

**Art Market & Marketing,
Food & Means of Production,
An Art App,
& a few examples of Gold Alchemy
(+ APT Extras)**

“I’m like the atheist priest
who understands the salutary effect of religion.
You can’t be the leader of scientology
if you believe in aliens and all that shit.”

Charles Gaurino,
publisher of *ArtForum* Magazine

Seven Days in the Art World, (pg. 150)

““I’m not interested in getting the art world to know about my artists; I’m interested in getting the world to know about them,”

Magnarella told The Art Newspaper in 2009, explaining how cross-promotional projects could help to raise awareness of the artists on his roster.”

<http://www.theartnewspaper.com/articles/Move+over+galleries:+artists+sign+with+agents/28561>

Move over galleries: artists sign with agents



“The British artist Stuart Semple has signed a contract for worldwide representation with the fashion agency Next Management, a move that highlights again how the traditional artist-gallery relationship is changing. Several artists, including Damien Hirst and Keith Tyson, have agents or managers who provide financial advice and handle their business dealings with galleries, but Semple says his collaboration with Next Management will more closely resemble relationships in the music industry, where managers act as a buffer between their acts and the outside world, helping to promote their work and negotiate their projects.”

Blue Remix
Yann Marussich
(2007)



“Bleu Provisoire is a performance premiered in 2001 – Bleu Remix takes it further: this truly motionless dance piece becomes a veritable manifesto for immobility. The idea is to stay absolutely still for one hour - the only action is the performer’s secretions that flow in succession, and are blue in color. The mysterious blue liquid oozes through the layers of his skin, as if it was a by-product of his body’s inner processes.”

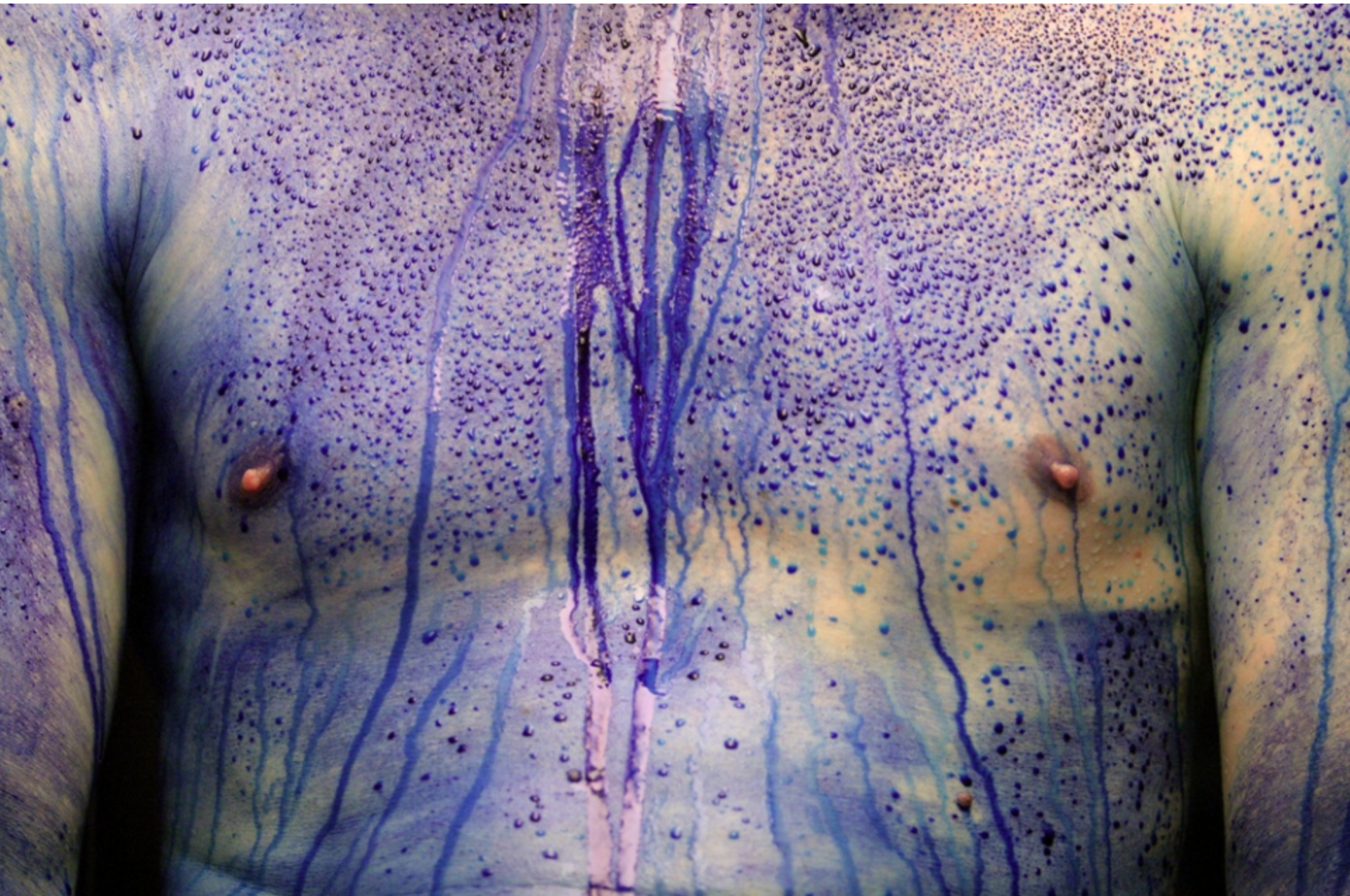
Blue Remix
Yann Marussich
(2007)



