

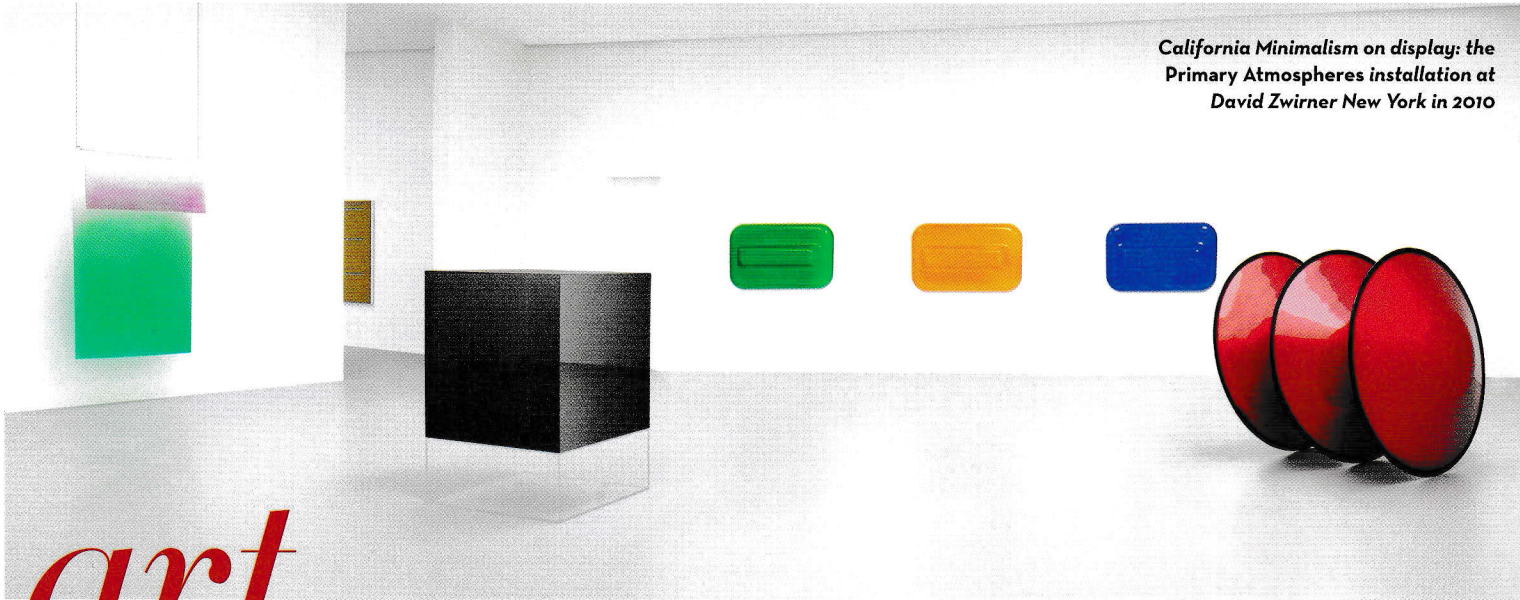
one life

THE MAGAZINE OF ONE SOTHEBY'S INTERNATIONAL REALTY



COLLECT

BY LIZA GRANT SMITH



California Minimalism on display: the Primary Atmospheres installation at David Zwirner New York in 2010

CATHY CARVER. ARTWORK © 2013 THE ARTISTS; COURTESY

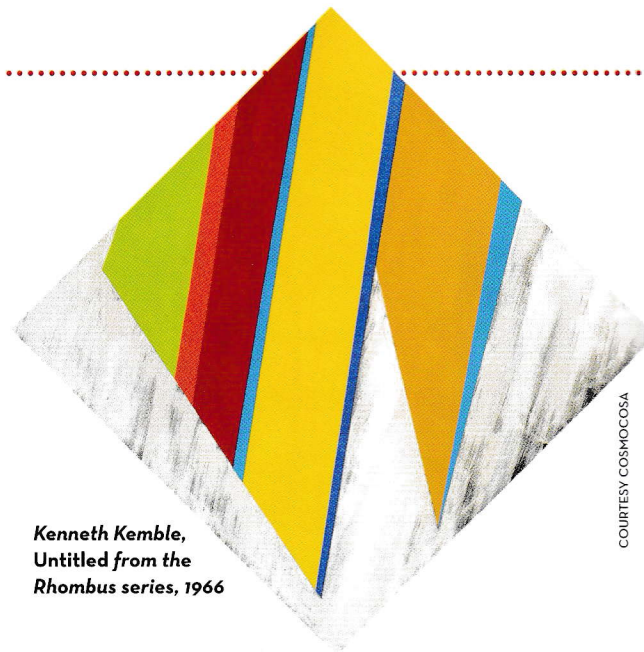
art as investment

When it comes to smart investing, sophisticated players know to look outside the stock market to alternative assets like fine art. However, they also know that just like betting on a startup, investing in an emerging artist is highly speculative. Without a track record, it is impossible to predict whether an artist's work will stand the test of time. Fine art advisors Sarah Jane Bruce (sjbfineartservices.com) and Flavia Masetto (flaviamasettofinearts.com), partners at Masetto Bruce Advisory, offer a few guidelines for choosing investment pieces just in time for Art Basel Miami.

Buy what you like, not what someone else says you should like. "Of course art's an investment," says Bruce. "Sometimes it's a very good investment that has incredible returns for people who do it smartly. But it's a mistake to think of it only as an investment financially. You need to think of it as an investment emotionally and aesthetically." Adds Masetto: "The best strategy is first to rely on the emotional value a piece of art might have. Then it will never lose its value."

