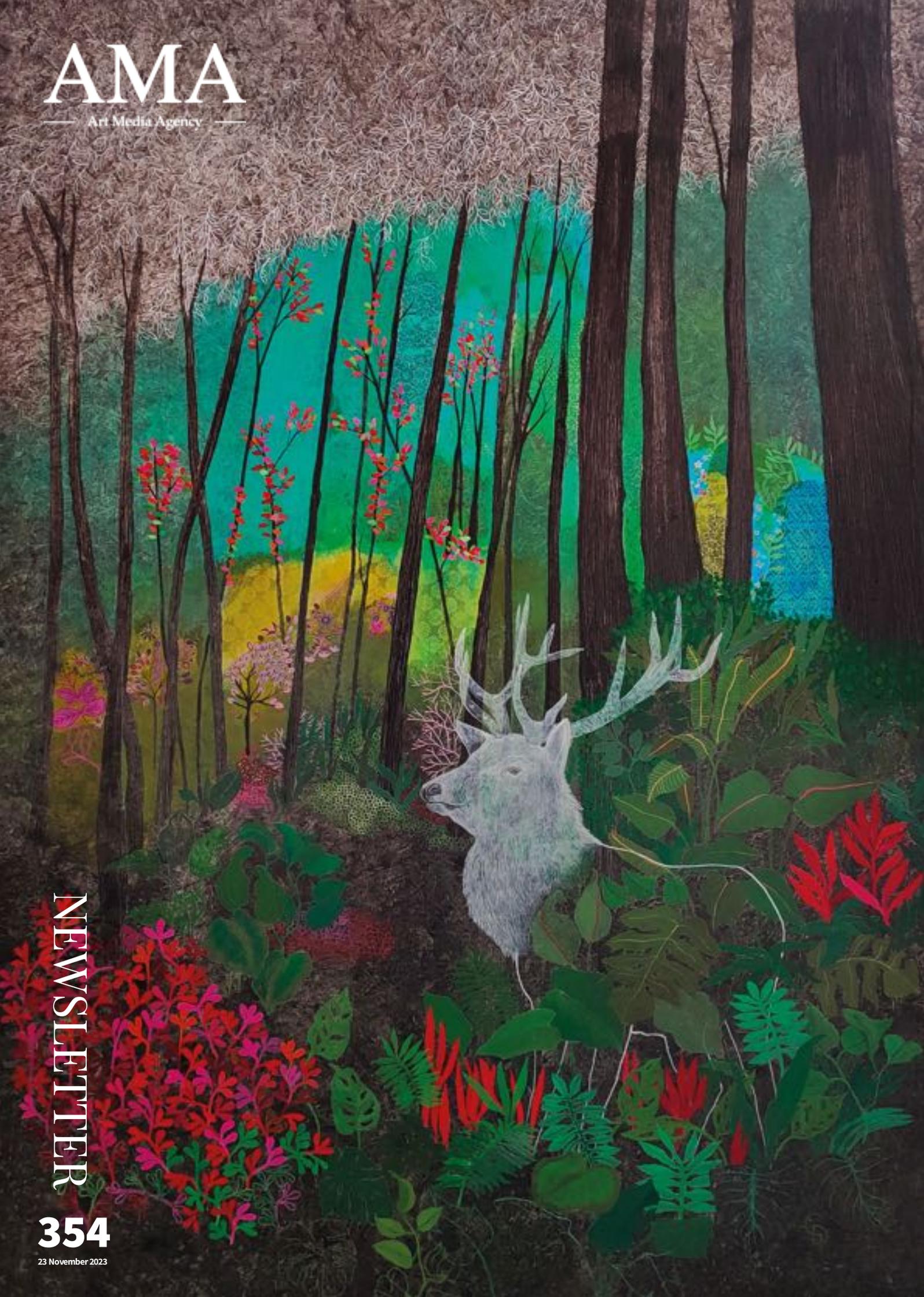


# AMA

Art Media Agency



NEWSLETTER

354

23 November 2023



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*Apparition VII* (2023), Cécile Duchêne

Courtesy Decorde Gallery, ST-ART

# AMA

Art Media Agency

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<b>Authors:</b>	<b>Carine Claude Pierre Naquin Diotima Schuck</b>
<b>Translation:</b>	<b>Fui Lee Maisha Schimpelsberger</b>
<b>Graphic design:</b>	<b>Pierre Naquin</b>
<b>Layout:</b>	<b>Pierre Naquin</b>
<b>Proofreading:</b>	<b>Stéphanie Perris Laura Archer</b>
<b>Image editing:</b>	<b>Pierre Naquin</b>
<b>Contact:</b>	<a href="mailto:news@artmediaagency.com">news@artmediaagency.com</a>
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*11 milliliter per minute* (2018), Katerina Belkina

Courtesy Z22, ST-ART

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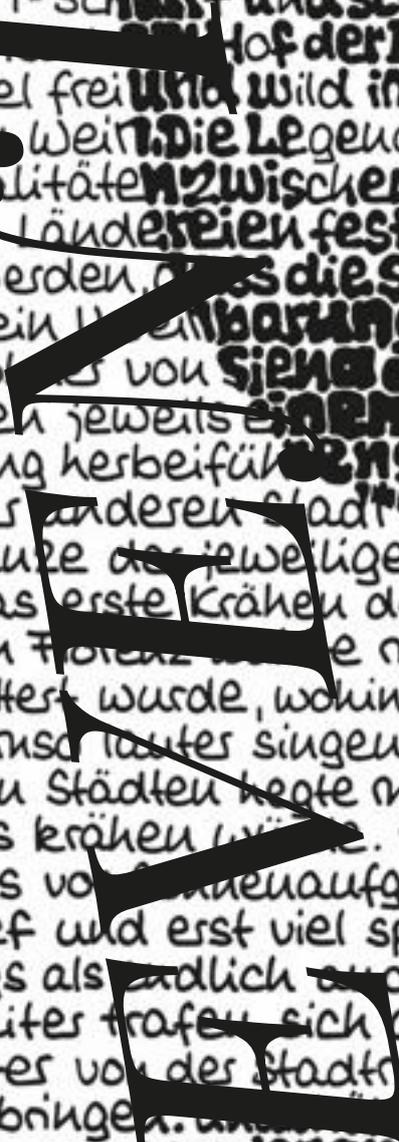
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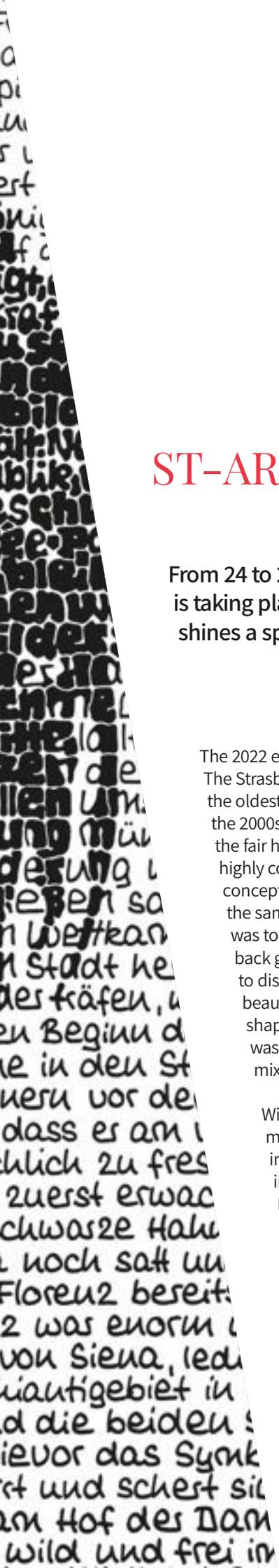
## ECOLOGY