“Marussich confuses the inside and the outside world - secret passages from the unconscious straight to the conscious. In Bleu.Remix, the naked man functions like a mirror, a motionless sculpture. A bloodless flaying of the body. A hallucination of one’s own body is mixed in with biological realities, endlessly confusing madness and concreteness. A choreography of blue secretions. Blue, a banal color and yet one with a rich history, gets us away from the idea of red blood. It produces a different relationship between the body and color.”









Beautiful Creatures

Kim Waldron

(2010 to 2013)

Inkjet prints,
stuffed animal heads
and food



Beautiful Creatures

Kim Waldron

(2010 to 2013)

Inkjet prints,
stuffed animal heads
and food

“In order to understand how animals are transformed into the meat that we eat, I put myself in the shoes of the slaughterer, the butcher and the cook.”



Beautiful Creatures

Kim Waldron

(2010 to 2013)

Inkjet prints,
stuffed animal heads
and food

“The head of each
slaughtered animal was
stuffed and mounted as a
trophy.”



Beautiful Creatures

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and food

“...a series of photographs ...
questions the profound
disconnection that we live
with in relationship to food.”



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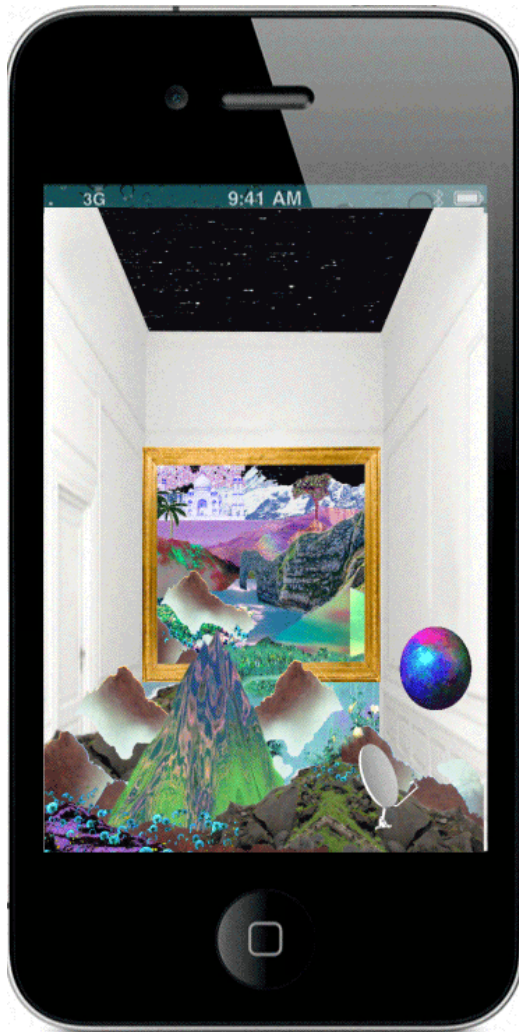
Inkjet prints,
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“...a series of photographs ...
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[“Widget Art Gallery](#), developed and curated by Chiara Passa, is an exhibition space that fits in your pocket. This digital gallery is an app for iPhones and iPads.”