Research the source. The duo recommends buying only from galleries that have a tested reputation and whose artists have been seen at events such as international exhibits, museum shows and biennials. It is also a good idea to understand how the gallery manages the abundance or scarcity of an artist's oeuvre. The art market is driven by the rules of supply and demand; obviously, the rarer and harder it is to acquire an artist's work, the higher the value. A gallery that is astute about making sure the market isn't flooded with an artist's work—and carefully selects the venues where they will exhibit and makes sure pieces are sold into important collections—is doing its job.

Read your artist's résumé. Bruce and Masetto advise potential buyers to take the artist's bio into consideration. Buy from artists who went to good schools and who are extremely engaged in a dialogue with what's happening in the art world now. Look at their track record in secondary market auctions as well as the quality and variety of their work. ▀



Kenneth Kemble, *Untitled from the Rhombus series*, 1966

COURTESY COSMOCOSA



Dan Rees, *Untitled*, 2012

COURTESY GALERIA NUNO CENTENO

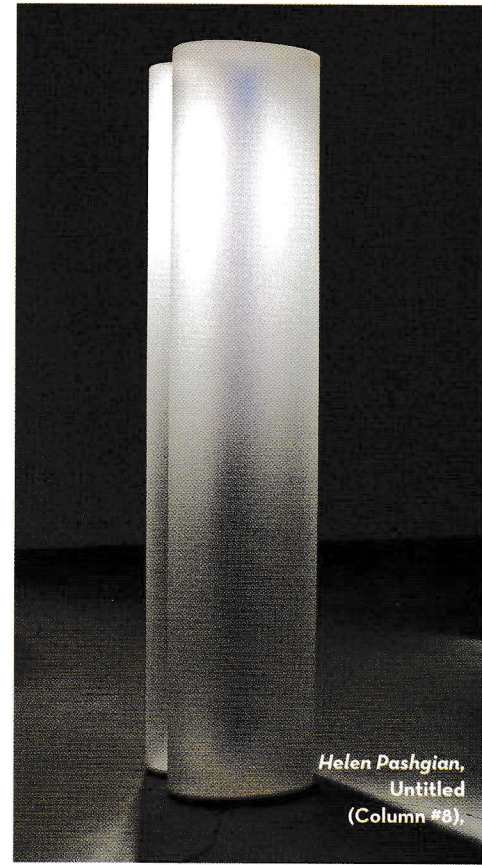
WHAT'S CATCHING THEIR EYE NOW?



MELISSA KELLER

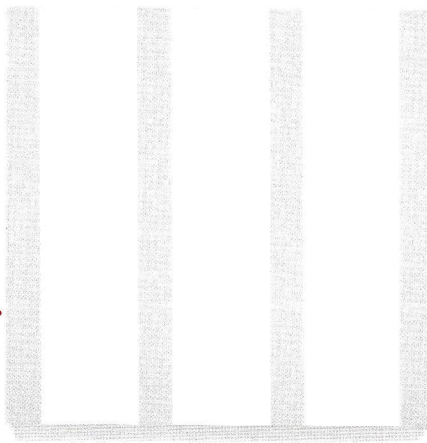


DeWain Valentine,
Circle Light Sepia to
Dapple Gray, 1970-1971



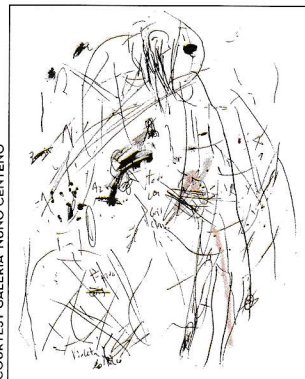
Helen Pashgian,
Untitled
(Column #8).

SARAH JANE BRUCE: CALIFORNIA MINIMALISM



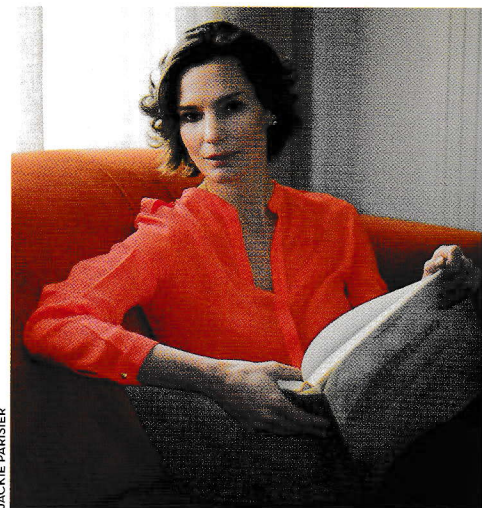
“The secondary market has been heating up for a while, and the prices have been rising on all these artists—but you’re only now starting to see some of the work come up at auction. I think in the next three to five years, you’ll see it come up to auction more frequently, which will cause the market to heat up even more.”

Mary Corse,
Untitled (Multi
White Inner Band),
2004



COURTESY GALERIA NUÑO CENTENO

Secundino Hernández,
Untitled, 2011



JACKIE PARISER

FLAVIA MASETTO: CONCEPTUAL ART

“We’ve seen a lot of conceptual art lately, and collectors are starting to look for a new meaning or emotional approach in painting—a bit of a coming back to the source, to the trace and expression of the brush and the paint as a matter. There has been more demand for works of painting lately, and I see a strong growth potential in this medium right now, especially in Europe and America.”



COURTESY VICTORIA MIRO, LONDON, OTA FINE ARTS, TOKYO AND YAYOI KUSAMA STUDIO INC. © YAYOI KUSAMA

Yayoi Kusama,
Dreaming Women, 2010