Life Cycle Assessment \_\_\_\_\_ **58**

der Damen und herrscht mit leichter Arroganz. Laut der Hals in aller  
Sein Er fällt mal würfelfind in die Brüche und schmeckt ganz wunderbar  
Hahn - Die Assoziation des Hahns mit Frankreich ist aus einem Wortsp  
Begriff 'gallus' **bedeutet** sowohl 'Gallier' als auch 'Hahn'. Aus diesem Grund  
in der Antike **auffällig** die römischen Geldmünzen auf. Nachdem er im Mittelalter  
den war, taucht **das Symbol** des französischen Hahns im 14. Jahrhundert  
in der Renaissance **Schleicht** sich das Tier in die Darstellungen des Königs  
beliebtheit **wächst** ab der Französischen Revolution, so sehr dass er **er**  
auftaucht **und ein** Kommission von Staatsräten Napoleon I. **vorschlä**  
neben. Der Kaiser **erleht** mit folgendem **Wortlaut** ab: 'Der Hahn hat keine  
eines Imperiums **wie Frankreich** sein'. Der Hahn findet am 30. Juli 1830 **zur**  
zurück, als **eine Anordnung** festsetzt, er solle auf den Uniformknöpfen  
des werden **und über** ihren Flaggen thronen. Das zweite Kaiserreich  
ab, eingep **trägt in** das Steuer, dass die sitzende Libertas **in der Hand** von  
u III. **verschmäht** worden ist, er **erlebte** seine Sterbstunde in der 3. Repu  
d ihre **Goldmünzen** prägt **und ihn** mit ausgebreiteten Flügeln, **stolz ge**  
griffslu **stigem** Sporn auf die Spitze des Gittertors, **zum Park** des Elys  
zu **heute** im politischen Bereich die Marianne vorgezogen **wird**  
gen der **Welt** das Sinnbild Frankreichs, insbesondere bei sportlich  
n - **scharf** und **sichert** sich um die Samen. So breit die Brust **so steil**  
der Hof der Damen und herrscht mit leichter Arroganz. Laut  
el frei **und wild** im Sein Er fällt mal würfelfind in die Brüche und s  
weint. Die Legende vom Gallo Nero - Die Legende besagt, dass im 11  
Qualitäten **zwischen** Siena und Florenz die zwei Städte die Gren  
Länder **reien** festlegen mussten. Es musste **und sollte** unter  
werden, **das die** Spannungen **keine** offene Auseinandersetzu  
ein **Ueb** einbarung getroffen, die gleichzeitige **eine Herausfor**  
von **Siena** als auch die von **Florenz**, **zwei** die das Blut **ver**  
zu jeweils **einen** Reiter, die dann **in einem** ungewöhnliche  
ng herbeifü **ren** sollten. Dafür sollten **beide** aus ihrer eigene  
s **anderen** Stadt **reiten**. Dort wo die beiden **Rei**ter aufeinan  
ure der jew **Gebiete** gezogen werden. Als Signal für de  
as erste **Krähen** des Hahns **festgesetzt**. Da **zu** wurden zwei Häh  
n Florenz **ein** schwarzen **Hah**n, der von den Bewoh  
terf wurde, wohingegen **in Siena** - dort **war** man davon überzeugt,  
msch **tautes** singen würde - **ein** weißer **Hah**n in den Tagen zuvor **reic**  
u Städte **legte** man daher **die** Hoffnung, dass so der eigene Hahn  
s **krähen** würde. Am Morgen **des** Duells **begann** der ausgehungerte s  
s von **Sienens** aufgang zu **schrei**en, während der weiße Hahn in Siena  
f und erst viel später **erwachte**. Entsprechend war der Reiter aus F  
s als **endlich** auch der aus **Siena** **startete**. Der Vorsprung für Florenz  
iter **trafen** sich am Castello di Fontarutoli, praktisch vor den Toren  
er von der **Stadt** mauer **entfernt**, so konnte Florenz fast das ganze Cl  
bringen. **und** **big** davon **ob** die Legende **wahr** ist oder nicht un  
uzen **so** oder **anders** **festgelegt** haben. Der Gallo Nero ist nach w  
region **sowie** des **Wines**, der dort **produziert** wird. Kikeriki - Schas  
men **so** breit die **Brust** **so** steil der **Schwanz** **ist** King of Korn d  
cht mit leichter Arroganz. Laut der Hals in aller Frühe Der Vogel

Kikeriki (2023), SAXA  
courtesy Lutz Sasson-STRAT





## ST-ART: A FRESH START

From 24 to 26 November 2023, the contemporary art and design fair ST-ART is taking place in Strasbourg at a brand new Exhibition Park. This 27<sup>th</sup> edition shines a spotlight on the vitality of the contemporary art scene in the heart of Europe.

The 2022 edition marked a turning point in the history of ST-ART. The Strasbourg-based fair, founded in 1994, which is among the oldest contemporary art fairs in France, had its heyday in the 2000s when Paris was the center of attention. Since then, the fair has faced some difficulties in finding its place in the highly competitive art market. “I attach great importance to the concept of territoriality. A fair held in Strasbourg should not be the same as one held in Montpellier or Bordeaux. Our priority was to reestablish Strasbourg at the heart of the fair by bringing back galleries from the region, as there are magnificent things to discover in this area. And to draw from the DNA of this beautiful fair that offers the discovery of talents that will shape the future,” explains Christophe Caillaud-Joos, who was appointed director of Strasbourg Events in 2022, the mixed economy company that owns ST-ART [\[see p.18\]](#).

With 13,300 visitors last year, the event indeed gained new momentum. Firstly, thanks to a noticeable improvement in its programming. And especially, thanks to its location in the spectacular event complex designed by Kengo Kuma, the winner of the prestigious Global Award for Sustainable Architecture [\[see box p.10\]](#). The bioclimatic, ecological, and sustainable building, located in the heart of the European Institutions district, spans over 24,000 sqm along the canal, surrounded by greenery, and allows for a significant part of the programming to be held outside the walls [\[see p.38\]](#).

### European anchorage

In every direction, the new director of ST-ART defends his initial accomplishments while being on the starting blocks for his second edition. His goal?

To reinforce the aspects that once made this regional fair of international renown unique: a strong territorial anchorage open to Europe and the world, a springboard for the talents that will shape the future, an ongoing dialogue with French and international galleries, renewed partnerships with regional cultural institutions, and making art accessible to all. He explains, “As organisers, we must ask ourselves one question: what makes people excited? Gallery owners, artists, visitors, partners... we all are passionate individuals who work tirelessly with energy and enthusiasm to provide exhibitors and the public with an unforgettable experience in this magnificent city. We are delighted this year to welcome even more European galleries and to celebrate the strong presence of regional galleries,” he says.

France, Germany, Great Britain, Italy, the Netherlands, Belgium, Luxembourg... This year, the 10,000 square metres of the new fair building host 56 galleries from eight countries selected by an artistic committee composed of Georges-

Michel Kahn and Rémy Bucciali. The former, a collector of 1950s and 1960s abstraction, opened a gallery in Strasbourg on the Place du Musée d'Art Moderne et Contemporain in 1997. As for the latter, a renowned engraver and publisher, Officer of the Arts and Letters, he founded his workshop in Colmar in 1983.

In addition, the ATM Gallery from Berlin (Germany), exhibits Anja Nuernberg and her colourful large formats. As for the Quand les fleurs nous sauvent gallery from Paris (France), it presents its nomadic concept centred around unique artistic experiences on the theme of flowers and vegetation. While predominantly European,

a change of scenery when they come to explore a fair, wherever it may be," he asserts. "That's what ST-ART offers: a Strasbourg fair, deeply connected to its ecosystem of galleries and European institutions, to showcase the talents of tomorrow." The Aedaen Gallery, present in Strasbourg since 2017, plans to showcase

We encourage our galleries to present those who will be making artistic headlines in the next five or ten years. ST-ART is a bet on the future. — Christophe Caillaud-Joos

With a third of first-time participating galleries, the 27<sup>th</sup> edition focuses on renewal. Among them, the Gallery 40 NL from Doetinchem (Netherlands), specialising in geometric abstract artworks, presents around 15 artists, including the German Maximilian Verhas. Another new European

some galleries have travelled from even farther away, such as the Korean H.A.N. Gallery.

The loyal galleries also return, including Strasbourg-based galleries Kraemer, Chantal Bamberger, and Sandra Blum, which brings joy to the fair's director. "Collectors seek

"Life after life", a project conceived by Francesca Gariti while wandering among the graves of an old Jewish cemetery.

Guy Pieters Gallery from Knokke (Belgium), a historic gallery at the fair, returns this year with a selection of new realism and pop art masters alongside rising stars' works. Among other faithful galleries, the AD Gallery from Manguio and Saltiel-KMG from Paris make the trip. From the Grand Est region, the PJ Gallery from Metz, founded by Pierre & Jisun, a Franco-Korean couple passionate about art, is participating for the first time.

Original gallery concepts are also in the spotlight, with the Alizarine Gallery, an itinerant gallery supporting emerging artists, and the Maison Abandonnée, a temporary project initially dedicated to young creators, offering the opportunity for a first exhibition, often monographic.

The JP Ritsch-Fisch Gallery has been showcasing historical outsider art for over 25 years. On the other hand, Newinger presents six artists, including the Spanish Ramon Suau, who uses old oil paintings to create three-dimensional artworks based on mathematical models. The Muremure Gallery exhibits works by Michel

### A new showcase

In 2022, the fair moved to the brand new Exhibition Park in Strasbourg, designed by Japanese architect Kengo Kuma, the recipient of the prestigious Global Award for Sustainable Architecture. Nestled in the heart of the Wacken district, close to the Palais de la Musique et des Congrès and European institutions, it is a sustainable architectural gem and a model of *avant-garde* ecology inspired by the harmonious coexistence of humans and nature. "The halls, functional and modular, are contained within a living peripheral envelope, which, like the edge of a forest, interacts with its environment," Kengo Kuma says of his architectural approach. "This envelope expands to be inhabited by the nave and then contracts to announce the entrance. The verticality of the wooden pillars on the facades announces the Exhibition Park to the public arriving from all directions, by bicycle, on foot, by tram, or by car. This configuration, which we call 'Edges', revisits an ancestral and classical archetype: universal landmarks, connected to the ground, the sky, and nature, promoting the visitor's instant well-being." Outside, the tall and slender wooden lines dress the glass facades and protect the immense entrance hall from the sun's rays, providing soft lighting. The indoor temperature is regulated through an integrated natural ventilation system and geocooling that utilises the groundwater to cool the building with minimal energy consumption. Wood is the guiding principle of the project, aligning with a long Alsace tradition. It is no coincidence that the Grand Est region is France's fourth-largest forested area, and the Eurométropole de Strasbourg is fully committed to wooden projects as part of its urban renewal efforts.



Taste, Alma Buccioli  
Courtesy Alma Buccioli. ST-ART



*La mystérieuse Strasbourgeoise  
(2023), Jérémie Zimheld  
Courtesy Jérémie Zimheld. ST-ART*

Cornu, a true master of ink and paper with incredible precision, while the Minrath Gallery unveils works by Patrizia Casagrande, where the female figure is a recurring theme. The L'estampe Gallery, which primarily supports artists of the new figuration specialising in aquatint, showcases the French street art pioneer Speedy Graphito. Still in the realm of urban art, Nitram draws inspiration from historical scenes, while the graffiti artist from Mulhouse, Niack, is with the Heart Gallery.