<http://rhizome.org/editorial/2012/oct/29/gallery-your-pocket/>

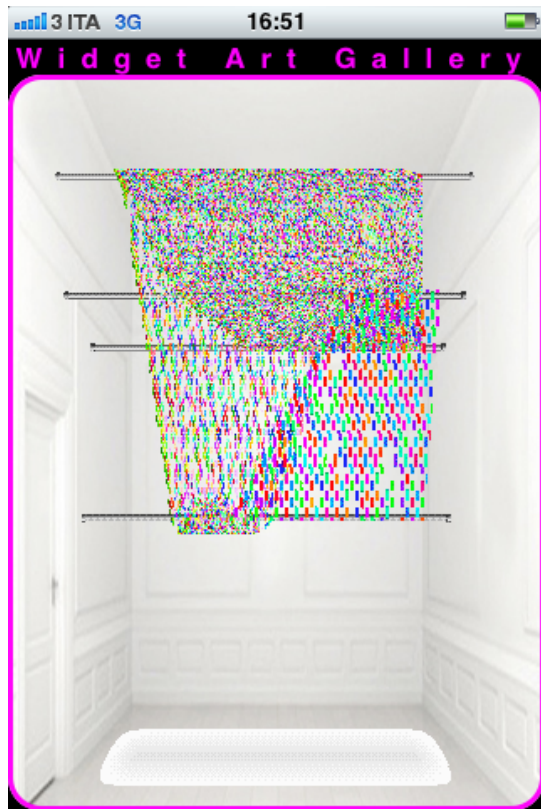


Grace McEvoy

“I think a new era is approaching also for contemporary galleries and the way to exhibit/curate.

The mobile-show adds a *plus valorem*: it introduces the possibility to appreciate the artwork in relation to space in a private mode.”

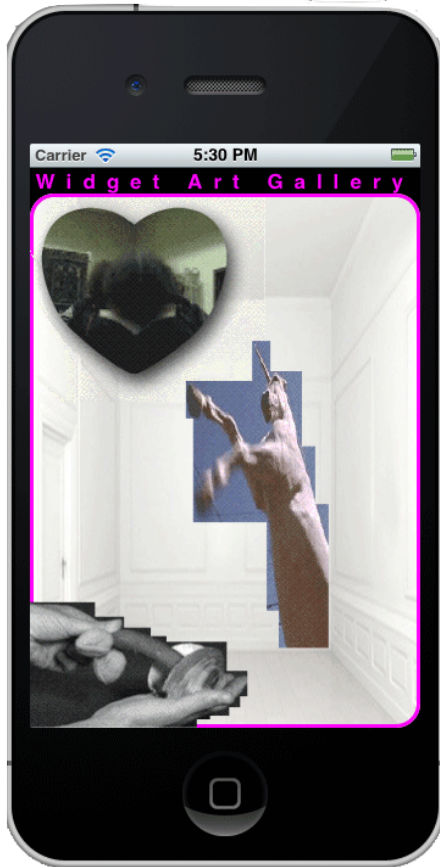
<http://rhizome.org/editorial/2012/oct/29/gallery-your-pocket/>



Yoshi Sodeoka

“For a long time, the art system held the monopoly on curated, publicly accessible art. But the internet gave them a run for their money with web-specific online galleries that re-imagine the nature of the gallery and the exhibition, and turn websites into curatorial spaces for commissioning and showcasing new artworks, making their business easier.”

<http://rhizome.org/editorial/2012/oct/29/gallery-your-pocket/>



Yoshi Sodeoka

“Recently I’ve noticed how some galleries prefer to start to shape their own virtual art gallery for the mobile platforms instead of a simple website. Also visiting Apple Store, I’ve seen some other newly established mobile projects like for example, *myk art* an iPhone App for collectors and *Fifth Wall*, which is an App designed for iPad considering the digital tablet as a new performance space..”

<http://rhizome.org/editorial/2012/oct/29/gallery-your-pocket/>



Nugget
Nicolas Baier
(2010)

He asked people to give him objects they loved.



Nugget
Nicolas Baier
(2010)

