

ANNOUNCEMENT TO FRIENDS AND PATRONS OF IOMR

Forthcoming publication of a series of articles on the world of art and the crisis of Covid-19.

As continuation of the articles published in the blog of IOMR , “Situation of the world of Art at present”, March 2020, “Chronicle of an announced Apocalypse”, April 2020, and “Edward Hopper, a visionary of the reality of man today”, Carlos Herrero Starkie will publish a series of articles whose synopsis I announce forthwith, covering the response of the world of Art to the challenge impose by the pandemia:

THE WORLD OF ART FACING THE COVID-19 CRISIS

Part I – Sotheby’s and Christie’s maintain alive the Art Market during the Covid-19 crisis. (forthcoming publication)

This is an analysis of how Christie’s, and specially Sotheby’s, have been able to react in time so that art keeps on selling even in a “lockdown” period. How both enterprises, leaders of the Art Market, have been able to take advantage of this crisis to strengthen their position in the market? Which have been their strategies? What have been their results during this period of crisis? How does a positive strategy lead to success and how does a defensive one lead to weakness?

Part II – What conclusions can we draw from the art market during the Covid-19 crisis?

The Covid-19 crisis has brought with it a change in our habits which has led the art world to make what is virtual more powerful than what is real. Depending on their capacity to adapt to change, some actors may be victors and others defeated by this crisis from which will rise new tastes. The art which can best be visualised in the network is that which has the greatest possibilities of triumph. Impressionist art had already shown signs of asphyxiation due to lack of offer. The Covid-19 crisis confirms the reinforcement of contemporary art according to its facility to adapt itself to what is virtual, giving priority to concept instead of focusing on the autograph character of the work. What is the new role of the galleries? Would they still have a physical space in the new post - Covid era? Virtual fairs are just a transitory solution which won’t persist in the post- Covid-19 era.

Part III – The Old Master world facing to the Covid-19 crisis.

The digital images and the online sale, the streaming and virtual tours have drawn an opportunity to open the Old Masters to a new audience. What is the role of the Old Masters in the post-Covid era? Can the image substitute the autograph character and the personal enjoyment of a work of art? Which period of art and which kind of art would be better visualized?

Part IV – Limited capacity, salvation of Museums or decline.

The experience of reopening Museums with limited capacity lead us to question if increasing their audience is the correct path to follow. The main function of Museums is that of being the guardians of the artistic treasures so as to transmit their heritage to the new generations. Therefore, their most important concern should be to increase the quality of the visits rather than their number, in order to enhance the artistic value of the works of art they treasure and to influence the familiar and business context. The society should participate much more in the finance and life of the Museums, trough cultural channels. Museums should cease to promote tourism and consumption and become a real cultural centre with increasing influence in society. Museums should combine personal visits with attractive and pleasant activity online with outstanding images and information about their history, their Works of art and the artists present in their rooms.