#### For all tastes

“ST-ART is a place for discovering young European talents,” says Christophe Caillaud-Joos. “At our scale, we aim to contribute to the art market by identifying artists who will make headlines in the coming five or ten years, to testify to the vitality of our region’s creativity. With a commitment to promoting the work of regional galleries, ST-ART pays special attention to Alsace establishments.” In fact, the Alsatian visual artist Alma Bucciali is the guest artist of ST-ART 2023. For the occasion, she has created two exclusive prints that accompany the fair’s catalogue.

The programming of the 2023 edition also extends beyond the gallery walls to invest in the district and the city. “ST-ART is anchored within the European institutions,” explains Christophe Caillaud-Joos. “The fair amplifies the voices of all these artists at the heart of Europe. In its evocation of *Guernica*, echoing the war in Ukraine, the work of Jean-Pierre Raynaud presented this year will take on its full meaning here.” Touched by the horrors of the war in Ukraine, the visual artist reinterprets *Guernica* (1937), Picasso’s monumental canvas, a universal symbol of condemnation [see p.32]. By offering his artwork to Ukraine,

Raynaud echoes the words of the Spanish painter, who views art as a weapon against oppression.

In cooperation with the Apollonia art center, ST-ART hosts *Moss*, a vegetal artwork by Marco Barotti currently on display in the medieval garden of the Musée de l'Œuvre-Notre-Dame, in the heart of Strasbourg. Created as part of the Vital programme, a European cooperation project aimed at raising public awareness of ecological urgency through contemporary artistic creation, this living, kinetic, and sonorous sculpture, covered in moss, is powered by data on air

quality generated by the World Air Quality Index.

The fair’s director adds, “ST-ART is also an opportunity to showcase all forms of contemporary art, from visual arts to design, from installation to performance. Artistic strolls throughout the city will invite the public to discover all these fields of current creation. Roger Dale will create a work live with musicians from the Strasbourg Philharmonic Orchestra. L’Industrie Magnifique will unveil a selection of works, installations, and monumental sculptures, while Apollonia will

### Conferences, discussions, and roundtables

A series of conferences and roundtable discussions co-organised with SAAMS set the pace of the fair, addressing topics such as “The benefits of art in business”, “Local-scale patronage”, and “The influence of Instagram and social networks”. These discussions will be led by renowned art world experts.

#### Friday 24 November

**2:00 pm:** The surprising alliance between artists and businesses — Jean Hansmaennel (co-founder of L’Industrie Magnifique), Thierry Potier (HR manager Europe at L&L products), and Benjamin Kiffel (artist)

**2:30 pm:** The relationship between artists, galleries, and patrons... where do we stand? — Thomas Werlé (director of Plan d’Est) and Bertrand Gillig (gallery owner)

**4:00 pm:** Contemporary art: Issues and impact on human societies/ The creator’s deep connection to creation — Saint-Etienne Yeanzi (artist)

**6:00 pm:** Creating in the age of Artificial Intelligence — Hugues Dufour (*Art Confronts AI: Augmented Imagination*, Fyp Editions, 2023)

#### Saturday 25 November

**2:30 pm:** Théophile Schuler prize: A look at the careers of former laureates — Stéphanie-Lucie Mathern, Lucas Pfeiffer, Etienne Hubert (artists), moderated by Geneviève Werlé (President of the Théophile Schuler prize commission)

**4:00 pm:** From Picasso to Raynaud: art as a denouncement of war oppression — Jean-Pierre Raynaud (artist), Baudouin Jannink (publisher)

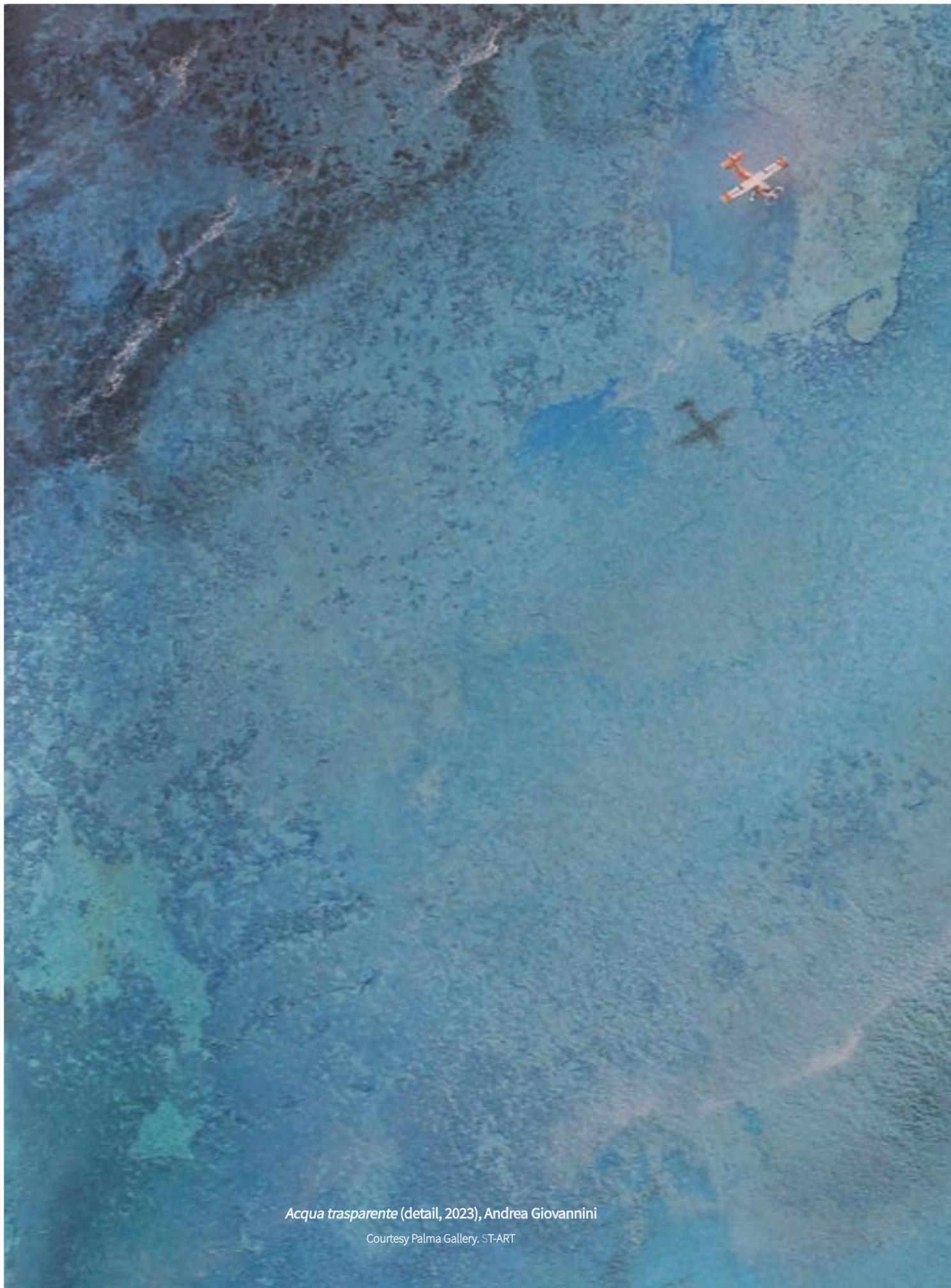
**5:30 pm:** NFTs in art: Promises of a new *eldorado*? — Dominique Moulon (curator, art critic)

