

THE STATE OF
CONTEMPORARY ART



**Palazzo
DRAGO**
SISALARTPLACE

 **Sisal**

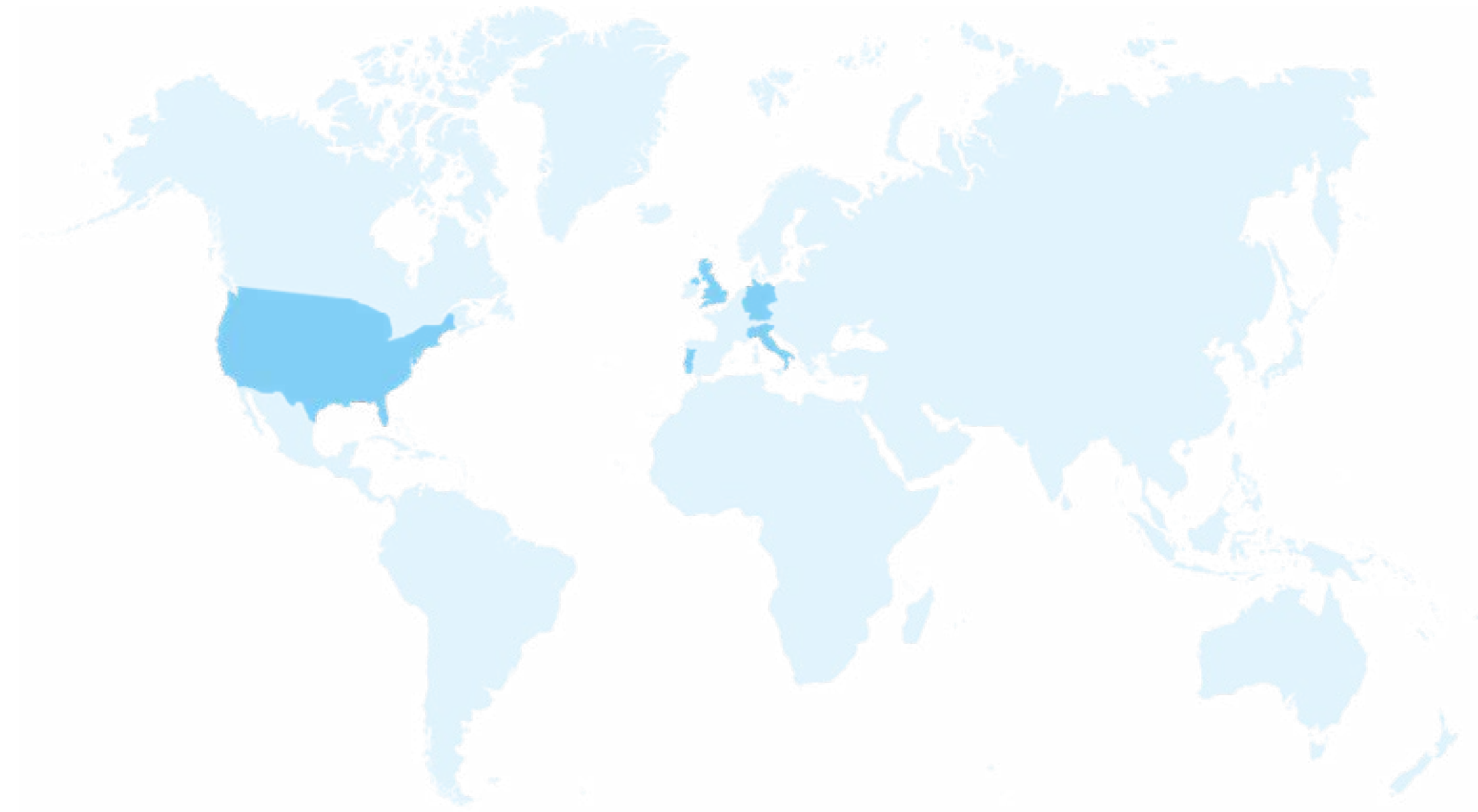
Research by



IMPLEMENTATION OF THE WORK

INTERNATIONAL RESEARCH

(USA, UK, Germany, Portugal, Italy)