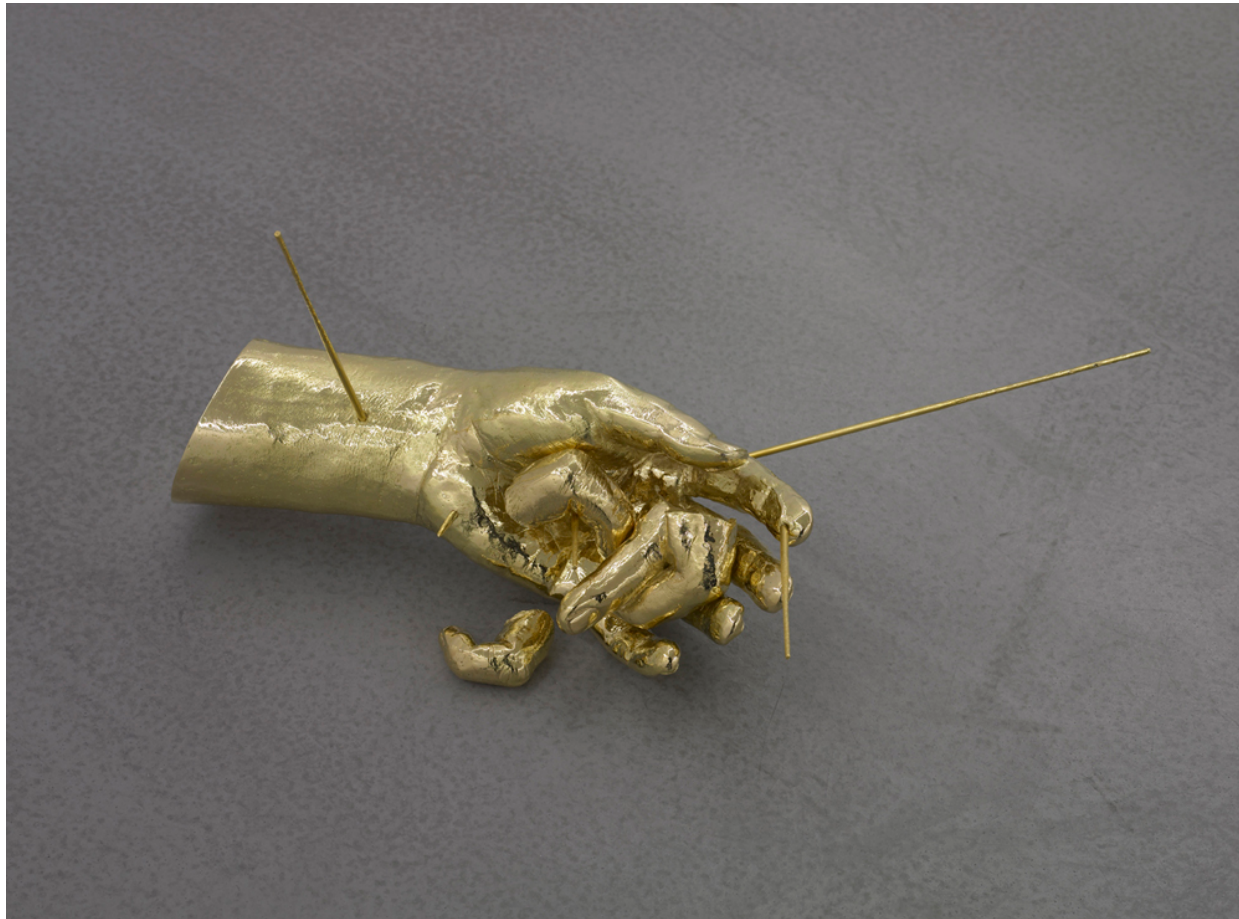
Then he melted them all down into a nugget.



Nugget
Nicolas Baier
(2010)



“Douglas Gordon's sculpture, *The Left Hand and Right Hand Have Left One Another*, was stolen from Christie's auction house.”



“The artist fears it may have been taken for the scrap value of its metal, which he estimates to be around £250,000. "I don't think this is an [art theft](#)," Gordon said. "I'm pretty sure it has been melted down.”

“Within *Artforum*’s sleep upmarket exterior is this endless blowing of windbags who lift and separate art from the marketplace through a strategic use of theory.”

Rhonda Lieberman,
contributing editor of *ArtForum* Magazine

Seven Days in the Art World, (pg. 166)



Takashi Murakami at Palace of Versailles
Oval Buddha
(September 14 - December 12, 2010)



Takashi Murakami at Palace of Versailles
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Takashi Murakami
“Multicolore” pattern for Louis Vuitton