**7:00 pm:** Insta-Art: Impacts of the friendly and likeable culture — Bertrand Naivin (art theorist, artist)

#### Sunday 26 November

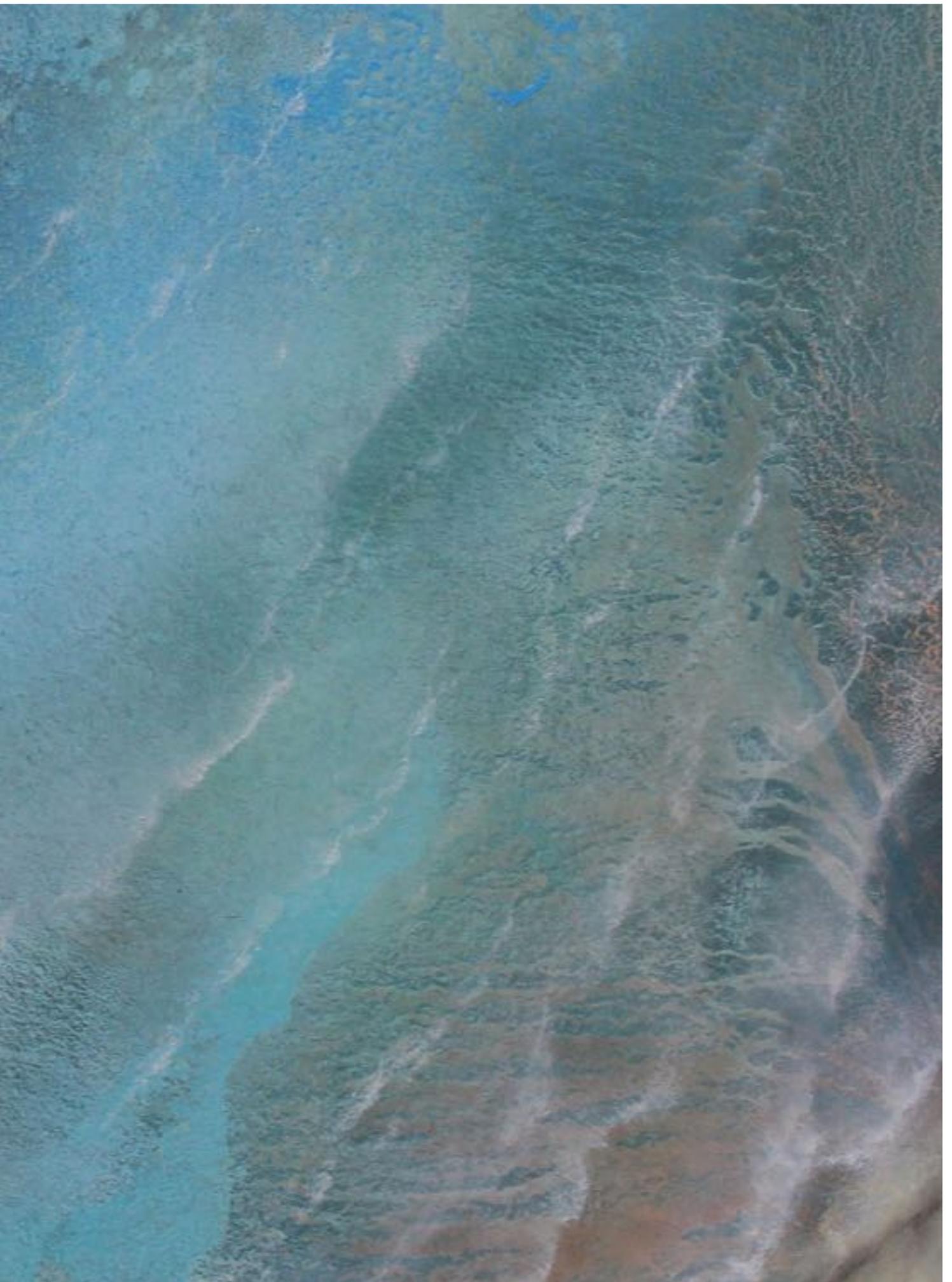
**2:00 pm:** Women artists in art history — Anne-Virginie Diez (art historian)

**5:00 pm:** Four Unusual Paths of Photographer Artists — Madeleine Millot-Durrenberger (collector)



*Acqua trasparente* (detail, 2023), Andrea Giovannini

Courtesy Palma Gallery. ST-ART



## EVENT

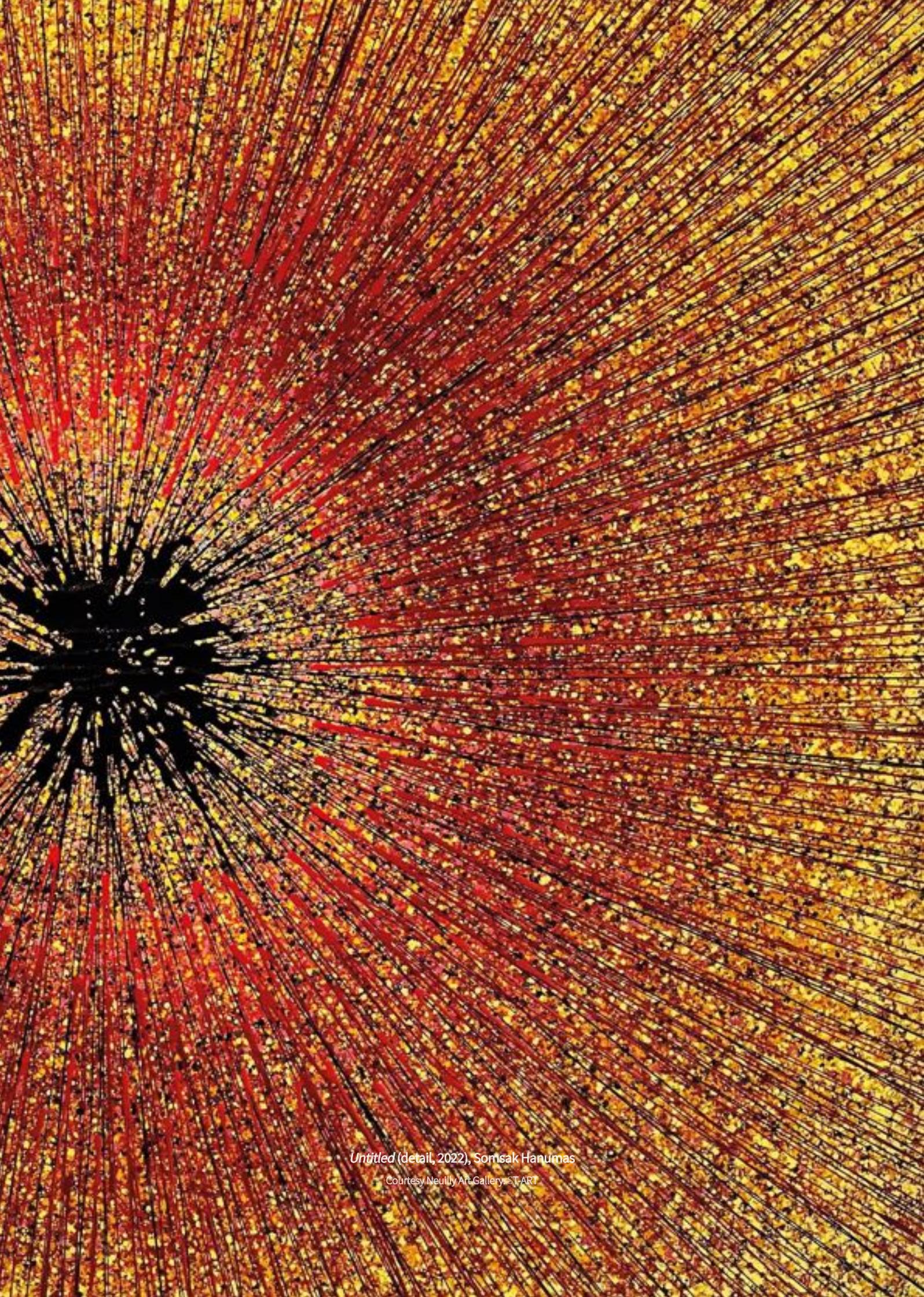
feature Marco Barotti's vegetal, kinetic, and sonorous sculpture in the Exhibition Park's hall." Movement and a unique model of cooperation between artists, private companies, and public authorities in the regions, L'Industrie Magnifique is a somewhat audacious project born in Alsace in 2015, manifested through an original act: the intersection of art and industry in public spaces [\[see p.44\]](#).

In 2023, ST-ART is also hosting, for the first time, a retrospective dedicated to the winners of the Théophile Schuler Prize in collaboration with the Society of Friends of Arts and Museums of Strasbourg (SAAMS), which is celebrating its 190<sup>th</sup> anniversary this year [\[see p.44\]](#).

In addition to this partner exhibition, the fair and SAAMS are organising a tailored programme of conferences for artists and art professionals, as well as the general public, covering a wide range of topics from AI to tax benefits for artworks [\[see box p.13\]](#).

Thomas Werlé, Director of Plan d'Est, and Bertrand Gillig, gallery owner and President of SAAMS, will discuss the relationships between artists, galleries, and patrons, drawing from an investigation conducted as part of SODAVI (Guidelines for Visual Arts) between 2017 and 2019, which reveals a lack of communication between artists and merchant intermediaries. Through her photographic collection, collector Madeleine Millot-Durrenberger presents four artist-photographer encounters: Rudolf Schäfer, Tom Drahos, Jacques Hebinger, and Yannig Hedel. The discussions will cover topics such as the role of female artists in art history with historian Anne-Virginie Diez, and the frenzy of NFTs with curator Dominique Moulon, who will share his vision and perspectives on this emerging market. These are all timely topics that place ST-ART at the forefront of art market concerns.





*Untitled* (detail, 2022), Somsak Hanumas

Courtesy Neully Art Gallery, S-T-ART

# UNIVERSE

An abstract painting featuring a large, vibrant red shape on the left side, which appears to be a stylized planet or celestial body. To its right, there are several curved, overlapping shapes in various colors: a large light pinkish-white shape at the top, a bright blue shape below it, and a green shape at the bottom right. The background is a light, neutral tone. The overall style is expressive and colorful, with visible brushstrokes and a sense of depth and movement.

*Universe* (detail, 2023), Ryung Kal  
Courtesy Han Gallery. ST-ART

## “ST-ART IS A GEM”

Local anchoring, European outreach, the discovery of young talents... Christophe Caillaud-Joos, the General Director of Strasbourg Events, the company behind the ST-ART art fair, shares his insights on the new direction he wanted to bring to the event.

Christophe Caillaud-Joos is at the helm of the brand-new Strasbourg exhibition centre and congress centre, a spectacular eco-friendly complex made of glass and greenery located in the heart of European institutions. At 59 years old, the new General Director of Strasbourg Events, a mixed economy company owned by the City, the Eurometropolis of Strasbourg, and the GL events group, took up his position two years ago. Among the events produced by Strasbourg Events, the ST-ART art fair appeared to him as “a gem”. He made it his mission to restore its shine by strengthening its local roots in the heart of Europe and continuing its search for young talents “who will shape the artistic landscape of tomorrow.” Interview.