The specialists

ART DEALERS

25

ARTISTS

60

JOURNALISTS

15

IMPLEMENTATION OF THE WORK

RESEARCH IN ITALY



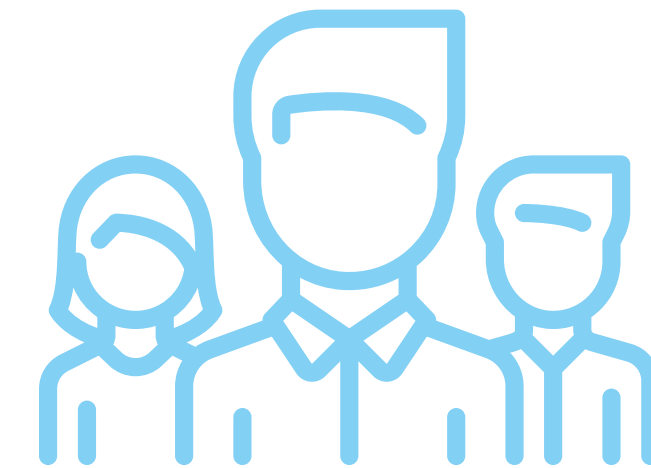
POPULATION

620



YOUNG PEOPLE

170



ART ENTHUSIASTS

220



UPPER CLASS

210

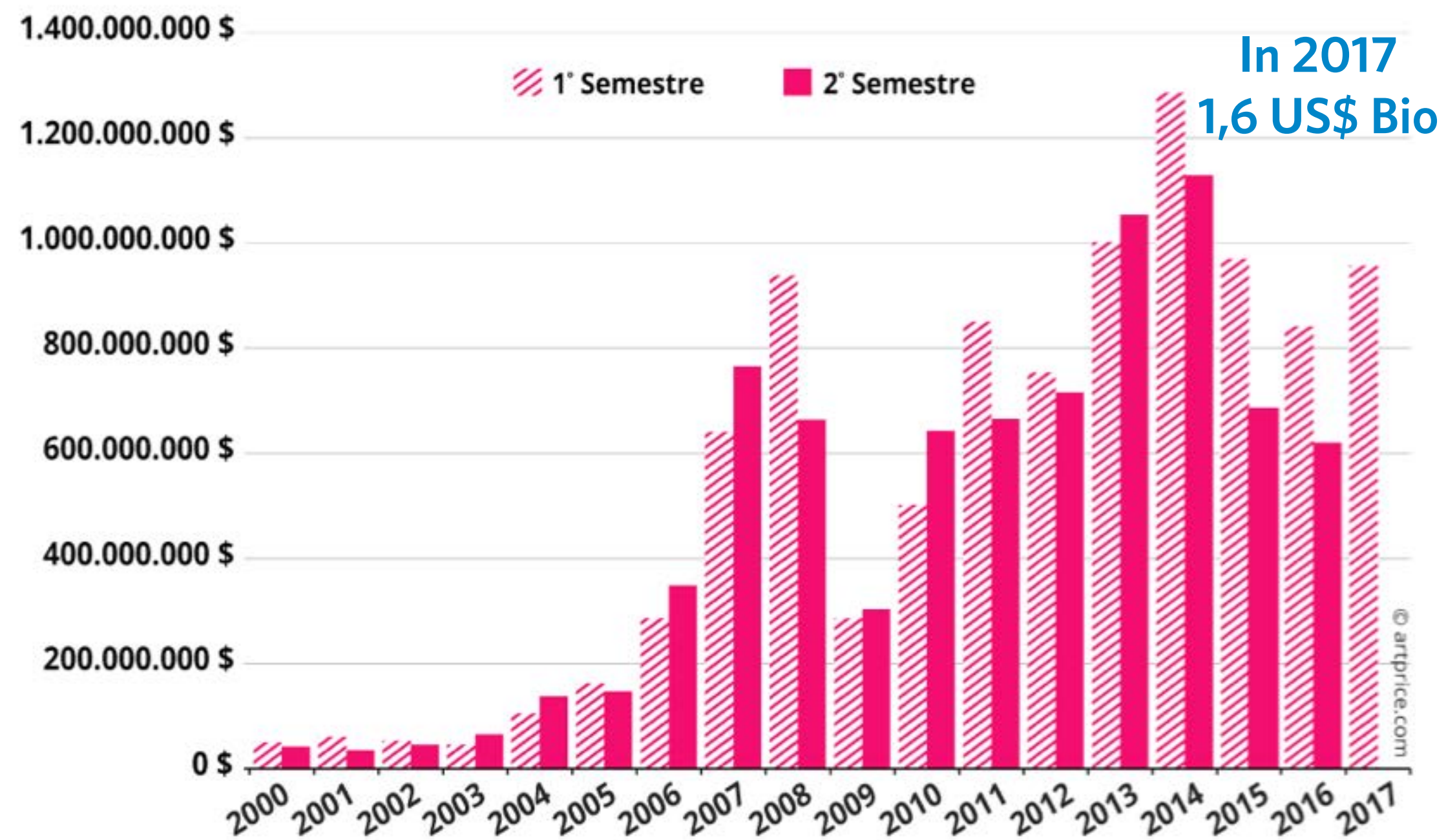


LECTURERS

15

ARTS FLIES HIGH IN THE WORLD'S BIG CITIES

The contemporary art supply and demand are registering an exponential growth.

