or simply art lovers who need a quick reference.

A veteran art critic helps us make sense of modern and

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contemporary art The  
landscape of  
contemporary art has  
changed dramatically  
during the last hundred  
years: from Malevich's  
1915 painting of a single  
black square and  
Duchamp's 1917 signed  
porcelain urinal to  
Jackson Pollock's  
midcentury "drip"  
paintings; Chris  
Burden's "Shoot"

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(1971), in which the artist was voluntarily shot in the arm with a rifle; Urs Fischer's "You" (2007), a giant hole dug in the floor of a New York gallery; and the conceptual and performance art of today's Ai Weiwei and Marina Abramovic. The shifts have left the art-viewing public (understandably)

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perplexed. In *The Art of Looking*, renowned art critic Lance Esplund demonstrates that works of modern and contemporary art are not as indecipherable as they might seem. With patience, insight, and wit, Esplund guides us through the last century of art and empowers us to approach and appreciate it with new



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eyes. Eager to democratize genres that can feel inaccessible, Esplund encourages viewers to trust their own taste, guts, and common sense. The Art of Looking will open the eyes of viewers who think that recent art is obtuse, nonsensical, and irrelevant, as well as the eyes of those who believe that the art of

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the past has nothing to  
say to our present.

President Donald J.  
Trump lays out his  
professional and  
personal worldview in  
this classic work—a  
firsthand account of the  
rise of America ' s  
foremost deal-maker.

“ I like thinking big. I  
always have. To me  
it ' s very simple: If

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you're going to be thinking anyway, you might as well think big. ” —Donald J.

Trump Here is Trump in action—how he runs his organization and how he runs his life—as he meets the people he needs to meet, chats with family and friends, clashes with enemies, and challenges conventional thinking.

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But even a maverick plays by rules, and Trump has formulated time-tested guidelines for success. He isolates the common elements in his greatest accomplishments; he shatters myths; he names names, spells out the zeros, and fully reveals the deal-maker ' s art. And throughout, Trump

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talks—really  
talks—about how he  
does it. Trump: The Art  
of the Deal is an  
unguarded look at the  
mind of a brilliant  
entrepreneur—the  
ultimate read for anyone  
interested in the man  
behind the spotlight.

Praise for Trump: The  
Art of the Deal

“ Trump makes one  
believe for a moment in

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the American dream  
again. ” —The New  
York Times “ Donald  
Trump is a deal maker.  
He is a deal maker the  
way lions are carnivores  
and water is  
wet. ” —Chicago  
Tribune “ Fascinating .  
. . . wholly absorbing . . .  
conveys Trump ’ s  
larger-than-life  
demeanor so vibrantly  
that the reader ’ s

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attention is instantly and fully claimed. ” —Boston Herald “ A chatty, generous, chutzpa-filled autobiography. ” —New York Post

The Art of Light on Stage is the first history of theatre lighting design to bring the story right up to date. In this extraordinary volume,

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award-winning designer Yaron Abulafia explores the poetics of light, charting the evolution of lighting design against the background of contemporary performance. The book looks at the material and the conceptual; the technological and the transcendental. Never before has theatre design been so vividly



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and excitingly illuminated. The book examines the evolution of lighting design in contemporary theatre through an exploration of two fundamental issues: 1. What gave rise to the new directions in lighting design in contemporary theatre? 2. How can these new directions be viewed within the context of

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lighting design history?

The study then focuses  
on the

phenomenological and  
semiotic aspects of the

medium for light – the  
role of light as a

performer, as the  
medium of visual

perception and as a

stimulus for imaginative  
representations – in

selected contemporary  
theatre productions by

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Robert Wilson, Romeo Castellucci, Heiner Goebbels, Jossi Wieler and David Zinder. This ground-breaking book will be required reading for anyone concerned with the future of performance.

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