### **Can you tell us about your professional background?**

My profession is to manage exhibition centres and congress centres, but originally, I come from marketing and advertising — I have worked in large agencies. For about 20 years now, I’ve been interested in these large event spaces in the heart of cities. In fact, I try to come in at times when the company needs to find new energy. Strasbourg is my 7<sup>th</sup> congress centre. I arrived two years ago to revitalise the venture. These large venues host external events, but also trade fairs and exhibitions that we conceive from A to Z, which we call “proprietary events”. Our portfolio consists of about 200 annual events, and we produce seven of them, including ST-ART. Moreover, we are fortunate to have a new space that is truly magnificent, in contrast to some old venues that are sometimes quite unattractive...

### **Tell us about this new venue.**

The renowned Japanese architect Kengo Kuma, who is deeply involved in eco-responsibility, designed the building with attention to the materials used

and their sustainability. The place is incredible, set in a green environment, designed with thought and a design that makes you feel good. In 2022, ST-ART took place for the first time in this new space, and the exhibitors were absolutely delighted and thrilled with their experience. It’s a very spacious place and it now needs to come to life.

### **What sets ST-ART apart from the other fairs you produce?**

Among the seven fairs we organise, ST-ART is a gem. Its name itself suggests the beginning, the start, the discovery. This essential element that is the DNA of this beautiful fair touched me. Contemporary art fairs are complex subjects to approach and what is important, as I have done for many fairs in recent years, is to delve deep into the identity and uniqueness of the event. ST-ART is an old fair, more than 25 years old, deeply rooted in its territory but in need of a revival after the harm caused by COVID to the art world. We need to tap into the fair’s roots. What made people excited 25 years ago? What made ST-ART one of the most important fairs in France and why did it decline somewhat? For the past

“In our team, we work as craftsmen. With patience, energy, and enthusiasm. Artists, gallery owners, organisers, members of the artistic committee... We are incredibly fortunate to have jobs that we are passionate about and we work every day for our audience and exhibitors to provide them with an unforgettable experience, full of discoveries and encounters, while promoting young talents and young productions.

— *Christophe Caillaud-Joos*

two years, we've been relaunching this beautiful machine. Working with the teams is a process of understanding, and we put all our energy into it. We never do anything without enthusiasm. These are passionate professions: artists, organisers, gallery owners...

#### What is your guiding principle?

It is difficult to bring something new to an art market that is increasingly pushing its boundaries. The initial idea was to highlight young talents and young productions, as many do today. But ST-ART was a pioneer in this field. We are a gallery fair, and we encourage galleries to present those who will be making headlines in the next five or ten years. That's our bet. We want our visitors and collectors to discover things in Strasbourg that they won't see elsewhere.

schools to encourage students to come back and present their work, even a few years after they graduate. Being in a capital city in the heart of Europe also allows us to discover young talents from neighboring countries.

#### Has the fair also expanded into design?

That's one of the aspects we want to develop. We want to be open to all approaches to contemporary art. Last year, for example, we collaborated with Étienne Mineur, who worked on AI, and we showcased the work of the Nissim de Camondo school... It was fascinating to see how young people were using all these new technologies for artistic purposes. We need to keep up with the times. A contemporary art fair is about exploration, being curious about everything.

us and bring their expertise. Other fairs have different approaches, and that's normal. We work collaboratively; it's our vision of the fair.

#### What types of proposals do galleries make to you?

As I mentioned, I come from marketing and marketing is about listening and feeling the pulse of the world to understand what people want to experience. I prioritise highly experiential approaches. For example, I asked galleries to offer performances. We will organise city strolls to provide a different approach to contemporary art, to discover unique things so that our visitors are actively engaged in the system. It's a multifaceted approach.

“ST-ART is also a territory. We want our visitors and collectors to discover works in Strasbourg that they won't see elsewhere, in contrast to a certain trend towards standardisation in the art market.

— *Christophe Caillaud-Joos*

#### How?

I attach great importance to the concept of territoriality. A fair held in Strasbourg should not be the same as one held in Montpellier or Bordeaux. Sometimes, we observe a tendency towards standardisation of artistic proposals. I don't believe in that. Collectors want “exoticism” when they come to discover a fair anywhere. At our level, we want to contribute to the art market by identifying those who will shape the future. That's why we work with

#### How does your selection committee work?

We have noticed that galleries are coming back, like the Peeters Gallery, and we are delighted about that. This year, there will be more than 50 galleries from across Europe. We have a precise selection process, but when I arrived, I didn't want to hire a superstar artistic director who would impose his or her vision. With the selection committee, we work as craftsmen, with a lot of humility. Prominent figures from the art world have joined

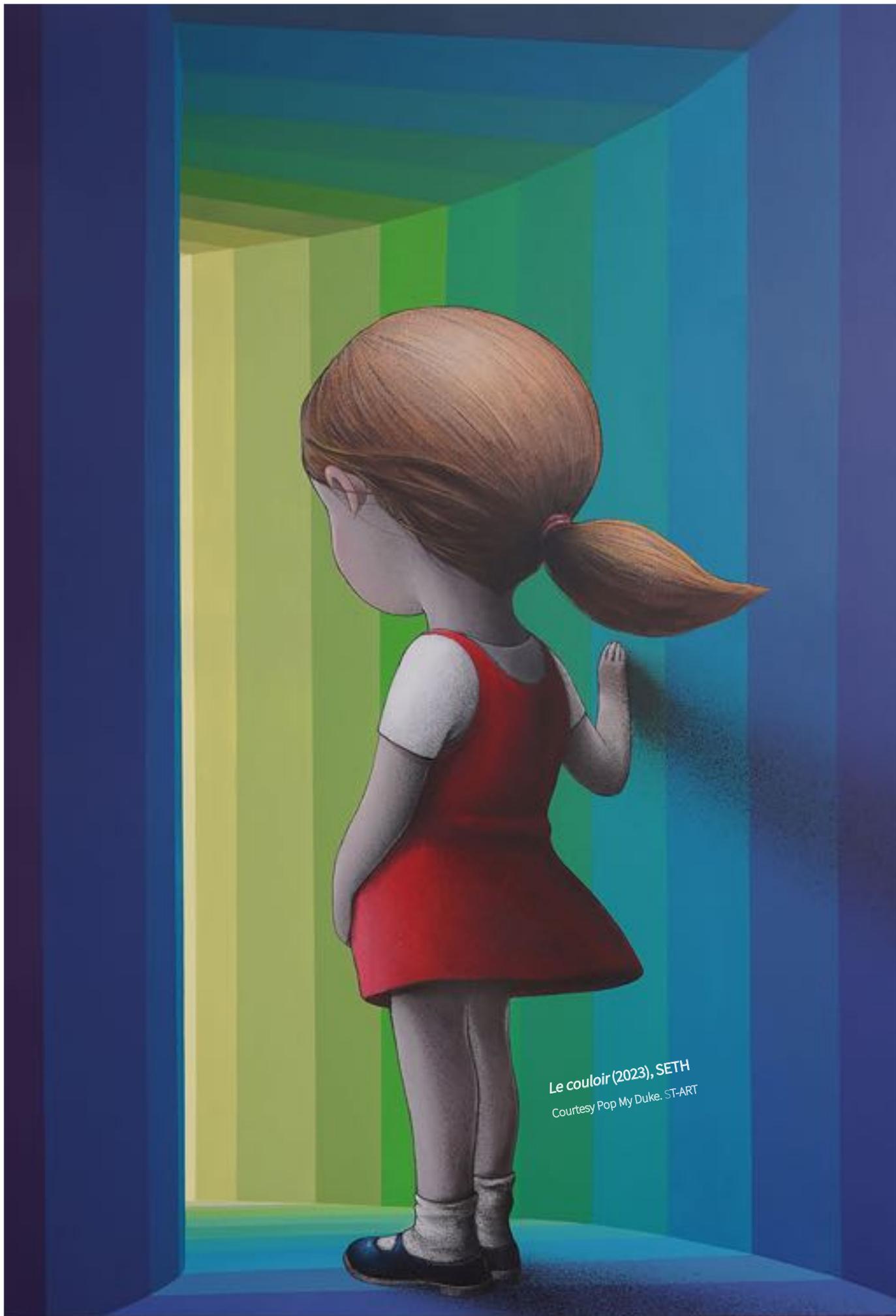
#### Where do the galleries participating in ST-ART come from?

When I arrived, I realised that many Strasbourg galleries were no longer in the game. This is problematic when you organise a contemporary art fair without the city's galleries... So, it was about reinstating Strasbourg at the heart of the fair as there are very important players in this region. This year, Strasbourg gallery owners are making a huge contribution to the diversity of the event and I thank them for bringing so many new and exciting



Christophe Caillaud-Joos

© Nicolas Roses. Courtesy ST-ART



Le couloir (2023), SETH  
Courtesy Pop My Duke. ST-ART

“ST-ART is a gem. When I took over the direction of this fair last year, I was immediately struck by its contribution to the recognition of tomorrow’s talents. This patient process of discovery is in ST-ART’s DNA, which has been inspiring its audience for more than 25 years. — *Christophe Caillaud-Joos*

proposals with them. I emphasise the essential role of the Society of Friends of the Museums of Strasbourg, which is organising a retrospective of the Théophile Schuler Prize winners with us this year, illustrating the dynamism and creativity that we wholeheartedly support [see box p.46].

The second thing is that we need to recapture the atmosphere of this European, cosmopolitan capital that is Strasbourg within the fair. European galleries are also playing their part. If we want to maintain quality and attract high-level collectors, we need this balance. Finally, there is an economy behind all of this. An event like ST-ART is very expensive to produce. In a way, galleries are reassured to see that we are raising the bar, that we are presenting things that are not shown elsewhere. Originally, collectors came from everywhere, precisely because of the quality of the offerings and artworks.