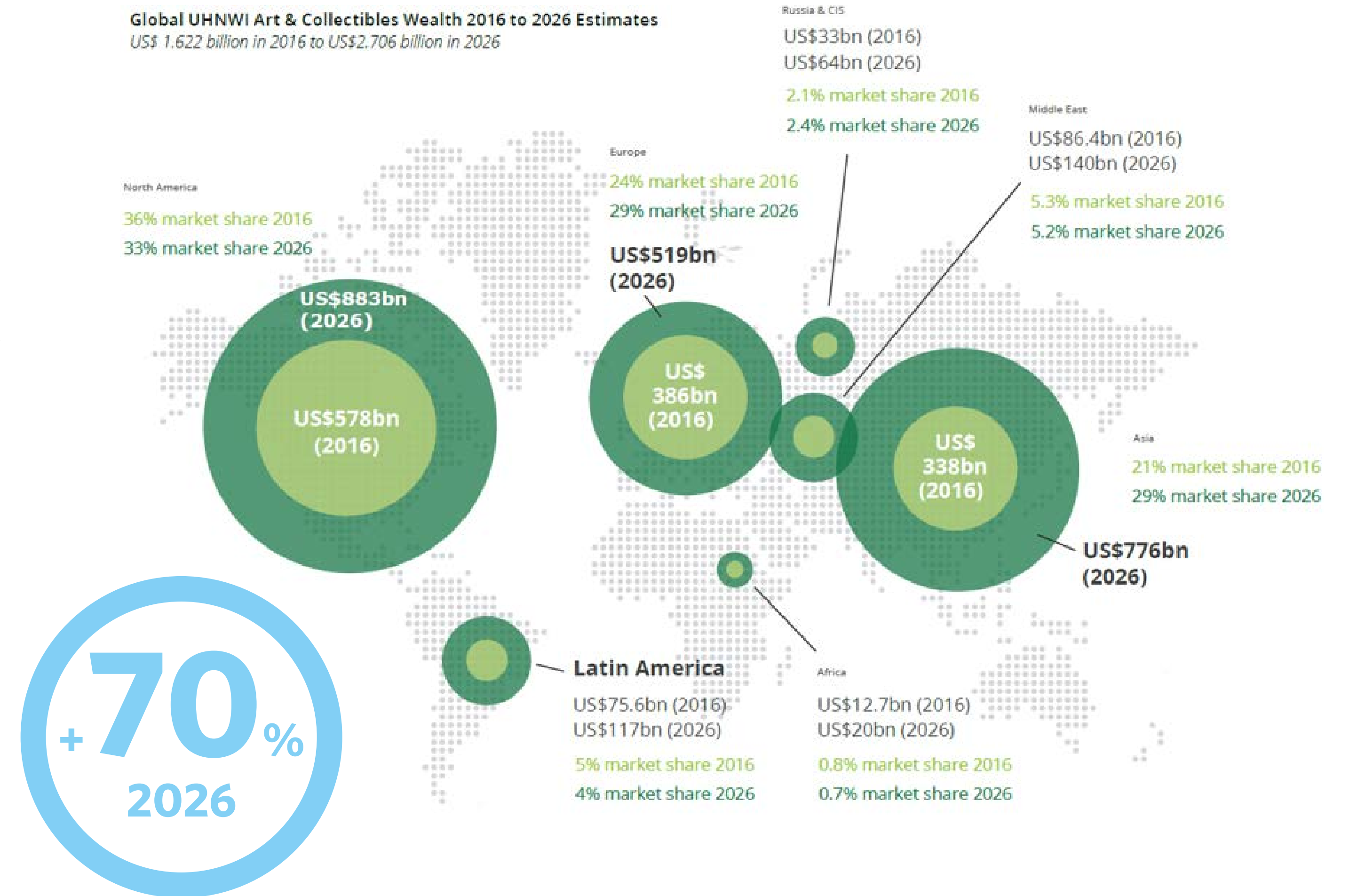


Source: ArtPrice "Annual report on the contemporary art market, 2017"

- The public's interest, already very high, shows a continuous increasing trend.