Takashi Murakami

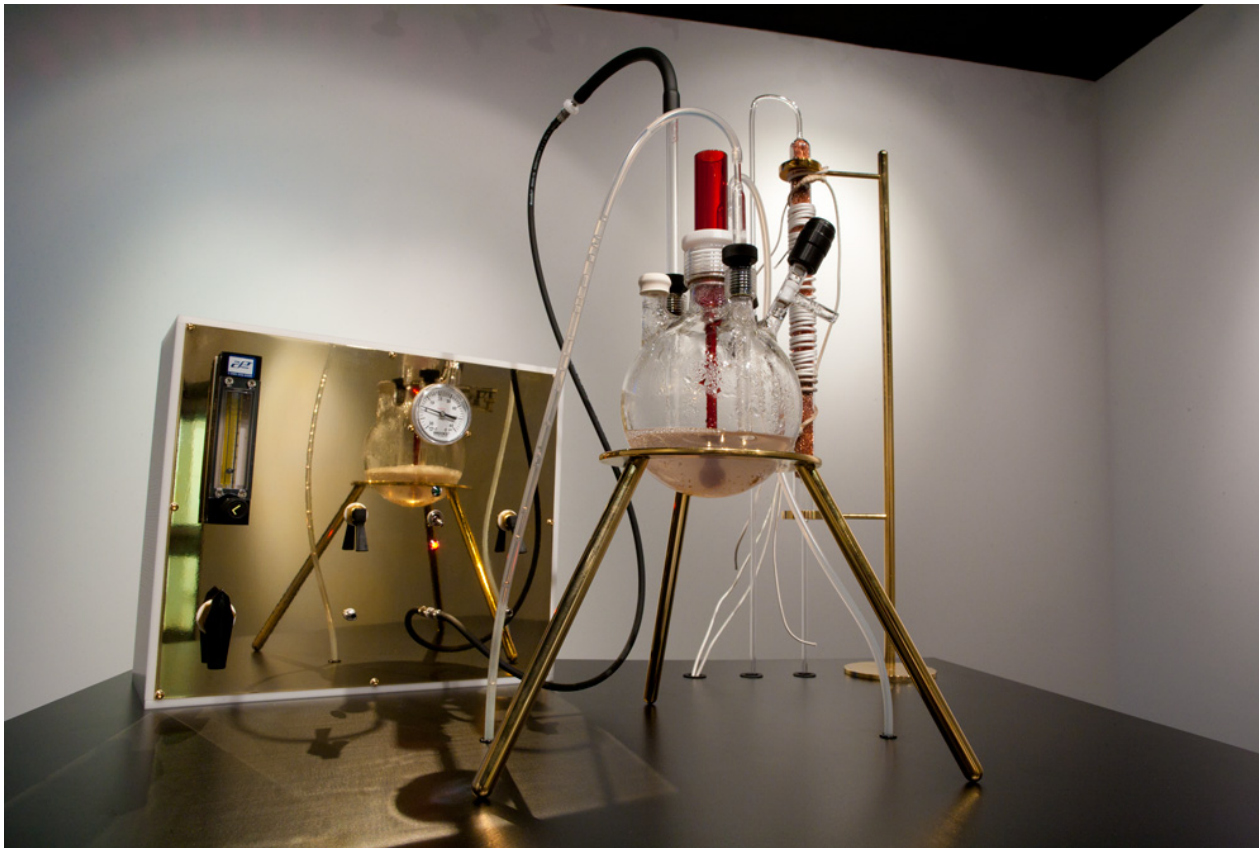
Knockoff painting based on
“Multicolore” pattern for Louis Vuitton



Takashi Murakami
Knockoff painting based on
“Multicolore” pattern for Louis Vuitton

“The Vuitton paintings are going to be important later on,” declares [Jeff] Poe [Murakami’s dealer]. “People just don’t realize it yet. They look at them as branding and that’s boring, but they’re as *superflat* as anything he’s done,” he says, using Murakami jargon to refer to the way the artist’s works flatten the distinction between art and luxury goods, high and popular culture, East and West.’

Seven Days in the Art World, (pg. 186)



The Great Work of the Metal Lover

Adam W Brown & Kazem Kashefi

(2012)

“Historically, *Magnum Opus*, or *The Great Work*, was an alchemical process that incorporated a personal, spiritual and chemical method for creating the Philosopher’s Stone, a mysterious red colored substance that was capable of transmuting base matter into the noble metal of gold. Discovering the principals of the Philosopher’s Stone was one of the defining and at the same time seemingly unobtainable objectives of Western alchemy.”



The Great Work of the Metal Lover

Adam W Brown & Kazem Kashefi

(2012)

“The Great Work of the Metal Lover is an artwork that sits at the intersection of art, science and alchemy, re-examining the problem of transmutation through the use of modern microbiological practice and thus solving the ancient riddle.”