**Your conference programme seems to be aimed at all the players in the art world...**

We welcome between 15,000 and 20,000 visitors at each edition. We have sensed that some of them have the desire to buy but they may not know how to go about it. We need to provide a concrete, technical vision to people who are willing to invest €4,000, €20,000, or €50,000 in an artwork. Without visitors and buyers, galleries won’t come. The conference programme we created with the Society of Friends of Arts and Museums of Strasbourg (SAAMS) is part of this incentive [see box].

**How do you see the future of the fair?**

We are humble enough to know that we are not organising a world-class event, but I am building an event

where enriching experiences, discovering exciting things, and having a good time are possible. In my career, I have done many fairs and exhibitions all over the world. Now, I need to have the pleasure of making discoveries, delving into exciting topics like new technologies, the role of the artist from a more "political" perspective, and so on. We are in a form of reconquest. We are craftsmen working to offer something interesting to our galleries, our visitors, our collectors. It is also

about rediscovering who we truly are. And loving all forms of contemporary art that you can find in Strasbourg and nowhere else. I want people to be happy to be here, for the atmosphere to be there, for it to be a moment of meetings and experiences. I want to offer a fair that is open to everyone, regardless of their budget, hoping that everyone can find something they like thanks to the galleries we host. ST-ART is a unique and open fair for all. ST-ART is an eternal renewal.

*3 questions to... Bertrand Gillig*

Bertrand Gillig is the President of the Society of Friends of the Arts and Museums of Strasbourg (SAAMS).

**Who is the target audience for the conference programme?**

The overarching theme of the conferences could be encapsulated by the phrase “What have they become?” The focus is to explore how an artist manages to develop their career after surpassing the initial stages of recognition, often post-thirty. For instance, how has an award like ours proven beneficial to them? What challenges have they faced? What kind of support have they received?

**Who will be the speakers at these conferences?**

Directors of art schools and museums, associations, and collectors will speak on this primary theme. Prominent photography collector Madeleine Millot-Durrenberger will discuss the journeys of three artists she encountered in her youth. The topic of tools available to artists for evolving their practices and careers, such as residencies and workshops, will also be covered. Patrons and foundation heads will be present, along with the president of the association that established “L’Industrie Magnifique”.

**Some conferences address the workings of the art market...**

We will also delve into topics related to contemporary art in general, relevant to artists, collectors, art enthusiasts, and gallery owners alike. We’ll address a crucial issue: art and business, a key component in nurturing young artists’ careers and in building collections. Another topic is the leasing of artworks, which could be of interest to galleries for their commercial endeavours. We haven’t overlooked new technologies, such as the workings of AI and NFTs, from both a creative and market perspective. This “toolbox” aspect enables us to be accessible to both professionals and the general public, which is our goal.



ST-ART 2022

© Nicolas Roses. Courtesy ST-ART



# FULLS



*Untitled*, Gérard Schlosser

Courtesy Kraemer Gallery



## YANNICK KRAEMER FROM COLLECTION TO GALLERY

Nouvelle venue dans la galaxie des galeries strasbourgeoises, la Kraemer Gallery est née de la passion d'un collectionneur au parcours atypique : Yannick Kraemer.

Collector of art for over 35 years, Yannick Kraemer has a genuine passion for Pop Art and its variations, the *Nouveaux réalistes*, Figuration narrative, *Figuration libre*, and more. This prominent Alsatian businessman, the president of an international chain of hair salons with around 200 franchisees worldwide, launched his own brand in the early 2000s after building a solid reputation at Jacques Dessange. Originally, his professional path was quite conventional: his father ran a hair salon in Hatten, between Haguenau and Wissembourg. Naturally, he aspired to follow in his father's footsteps. During his nearly 20 years at Dessange, he developed salons in Germany and especially in Alsace, the region to which he remains deeply attached today. Since becoming self-employed, his empire has expanded to cover Europe, China, and the United States.

However, his passion for art ignited much earlier, in 1987, when he discovered works by Jean-Michel Basquiat in a gallery during a trip to New York. "I think my initial fascination with Basquiat and other Pop Art figures in the United States inspired me to explore further," he explains. "This was the case, for example, with the recognised members of Figuration libre who were gaining prominence in the late 1980s, such as Robert Combas and Hervé di Rosa. But I expanded my perspective, delving into the successive movements of these art forms: Figuration narrative with Rancillac, Erró, Peter Klasen, Jacques Monory, and Gérard Schlosser — whom I adore — as well as the Nouveaux réalistes with Villéglé, Niki de Saint-Phalle, and Arman, all of whom emphasise aesthetics while conveying meaningful messages."

### **Mosaic of expressions**

Comprising over 650 works, his collection has been built around prominent figures in modern and contemporary art, as well as through his artistic friendships: Damien Ligier, Daniel Gasser, Marc Felten, Flore Sigrist, Marie Marziac, Matthieu Graffenstaden, and more. Among them, many are either native to Strasbourg or have adopted the city, forming loyal relationships with Yannick Kraemer. Damien Ligier, who studied at the Strasbourg School of Decorative Arts, explores a pop-inspired imagination filled with colourful characters. Daniel Gasser plays with the human figure and the language of the body. Marc Felten, former advertising professional, describes himself as an "expressionist". The representation of the body dominates in his work, composed of sharp and graphic lines. Marie Marziac's work floods the canvas with a whirlwind of colours in an inherently poetic approach. A mosaic of artistic expressions that define the "touch" of the Kraemer collection.

I appreciate the fact that these artists offer a perspective on the evolution of society in their time, that they play with codes, practice diversion, and formal exaggeration with seriousness at times but also with a lot of humour. They offer multiple, sometimes surprising interpretations. And in their work, I love the almost spectacular compositions, the strong presence of colour, and the directness of the lines.

— *Yannick Kraemer*

#### From collection to gallery

In 2022, the collector took the plunge. In autumn, he previewed the launch of his modern and contemporary art gallery with two inaugural exhibitions at the La Poudrière art space in Sélestat and during ST-ART. “The fair allows us to convey all our love for Strasbourg. This message appealed to many gallery owners in the city who agreed to play along. Yannick Kraemer is among them. We are very proud to welcome this prominent collector,” comments Christophe Caillaud-Joos, director of Strasbourg Events, the parent company of ST-ART. The Kraemer Gallery officially opened its doors on 1<sup>st</sup> June 2023, at 2 rue du Saumon in Strasbourg, showcasing significant pieces by the greatest names in modern and contemporary art, including Niki de Saint Phalle, Gérard Schlosser, Jacques Villeglé, Robert Combas, Peter Klasen, Wim Delvoye, Jeff Koons, Jan Fabre, Damien Hirst, as well as promising talents from France, Asia, and Africa, such as Ivorian artist Saint-Étienne Yeanzi, who will give a lecture as part of the fair [see box].

“What I love about Pop Art is that it has allowed me to explore other artistic fields; this is the case with all these African artists I hold dear: Aboudia, Yeanzi, Boua, or Ategwa,” he writes. “I’m not inventing anything;

they are represented by beautiful global galleries, and we’ve seen them all at the Venice Biennale or in various thematic exhibitions around the world. But perhaps I was there in real-time to immediately perceive their significance? And maybe I can now serve as a conduit for their art? Sometimes this transmission involves surprising connections: I like the idea of telling a story to the visitor, one of a recent past that allows us to better situate the present. And thus, to outline the contours of the future...”

Between established values and discoveries, his desire to support artists goes well beyond the strictly commercial relationship that binds them. “Gallery owners are often perceived solely as art dealers,” he adds. “But above all, they are art enthusiasts, whom artists need to be shown — sometimes supported in their endeavors, much like certain filmmakers in their relationship with their producer.” It is the art of collecting with humility and modesty.

#### *Saint-Étienne Yeanzi*

On Friday 24 November at 4:00 pm, during ST-ART, there will be a conference titled “Contemporary Art: Issues and Impact on Human Societies/ The Creator’s Relationship with the Profound Meaning of Creation” with artist Saint-Étienne Yeanzi, presented during the fair at the Kraemer Gallery booth. Born in 1988 in Katiola, Côte d’Ivoire, Yeanzi graduated in painting and photography from the Lycée d’Enseignement Artistique de Cocody and the École Nationale des Beaux-Arts d’Abidjan, where he graduated at the top of his class in 2012. Departing from traditional paths of pictorial representation, he pursues personal work using plastic material that he melts to create astonishing portraits. In 2017, he entered the collection of the Mohammed VI Museum of Modern and Contemporary Art in Rabat. Officially selected for the Dakar Biennale in 2022, he was among the artists at the Venice Art Biennale in the same year, within the Ivorian pavilion. A remarkable achievement for this young artist represented by the Kraemer Gallery. “Today, this Ivorian artist asserts himself on the international stage with disconcerting portraits that play with the presence of the depicted individuals, usually anonymous, but whose image seems to fade precisely when observed,” describes the Kraemer Gallery. His insightful reflections on identity and representations will be shared live with the audience during his conference at ST-ART.



