

In the Eye of the Collector

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“We all hope visitors come with questions as they open the door and then discover 50 additional ones while they are here.” (Július Koller)

In 2004, there was a poster of a hand-drawn question mark on the door of Isabella Bortolozzi Galerie. In today's era, a large amount of art market information is spreading at an unprecedented rate of development. Young gallery operators and professionals are constantly emerging and they are eager to participate in this market that has yet to mature.

Telling Arts | Stack Art selects a vibrant and cultural atmosphere for its Taipei Gallery. The team members serve as curators, art brokers and in various other roles in order to understand, interpret and convey the cultural knowledge and value of artistic works. Their aim is to bring attending gallery events into the mainstream, while at the same time cultivating younger generation collectors through understanding the motives behind acquiring collections.

The motives for collecting works of art are very diverse, complex and not always unified or consistent. Some are based on one's enthusiasm for art; some are based on one's instinctive intuitions; some are based on the desire to attain a certain social status; and, of course, some are for investment purposes.

Collecting art from two perspectives: love or investment

Money is not the most important motive behind art collecting. Collecting art involves a discovery of one's own emotional understanding, and the exploration of the art itself is most fascinating. The process of discovering paintings for one's collection requires great effort and dedication, sometimes requiring one to act impulsively based primarily on intuition.

There is great satisfaction in discovering an artist, participating in the journey of a work of art, and finding spiritual fulfillment through art. The ideal art collection is not only for economical possession but also for developing one's own private relationship with the collection itself. From the initial stage of reading about art to systematically absorbing knowledge about art, some works require many years of study to understand. Collectors try hard to understand the inner feelings of the artists and the things these artists care about. The collector's trust, enthusiasm, purpose, and pride for their artwork grows and develops along with their collection simply because they love the work itself.

Is collecting art a good investment? It requires more than a few words to answer this question. In an art market where “a thing is valued if it is rare,” the “authenticity,” “quality,” “style,” and “circulation” of the artwork are all factors that need to be considered when investing. In recent years, the integrity and norms of the art market have attracted much attention, and collectors need to be more careful about the source of their expertise. Collecting for the sole purpose of investment without paying attention to the emotional aspects, an important part of all art, will often kill the joy and elegance behind art collecting. Similar to life, which is also full of risks and unknowns, there are always unexpected surprises when one collides with the ideas of emerging artists or encounters more challenging works to form a more diverse collection. Faithful collectors witness everything that happens in the art market by viewing art from different perspectives. More than half of the collectors invest based on “personal preferences,” while also taking expert opinions into consideration. Whether you look at it monetarily or psychologically, art is a special kind of investment. The sense of satisfaction and accomplishment gained in the latter often exceeds that of the former.

收藏家眼中所看到的意涵

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「我們都希望參觀者帶著問號打開門，然後進來再發現另外50個問號。」

藝術家朱利葉斯·科勒 (Július Koller) 2004年在伊莎貝拉·波特羅茲畫廊 (Isabella Bortolozzi Galerie) 門上黏了一個大大的手繪的問號。當今時代，大量的藝術市場信息，以前所未有的發展速度進行傳播，成熟市場尚未形成，年輕的畫廊經營者、專業人士不斷湧現，渴望參與其中。收藏藝術品的動機不盡相同，有的是基於對藝術的熱情，有的是本能的直覺，有的是以收藏藝術品滿足在社會存在的價值，當然也懷有投機心態，非常多元複雜。收藏家的愛好和專業精神，使藝術的運作成為一種互動和對話形式，不僅僅是一種市場行為，而是不斷重新定義藝術的宣言，也是生活的宣言。

從喜愛與投資兩個角度看藝術收藏藝術收藏是一種發現，錢並不是最主要的動機，迷人之處在於情感上的理解和探索。尋畫的過程是認真並且非常投入，甚至是直覺衝動的；發現一名藝術家，參與一件藝術品的旅程，尋找一種精神上的美學追求，感到無比富有。理想的藝術收藏，不僅是經濟上的占有，而是建立個人與收藏品的私密關係，從初始階段的閱讀到有系統的吸收知識，如同有些作品需要許多年來理解，收藏家努力去理解藝術家的深刻感受，和他們所關心的事物，更意味著追隨對收藏品的信任與熱情、責任感和自豪感，和藝術收藏一起經歷了成長發展的階段，純粹打從心底喜愛。