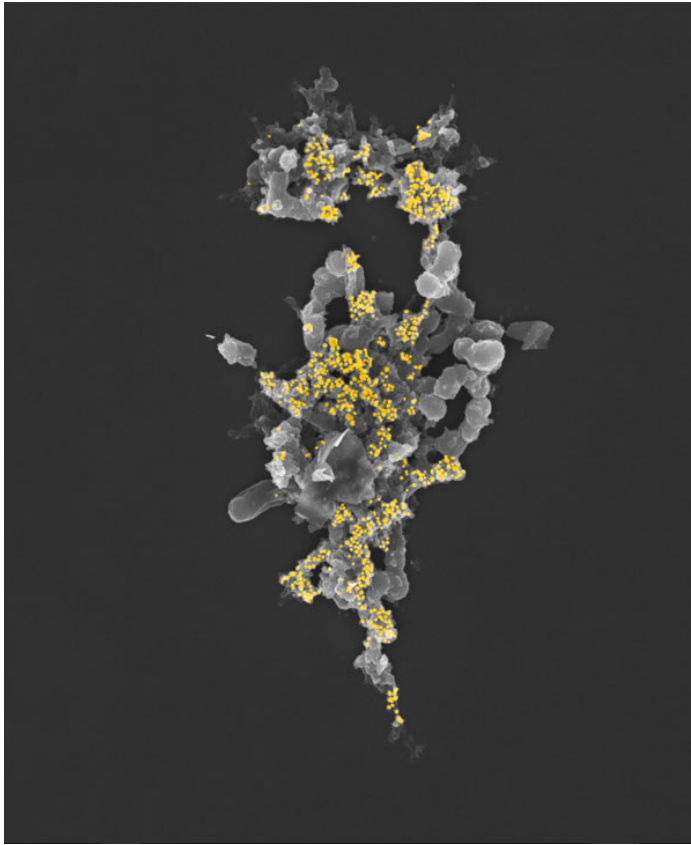


The Great Work of the Metal Lover

Adam W Brown & Kazem Kashefi

(2012)

“Gold production is accomplished by the pairing of a highly specialized metallotolerant extremophilic bacterium and an engineered atmosphere contained within a customized alchemical bioreactor. The extreme minimal ecosystem within the bioreactor forces the bacteria to metabolize high concentrations of toxic AuCl_3 (gold chloride), turning soluble gold into usable 24K gold.”

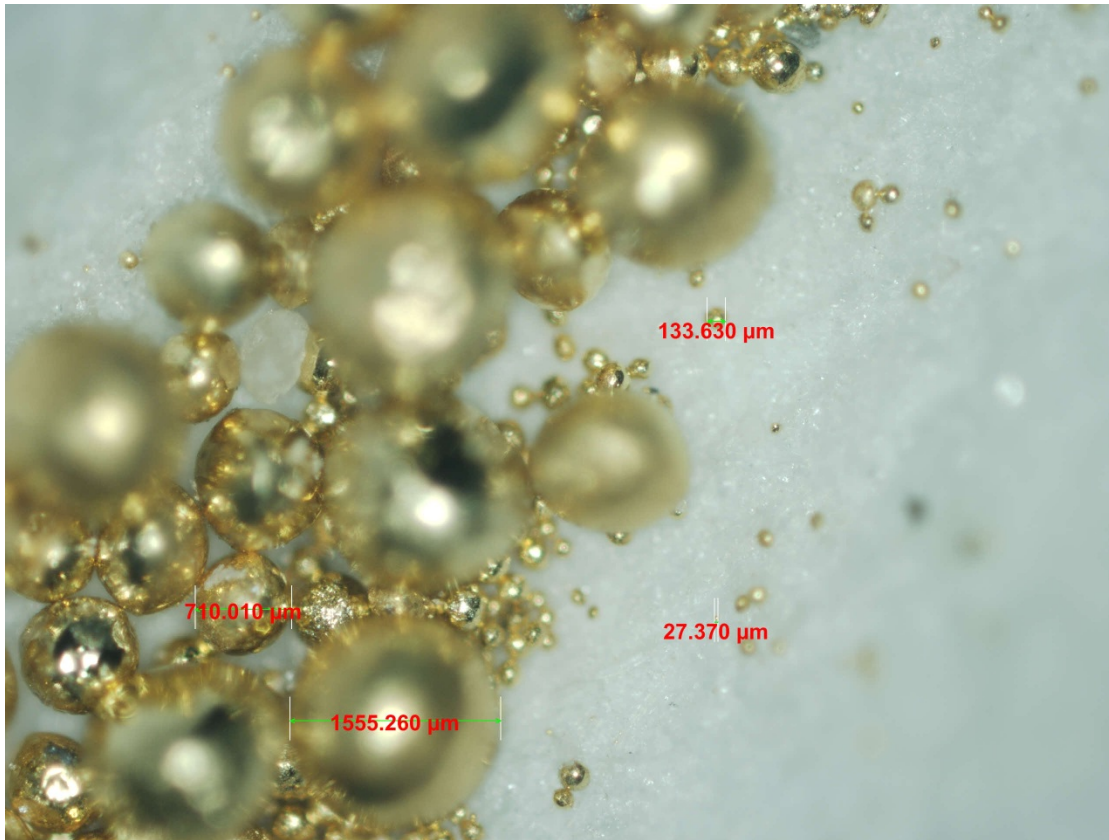


The Great Work of the Metal Lover

Adam W Brown & Kazem Kashefi

(2012)

“Extremophiles are microorganisms that are able to survive and flourish in physically and/or chemically extreme conditions that would kill most of the life on our planet. It is believed that extremophiles hold the key to understanding how life may have originated due to their unique ability to metabolize toxic substances like uranium, arsenic and gold chloride.”