ARTS FLIES HIGH IN THE WORLD'S BIG CITIES

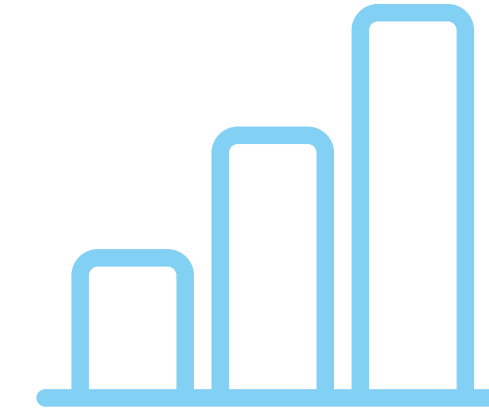
- China and Europe will presumably have an even higher market share than they currently do, whereas the USA will continue to hold a dominant position with lower shares.



ARTS FLIES HIGH IN THE WORLD'S BIG CITIES



GEOGRAPHICAL BREAKDOWN OF THE
SALES TURNOVER



**GROWING
MARKETS**

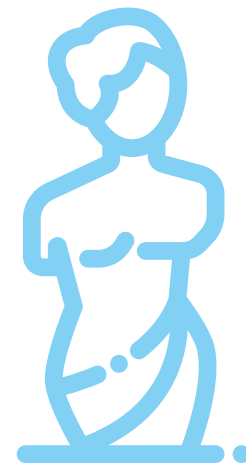
- **New York**
43%
- **Hong Kong**
10%
- **London**
22%
- **Beijing**
8%

- **Basel**
- **Cape Town**
- **Marrakech**
- **Cologne**
Milan
Lisbon

N.B.: The analysis of the Art Market presented in this report is based on the results of the sales of Fine Art at public auctions. This analysis solely concerns therefore paintings, sculptures, installations, drawings/sketches, photographs, prints, videos, excluding anonymous cultural assets and furniture.

THE REASONS: FOR WORLDWIDE SUCCESS

The concentration of "strong players"



Large
International
Galleries



Public
institutions,
the museums



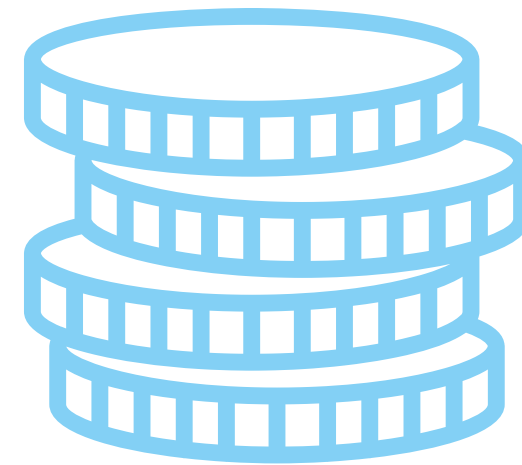
Collectors



**To create the boosting force of the Contemporary Art's development
and success.**

ITALY THE LAND OF ART: A MINOR MARKET IN THE WORLD

The "Crippling Factors"



EXOGENOUS NATURE

- Linked to Italy's **economic weakness** and sometimes also to the **country's reputation.**
- 2017: the value of contemporary art auctions was barely **10 mil\$ vs. 691 mil\$ in the USA and 348 mil\$ in the UK**

"The quality of Italian work, although it is neither recognised nor recognisable, is very often above the average of the American artists, but it is penalised by our inability to take our work abroad" - Artist Unknown -

ITALY THE LAND OF ART: A MINOR MARKET IN THE WORLD



ENDOGENOUS NATURE

- Due to bad management and to the lack of a **"National system"** that can support the sector.
- **The market** and the lack of widespread artistic culture are unable to create a favourable environment.
- **The public's** limited interest is unable to attract additional resources to finance the players operating in the sector.