藝術收藏是一項好的投資嗎？這問題很難用幾句話回答。在「物以稀為貴」的藝術收藏市場，作品的「真偽」、「質量」、「風格」和「流通性」都是投資需考量的因素。藝術品市場誠信和規範近年來備受關注，收藏家更要謹慎地挑選專業知識的來源。以投機為目的，忽略掉真正需要被重視的情感層面，過多的計算往往扼殺收藏的風雅和

樂趣。就像人生一樣，充滿未知和風險，和新興藝術家思想的碰撞，邂逅更有挑戰性的作品形成一個更遼闊的收藏體系，卻也總能收獲意想不到的驚喜。以不同的觀點看待藝術，忠實的收藏家見證藝術市場發生的一切。過半數的收藏家在投資時是以「個人喜好」，輔以參考專家意見。從金錢面或是心理層面而言，藝術是一項特殊的投資，在後者所獲得的滿足感和成就感往往已超越前者的報酬。

藝術與地位、品味與社會地位的微妙關係。

從史前至今，藝術市場的興起與文化產品的流通依存於社會、經濟、政治和文化組織四個層面的發展。最早是以物換物的形式，隨著貨幣的出現，羅馬貴族購買希臘風格的雕塑，一直到中世紀時期，教會、宮廷或貴族統治階級為創作者的主要服務對象。十八世紀以後，歐洲中產階級迅速崛起，財富增加和社會影響力逐漸擴大，使中產階級與貴族的界限漸趨模糊，催生了新的藝術市場和消費體制，畫廊、展覽、沙龍、藝術評論被賦予新的意義——社會地位、階級和品味的象徵，創造公眾空間的生活文化、共同的價值觀念和審美觀念的體現。

西方二十世紀的前衛藝術運動，是對由歷史與社會建構的「品味」的一種反動。藝術史學家瑪西婭·塔克 (Marcia Tucker) 於1978年在紐約新當代藝術博物館 (New Museum of Contemporary Art, New York) 策劃了一檔名為「壞畫」 (Bad Painting) 的展覽，是對所謂「好畫」 (Good Painting) 的嘲諷，抨擊知識分子式的「有教養品味」，以平反、提升各種「次文化」或其他庶民藝術風格。拒斥舊式學院傳統的標準及形式，「壞畫」 (Bad Painting) 重視的風格、審美品味與習慣性的表現和生活周遭的體驗極有關聯，鼓勵藝術家自由地憑藉其自我意識進行創作，重新審視美學的前衛價值與其







The delicate relationship between art and status, taste and social status (throughout history)

Throughout history, the rise of the art market and the circulation of cultural products has depended on the development of these four areas: social, economic, political and cultural establishments. In the earliest form of exchanging goods, with the advent of money, Roman aristocrats purchased Greek-style sculptures until the Middle Ages. That was when churches, courts, and aristocrats were the main groups artists serviced. After the eighteenth century, with the rapid rise of the middle class and the gradual widening of wealth and social influence, the boundaries between the middle class and the aristocrats started to blur. This gave birth to a new art market and consumption system. Art galleries, exhibitions, salons, and art critics were given a new meaning: social status. They became the symbol of class and taste, creating a living culture in public spaces through common values and aesthetic concepts.

The avant-garde artistic movement of the 20th century in the West was a reaction to what history and society had constructed “taste” to be. Marcia Tucker, an art historian, curated an exhibition entitled “Bad Painting” at the New Museum of Contemporary Art in New York in 1978. It was a mockery of the so-called “Good Painting” and criticized the intellectual style of “educated taste” to rehabilitate and promote various “subcultures” or other populist art styles. By rejecting the traditional style and forms from the old school style of painting, “Bad Painting” focused in on style.

Aesthetic taste and habitual performance in life are hugely connected. Artists are encouraged to create freely through their self awareness and re-examine the avant-garde value of aesthetics and the existence

of its social status. Jean-Michel Basquiat is full of conflicts and contradictions. He is one of the most iconic artists of “Bad Painting.” His work, “Untitled,” was sold for \$110.5 million at the Sotheby's auction in New York last year, setting a record for the highest price ever paid for the work of an American artist.