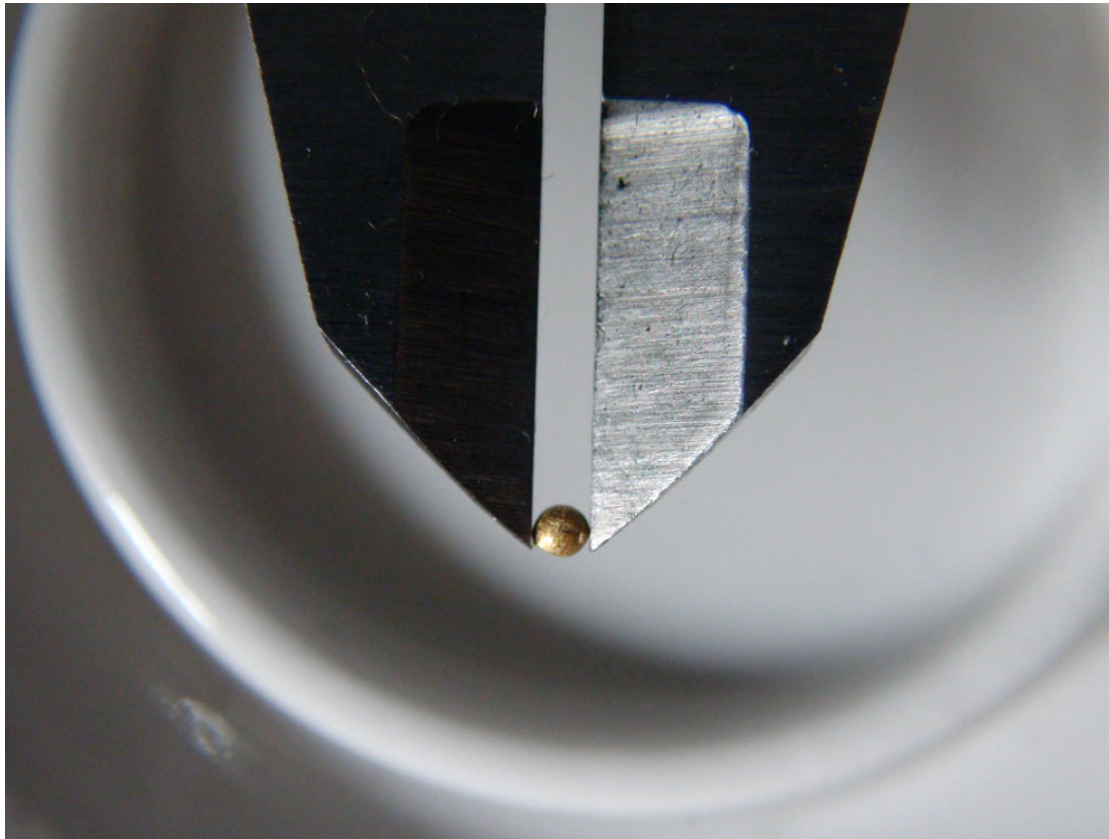


The Great Work of the Metal Lover

Adam W Brown & Kazem Kashefi

(2012)

“The *Great Work of the Metal Lover* is an artwork that exists in two parts. The first part is an installation consisting of custom laboratory equipment including a glass alchemical bioreactor, a gas manifold and a gas tank filled with carbon dioxide and hydrogen. The process is all documented in real time by a USB microscope and a real time video feed.”



The Great Work of the Metal Lover

Adam W Brown & Kazem Kashefi

(2012)

“The second part of the work consists of a series of images made with a scanning electron microscope. Digital prints are made using modern technology. Gold deposits produced by the bacteria are identified within a polysaccharide matrix formed by cell aggregates or biofilms. Then, using ancient gold illumination techniques, 24K gold leaf is selectively applied to regions of the print where a bacterial gold deposit has been identified. Each print contains some of the gold that was produced in the bioreactor.”



Mark Landis - Father Philanthropy

from **The Avant/Garde Diaries** PRO 1 month ago / CC BY NC ND NOT YET RATED

The Avant/Garde Diaries invites you to enter the strange and confounding world of America's most prolific and unlikeliest master art forger. More on theavantgardediaries.com

And check out the incredible "deleted scene" here: vimeo.com/57541525

EXTRAS
(APT)

“APT’s Curators review and select artists for participation in the program. APT's selection process consists of 10 Head Curators with extensive experience, who are highly regarded in the field of contemporary art. Following the invitation to participate in the program, the artist, and APT sign an Artist Participation Agreement. Within the first month and annually thereafter, the artist is required to propose artworks for consideration to be included in the APT Collection.”



A financial services company for artists around the world.