Yannick Kraemer

ARR



*I am a greedy man. Please shout me babe. Soul serenade is a lot of pussy.  
Pussy gone on the Eiffel. My tour Eiffel is long and large (2004), Robert Combas*

Courtesy Kraemer Gallery, ST-ART



# PORTFOLIO



*Container Zéro* (1988-), Jean-Pierre Raynaud

Photo Jennifer Morrow. Courtesy Jean-Pierre Raynaud

# JEAN-PIERRE RAYNAUD

## ANOTHER GRAMMAR OF REALITY

His reinterpretation of Picasso's *Guernica* is presented at ST-ART. Far from any visual narration, his pictograms and colours invite immediate, spontaneous, common understanding. They also reflect an artistic practice that has been unfolding for 60 years.

Flower pots, a repetition of colours — red, yellow, blue, green — white ceramic tiles with black grout, road signs... Jean-Pierre Raynaud's work consists of these symbolic objects, endlessly repeated in forms, sizes, and combinations that are constantly renewed. Instinctive, his practice evolved from a sudden impulse that drove him to create. Born in 1939, he studied horticulture, then did his military service. Deeply affected by the experience, he remained bedridden for a year. One day, he was guided by an impulse to his garage where he found red paint and cement, which he used to fill a flower pot. At that moment, at the young age of 23, he developed the initial motifs of his work. The initial motifs of his work, which evolved to pave his creation in an obsessive way.

In 1964, Jean-Pierre Raynaud presented his work at the Salon de la Jeune Sculpture in Paris. Three years and several gallery exhibitions later, demonstrating dense and already rich work, he participated in the São Paulo Biennale, introducing seven of his psycho-objects. These object-sculptures, combinations of objects painted in white, sometimes in red, were defined at the time by art critic Michel Ragon as "unusual, carefully and hygienically painted in white, [they] might resemble hallucinations," or as "the perfect illustration of the famous surrealist definition: the impact produced by the unexpected encounter of an umbrella and a sewing machine on a vivisection table". Displaying a new, unprecedented creativity, he stood out among his peers and exhibited in New York in 1970 and 1973 at the Alexandre Iolas Gallery.

### A personal grammar

Using everyday objects, "debris of society", Jean-Pierre Raynaud's practice resonates with that of artists of his time, such as Yves Klein, Arman, César, Jean Tinguely, Niki de Saint Phalle, and Martial Raysse. Associated with the New Realism movement, these artists transformed non-noble objects through artistic gestures, using raw materials for their works, in line with Duchamp's ready-mades. Jean-Pierre Raynaud, on his part, repeatedly employed specific objects, endlessly varied. In 1968, he presented 300 red pots filled with cement at the Kunsthalle in Düsseldorf and created his first monumental pot, two meters high, an emblematic element constitutive of his unique alphabet.

Throughout his career, the artist constantly questioned space and the objects within it. His creations, ranging from sculptures to space designs — often commissioned by collectors —, and architecture, called for an immediate recognition of the signs and objects used. Christophe

Domino, art critic, historian, and theorist, also referred to these as “materials that respond to the imperative of use and functionality”. It was in this context that the artist began to use his white tiles with black grout, which first appeared in 1969 when he completed a project at the request of young Parisian collector Jean-Marie Rossi.

**La Maison, a space of construction and destruction**

Jean-Pierre Raynaud explained: “This white, basic tile, 15 x 15, is something, I believe, that truly belongs to our collective memory... It’s a material that everyone knew in the 20<sup>th</sup> century.” Adorning the corridors of the Paris metro, hospitals, or morgues, this tile invokes a common and familiar awareness and sensation. It is also the material he used for the construction of *La Maison (The House)*, his major work, which began in 1969 in La Celle-Saint-Cloud, west of Paris. Initially built with his wife, he embarked on a process of reclaiming his space: “I realised that I could never adapt to a ‘normal’ place. I felt that everything, at least a part of my existence, needed to be questioned. I started with divorce; that was the first thing. I said to myself, ‘I need to regain the meaning of my body, of what I am.’”

Completely covered in this tile from floor to ceiling, even the walls, *La Maison* became the embodiment of an ideal place, an “absolute architecture”, gradually taking on the form of a bunker through the artist’s ongoing transformations. While it was open to the public from 1971 to 1988, he eventually remained alone in it until 1993. In that year, Jean-Pierre Raynaud was chosen to represent France at the Venice Biennale, where he unveiled the destruction of his life’s work through a documentary. From 22 to 26 March 1993, he indeed set about demolishing this space, with the debris distributed into 976 surgical containers, sculptures sent to the CAPC-Museum of Contemporary Art in Bordeaux and installed in the grand nave for a final exhibition before their dispersal.

**Material/Identity**

In 1978, for the 10<sup>th</sup> anniversary of the Centre Pompidou, Jean-Pierre Raynaud created an *in situ* work, the *Container Zéro*. Like an extension of the house, the container featured the same rectangular architecture, the same white tiles with black grout measuring 15 x 15. In constant evolution, the mobile and independent space features an object or image hung in its centre: sometimes a target, sometimes

a black adhesive cross, sometimes a page from the *Tintin* comic book. After the artist’s death, a mosaic of ceramic tiles will be hung on the back wall in accordance with Jean-Pierre Raynaud’s wishes.

The tile slowly became embodiment of the artist himself: more than just a trademark, it is a part of his identity. In 1990, he even produced a self-portrait, a serigraphy of his face applied to the same tile. In 2018, he went further, naming a sculpture made solely of these tiles *Self Portrait*, standing at a height of 7.5 meters. Throughout his body of work, Jean-Pierre Raynaud engages fully, merging his life and his art.

**From colour to concept**

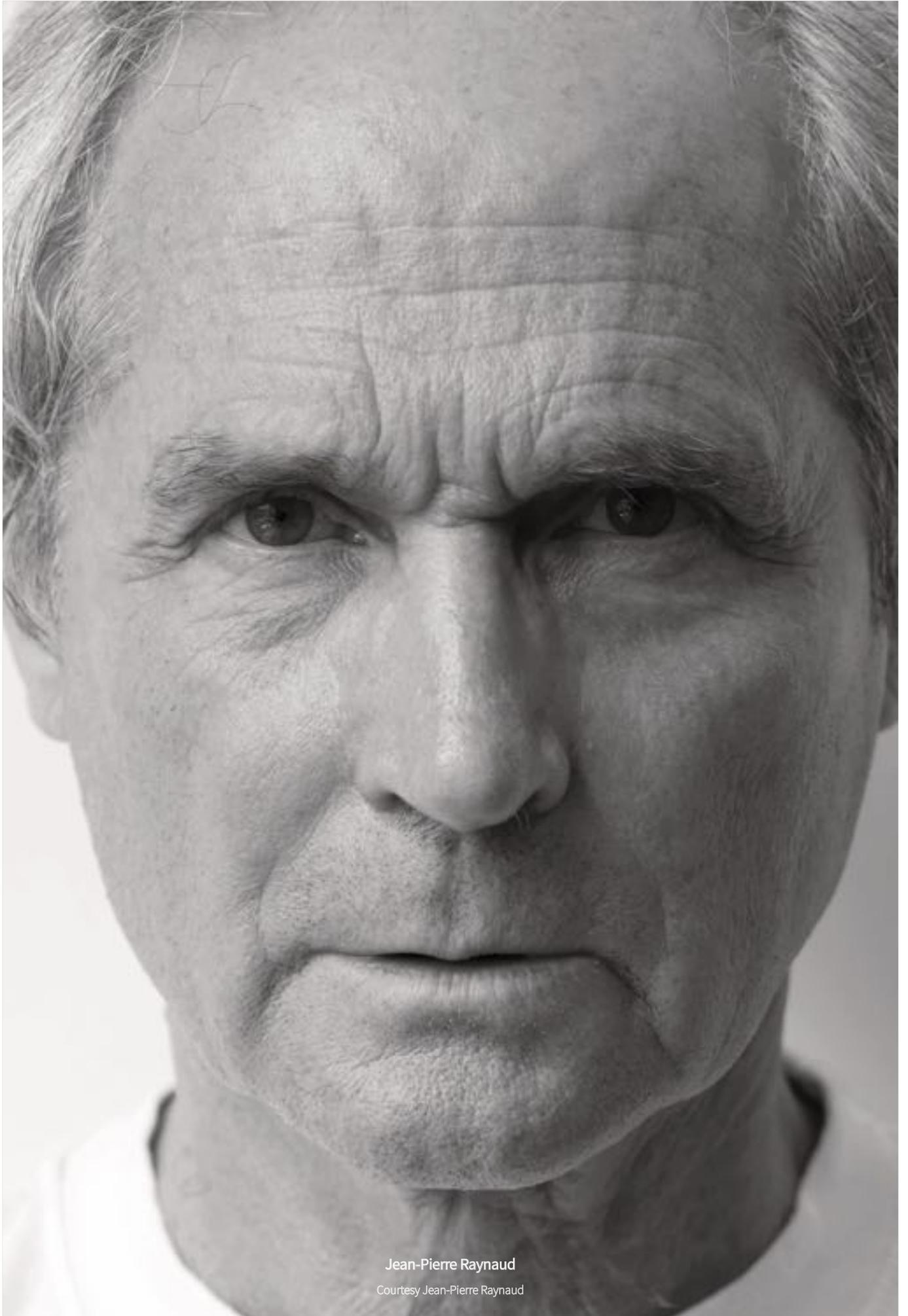
Colour also holds a special significance in his work. Red is central: “90% of my work is the red of life, the red of blood,” he explained. He continuously paints his flower pots red, creating a large number of them — 4.000 for exhibitions in London, Jerusalem, or Hanover in 1971 — in various scales. A golden pot over three meters high, commissioned in 1985 by the Fondation Cartier, was exhibited in the institution’s park, then in Berlin, at the Forbidden City in Beijing, and finally on the forecourt of the Centre Pompidou in Paris in the 1990s.