In China's ancient art market, Yuanbao is an ancient currency. As both an artifact and a precious metal, it has fetched record high prices at auctions in recent years. Because the silver dollar material is precious and rare, the ruling class has stored it as wealth, showing off their identity and socio-economic status. Due to his love for precious metals, collector Chong Cheng Lin (Associate Professor at the Department of International Politics in Renmin University of China, with a Ph.D. from the School of Archaeology and Literature at Peking University) has been curious about exquisite ancient craftsmanship since 1992. Mr. Lin has accumulated nearly 30 years of collection experience. He has over a thousand coins in his collection. Further exploration of the weight, inscriptions and shape of the Yuanbaos, which were hand-cast by artisans, can shed light on the political and financial systems in those times. “Since 2008, more and more people are interested in and devoted to Yuanbao art due to the continuous enrichment of historical materials and the gradual increase of the middle class. More people are wanting to explore its historical and academic values, which also promotes its standards of aesthetic value and market value.” Many collectors tend to pay attention to appearance and quantity; however, understanding cultural heritage and extensively accumulating knowledge about Yuanbaos are prerequisites for becoming a collector.





Cultural art products represent the complex landscape in which we live right now. Through the artworks selected and supported by collectors, it helps us understand the past as well as the future. A collection represents a collector's opinions and decisions. The excavation process is like entering a person's art practice. It is attracted by relating the familiar to the new along with a longer and deeper relationship and experience with the artwork. It also links the formation of art and socio-economic phenomena, leaving behind its historic mark. Taste and style are established from traditional principles. It is the pursuit of beauty, where knowledge and criterion will change with the "spirit of the times." What remains unchanged is the process of challenging and dialoguing with oneself.

Today's "best" collections are no longer controlled by a small group, nor by the correspondence between the class and cultural tastes of social groups. With curiosity and an open mind, we have chosen a kind of cultural consumption and turned it into a vision for life.

社會地位的存在關係。自身充滿衝突與矛盾的尚·米榭·巴斯奇亞(Jean-Michel Basquiat)為「壞畫」(Bad Painting)最具為代表性的藝術家之一，其作品《無題》(Untitled)在去年於紐約蘇富比拍賣會以1.105億美金成交，創下美國藝術家作品史上最高價紀錄。

在中國古藝市場上，元寶兼具文物和貴重金屬的雙重屬性，近年拍賣成交價屢創新高。元寶是古代的貨幣，因銀元材質珍貴稀有，被統治階層當作財富儲藏起來，彰顯身份和社會經濟地位。藏家林崇誠先生(中國人民大學國際政治系副教授、北京大學考古文博學院博士)自1992年起因出於對貴金屬喜愛，亦開始對精美古樸的工藝產生好奇，累積近30年收藏資歷，個人元寶藏品超過千件，進而發掘由藝匠手工鑄造的元寶其重量、銘文及形制能反映當時的政治、金融制度。「隨著史料不斷豐富和中產階級逐步增加，2008年開始越來越多人對元寶藝術感興趣且投身其中，探究歷史和學術價值，也帶動審美價值和市場價值的標準。」許多收藏者傾向於關注品相和存世量，然而理解文化底蘊、廣泛地積累知識是鑒藏元寶的先決條件。

藝術文化產品描述我們所生活此刻的複雜圖景，我們透過了收藏者所選擇和支持的藝術品瞭解過去的記憶和理解未來；收藏品代表著收

藏者的觀點和決定，發掘過程中像是進入一個人的藝術實踐，被相關熟悉的和新的事物吸引與之契合，擁有一種更長期深入的關係和體驗，更連結藝術和社會經濟現象的形成，留下了它的歷史性的印記。品味風格是從傳統原則建立而來，對美的追求、認知和標準會因「時代精神」改變，而不變的是挑戰自我、自我對話的過程。當今「最好」的收藏品不再掌握在少數人的手裡，社會群體的階級與文化品味之間不再具有單一對應，保持好奇心和開放的心態，選擇了一種文化消費，拓展一種生活眼界。