LACK OF VISION

LACK OF INVESTMENTS

TAXATION

BUREAUCRACY

THE ARTIST IS A DRIVER OF PURCHASE



15%

of the **Population** purchased a work of contemporary art

The reasons

81%

**PERSONAL
PLEASURE**

53%

**INTEREST IN
THE ARTIST**

22%

INVESTMENT

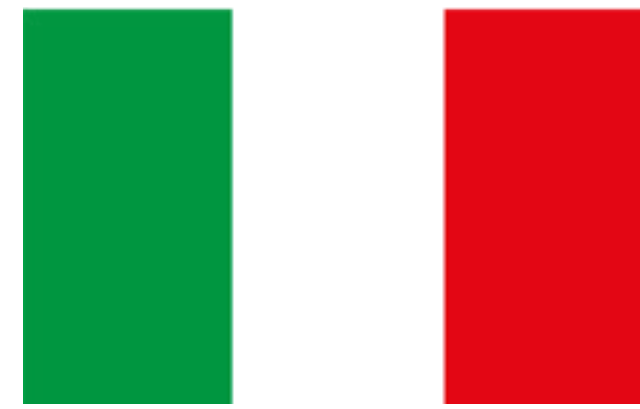
20%

TO GIFT

16%

**IT HAD BEEN
RECOMMENDED**

THE ARTIST IS A DRIVER OF PURCHASE



54%

of the **Enthusiasts** purchased a work of contemporary art

The reasons

84%

**PERSONAL
PLEASURE**

62%

**INTEREST IN
THE ARTIST**

27%

INVESTMENT

21%

TO GIFT

15%

**IT HAD BEEN
RECOMMENDED**

LIFE AS AN ARTIST: HAPPINESS AND SATISFACTION, BUT LOW SELF-SUFFICIENCY

+80%
HAPPY

SELF-PERCEPTION

- Freedom of expression and information
- Satisfied with the artistic journey
- Quality of materials (+90%)
- Lot of relations

LIMITS

- Lack of promotion by galleries
- Integration between different players
- Financial return
- Public support

CONSEQUENCES

One artist out of 3 earns
a living from their work

40% have another full
time job

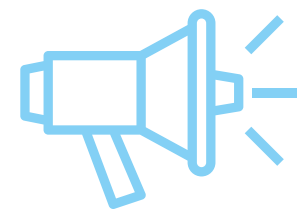
Most of them work as
TEACHERS

ITALIAN ARTISTS ARE NOT QUITE ACTIVE IN THE WORLD MARKET



ECONOMIC FACTORS

- Artists get no subsidies, finance or **sponsorship**.



SELF PROMOTION

- They are not very proactive. They have to be helped to develop their **image** and **relational networks**.



International experts blame SYSTEMIC AND CULTURAL FACTORS

- **Training & education** appear inadequate in the world market.



Low awareness of the AVANT-GARDE IDEAS

- Italian art seems to be driven more by the legacy of its **past**.

THE SOLITUDE OF THE ARTIST IN ITALY

SELFISH ATTITUDE, LOW COLLABORATION.

THE PRODUCTION OF ITALIAN ARTISTS HAS BECOME "ATOMISED":
This fragmentation makes it difficult for them to acquire visibility and recognisability.

There is no common narrative thread that can
CONVEY A UNITARY "IMAGE" for Italian artists.

THE NEED FOR A "BRAND"
AS A MARK OF IDENTITY.

PRIVATE INTERVENTION: HELP IN FOCUSING ON THE ARTIST

IT IS NECESSARY TO BREAK DOWN THE LIMITS THAT CURRENTLY RESTRICT THE ITALIAN MARKET AND THE CULTURAL HUMUS

In a way that is inspired by the best world practices

POPULATION

82%



Fundamental Very useful Useful Superflous/pointless Don't Know

+92%
Of the artists agree with the intervention of companies in Italian contemporary art.

CONTEMPORARY ART ENTHUSIASTS

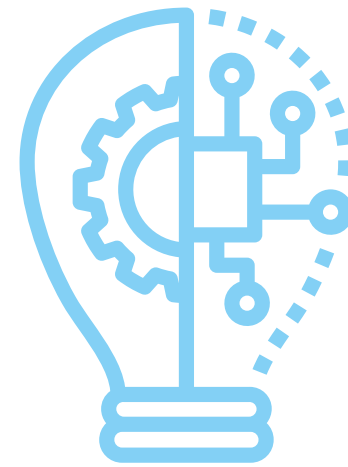
96%



Patronage is always appreciable

Ideally inspired by "neutrality"

THE MARKET DEVELOPMENT DRIVERS IN ITALY: THE CENTRAL ROLE OF THE ARTIST



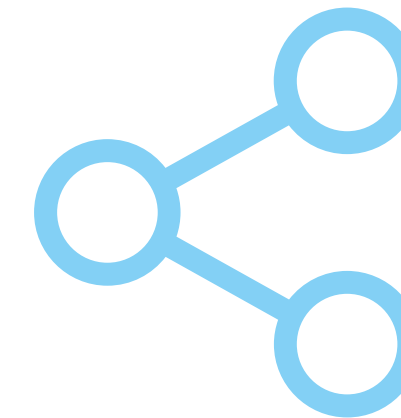
CREATIVITY

- Contaminate arts and **different artists.**



VISIBILITY

- Promote art in traditional and **digital media.**



NETWORKING

- Nurture relations at all levels both in **Italy and worldwide.**



ECONOMIC SOLIDITY

- Encourage virtuous modern patronage processes to **promote artistic talent.**