<http://www.aptglobal.org>



A financial services company for artists around the world.

“APT is the first investment opportunity created specifically to provide emerging and mid-career artists with a long-term financial planning program. Established in 2004, APT has eight trusts, comprised of up to 250 artists each, totaling approximately 1500 global artists from the world’s major art centers. Each APT is a sum of individual collections within one larger collection. It is our objective to assist the artist in building a collection of his/her artworks within the context of the APT collection.”

<http://www.aptgloba.org/Pages/FAQ>

COLLECTION

ARTISTS

CURATORS

LOANS

ABOUT US

APPLY

FILTER BY TRUST:

ALL

APT BEIJING

APT BERLIN

APT DUBAI

APT LONDON

APT LOS ANGELES

APT MEXICO CITY

APT MUMBAI

APT NEW YORK



RECENT INVESTMENT

Karolina Kowalska
"AN UNEXPECTED
BREAKDOWN OF THE
ADVERTISING MARKET, NEW
YORK (Chinatown)", 2011

Lambda print

APT Curatorial Team

A world-class team of art professionals with significant experience in identifying and supporting the careers of emerging and mid-career artists. The team ensures the quality of the artists selected to participate in the Artist Pension Trust

[Adam Budak](#) - Graz/Krakow

[Andrew Renton](#) - London

[Atteqa Ali](#) - Lahore

[Bettina Steinbrügge](#) - Vienna

[Cassandra Coblentz](#) - Los Angeles

[David A. Ross](#) - New York

[Gerrie van Noord](#) - London

[Hajnalka Somogyi](#) - Budapest

[Jasmine Shah Varma](#)

[June Yap](#) - Singapore

[Karolina Dolanska](#) - Prague

[Kitty Anderson](#) - London

[Lara Pan](#) - New York

[Marianne Zamecznik](#) - Oslo

[Natane Takeda](#) - Tokyo

[Paco Barragán](#) - Madrid

[Rebecca Holborn](#) - London

[Sayako Mizuta](#) - Tokyo

[Suresh Jayaram](#) - Bangalore

[Yuneikys Villalonga](#) - Havana

[Alexandra Chang](#) - Brooklyn

[Annelien Bruins](#) - New York

[Aura Seikkula](#) - Stockholm

[Britta Erickson](#) - Palo Alto

[Clare Butcher](#) - Johannesburg

[Eileen Legaspi-Ramirez](#) - Manila

[Gill Hedley](#) - London

[Helen Homan Wu](#) - Hong Kong

[Ji Yoon Yang](#) - Seoul

[JW Stella](#) - Seoul/ London

[Kay Pallister](#) - London/Glasgow

[Krist Gruijthuisen](#) - Amsterdam

[Lina Vincent Sunish](#) - Bangalore

[Michelle Lim](#) - Singapore

[November Paynter](#) - Istanbul

[Pamela Auchincloss](#) - New York

[Sara Raza](#) - London & Riyadh

[Selene Wendt](#) - Oslo

[Susanne Prinz](#) - Berlin

[Alfredo Cramerotti](#) - Llandudno

[Arianna Gellini](#) - Hong Kong

[Beatrice Galilee](#) - London

[Carla Acevedo-Yates](#) - San Juan

[Daniella Géó](#) - Rio de Janeiro

[Esra Sarigedik Öklem](#)

[Gavin Wade](#) - Birmingham

[Ginger Shulick Porcella](#)

[Gridthiya Gaweewong](#) - Bangkok

[Ilze Petroni](#) - Cordoba

[Jorge Sepúlveda T.](#) - Villa Alegre

[Karen Smith](#) - Beijing

[Kiki Mazzucchelli](#) - São Paulo/ London

[Kristan Kennedy](#) - Portland

[Maha Al Sahhaf](#) - Montreal

[Nat Muller](#) - Rotterdam

[Ombretta Agró Andruff](#) - Miami

[Pilar Tompkins Rivas](#) - Los Angeles

[Sara Reisman](#) - New York

[Shireen Naziree](#) - Kuala Lumpur

[Valentina Casacchia](#) - Milan

Arianna Gellini

APT BEIJING



Bio

Arianna Gellini is an Italian curator based in Hong Kong. She holds an M.A. in Contemporary Art from the Sotheby's Institute.

For the past two years she has worked as a gallery manager and curator at Osage Gallery and now works as an independent curator and writer. Her curatorial practice focuses on China and Southeast Asia with an emphasis on migration, memory, cultural identity and the complexity of cultural representation.

She has curated and worked with several regional and international artists such as Kingsley Ng, Jane Lee, Lee Kit, Yason Banal, Poklong Anading, Tintin Wulia, Roberto Chabet, Wilson Shieh, and Louie Cordero.