Colour, at times, empties the object of its original meaning: the *Peinture (Paint)* project thus offers sculptures and installations of red, blue, white, green paint pots, which the artist aligns. In the catalogue of his exhibition titled “On n’a pas intérêt à échapper à ce que l’on est” organised in 2013 at the Laurent Strouk gallery in Paris, he confided: “The word ‘peinture’ is a work in itself; I claim it as a work. Here, the idea of painting appears to me stronger than painting itself. I come before it becomes art, before it becomes a masterpiece. I transcend painting!” This obsession with the concept, the revelation of the object before

*A new Guernica*

Two “no entry” signs and two black lines in the same dimensions as the original painting — 7.77 meters long by 3.49 meters wide — that is the reinterpretation that Jean-Pierre Raynaud offers of *Guernica*, Picasso’s major work created in response to the violence of the Spanish Civil War in 1937. Here, it is the war in Ukraine that the artist denounces through a work that reflects the absurdity of the world and the conflict in a “cold”, “distant”, and “surgical” manner. In the press release unveiling the work, Jean-Pierre Raynaud explains further: “Traffic signs have always inspired me because they require an immediate reaction; I apply this method to art since all artworks provoke a reaction.”

This project, supported by the Ministry of Culture, was first presented in the courtyard of the University of Paris I Panthéon-Sorbonne. Handed over to the Ukrainian ambassador, the painting will return to the country when circumstances allow. For now, it is on loan to ST-ART, allowing its audience to discover it.



Jean-Pierre Raynaud

Courtesy Jean-Pierre Raynaud

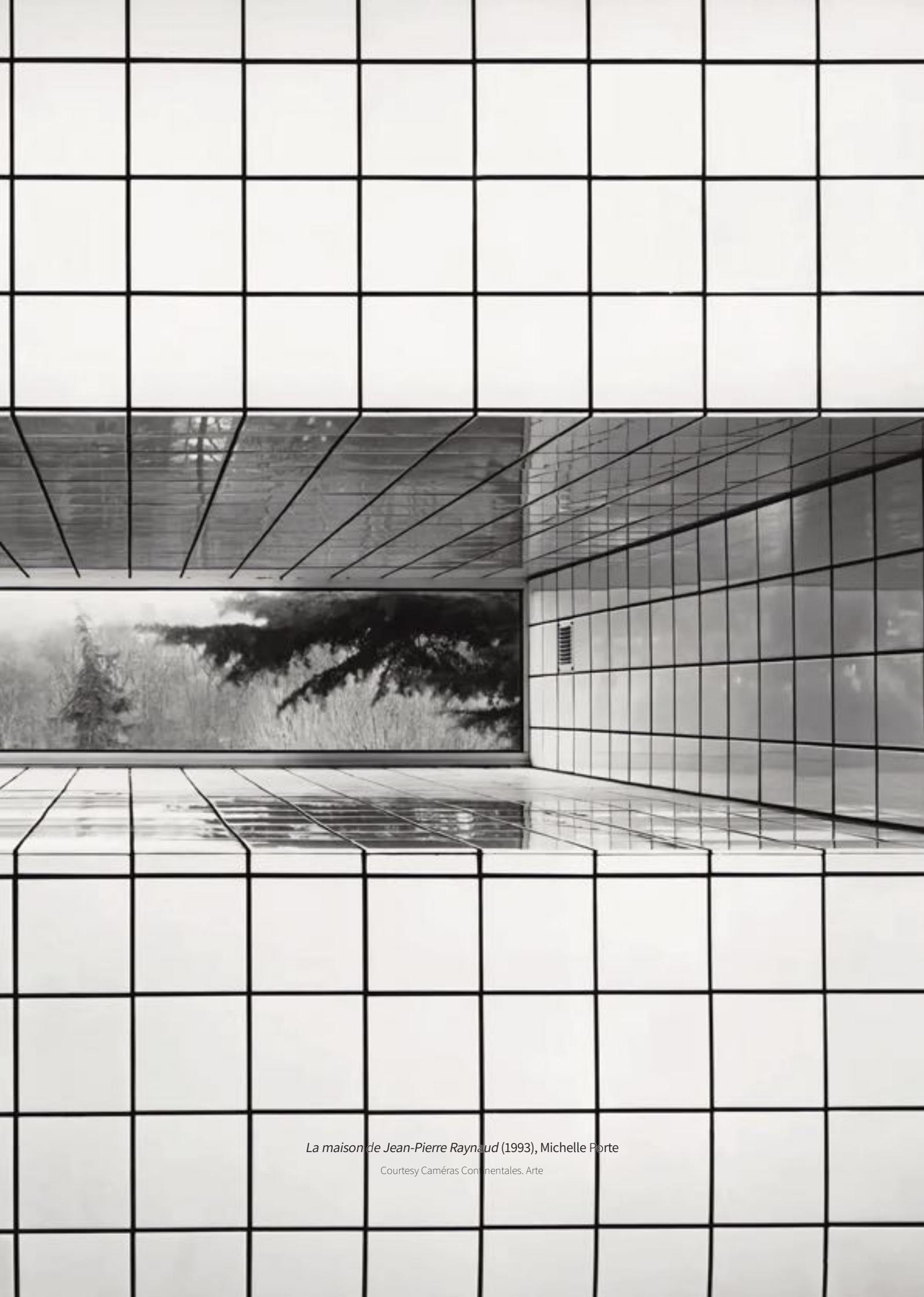
## PORTRAIT

it becomes an object, is also found in his work with flags: devoid of their political significance, they become in the artist's works a simple sequence of colours.

In 2006, he had himself photographed in Pyongyang, North Korea, in the middle of Kim Il-sung Square, holding the North Korean flag, creating a "synthesis between a country and its flag." Transformed into a work of art, the object did not lose its symbolic weight. During his flag period, Jean-Pierre Raynaud placed the Israeli flag inside his *Container Zéro*. The artwork became a political issue, and the doors of the container were closed for two months to avoid controversy, as the artist refused to remove its contents. He commented on the situation in an interview with psychoanalyst Anaëlle Lebovits-Quenehen, saying: "This flag had acquired the status of a work of art in the container through my intervention, and there was no question of removing it. The only thing I could do was to close the doors of the container and reopen them when the institution could handle it."

Recognised for his contribution to art history, Jean-Pierre Raynaud was named a Knight of the Legion of Honor in 1997. Today, at age of 84, the artist has exhibited his works all over the world and they are part of the collections of the most prestigious institutions. In France, his second home named *Mastaba 1* — after the Egyptian funerary structure used for the first dynasties — in La Garenne-Colombes, has offered a permanent exhibition of his work since 2009. And at ST-ART, the presence of one of his latest pieces, *Guernica* [see box p.34], attests to his personal involvement in art, always intimately intertwined with life.





*La maison de Jean-Pierre Raynaud (1993), Michelle Porte*

Courtesy Caméras Continentales. Arte

# WORLD



View from the "Au Bonheur" exhibition

© Emilie Vialet. Courtoisie CEAAC

## HORS LES MURS

On the occasion of ST-ART, the museums and institutions of Strasbourg have put together a comprehensive programme. From archaeology to contemporary art, passing through the Renaissance, these exhibitions showcase a city at the crossroads of diverse cultures, deeply engaged in art and today's world issues.

### **La chambre. Popular imagery**

As a mirror exhibition to the Musée alsacien, "Silhouettes" offers a perspective on Charles Fréger's work through excerpts from series focused on the theme of silhouette. In the images, dark figures stand out, revealing individuals and their distinctive socio-cultural costumes and emblems. In this way, Charles Fréger highlights regional affiliations — Basque, Breton, Alsatian — and the systems of representation attached to popular imagery, aiming to deconstruct its mechanisms and implications. The exhibition opened on 18 November and will be on display until 14 January 2024.

#### **La Chambre**

4 place d'Austerlitz  
Strasbourg  
[www.la-chambre.org](http://www.la-chambre.org)

places archaeological discoveries, architectural archaeology, and historical sources in the context of human settlement from prehistory to the present day. By presenting remains from medieval and modern eras, the exhibition outlines a history of the region, its customs, and the lifestyles of its inhabitants. It will be open to the public until June 2024.

#### **Musée archéologique**

Palais Rohan. 2 place du Château  
Strasbourg. [musees.strasbourg.eu](http://musees.strasbourg.eu)

### **Musée archéologique. Historical Alsace**

What exactly is a "dinghof"? This German term, also translated as "cour colongère" or "colonge" in French, refers to the Seigneurial or domain court, a major institution in Alsatian rural areas. The exhibition at the Archaeological Museum of Strasbourg, "Un Dinghof à Schiltigheim", explores this concept through archaeological excavations conducted in the commune of Schiltigheim, in the northern suburbs of Strasbourg. Seeking to better understand what the *dinghof* was, the exhibition

### **Musée Tomi Ungerer. Comics**

This museum, also known as the International Centre for Illustration, hosts an exhibition dedicated to Anna Haifisch from 20 October 2023, to 7 April 2024. Anna Haifisch, born in 1986, gained recognition through her 2016 album *The Artist* and quickly became a prominent figure in the world of independent comics. Blurring the lines between fiction and autobiographical narrative, her drawings feature animals (a mouse,

a bird...) and humorously explore the conditions of artistic creation. She has had several exhibitions in Germany, where she received the Max und Moritz Preis in 2020, a biennial comic book award at the Erlangen Comics Salon. Her popularity extends beyond her home country; she has worked in the United States for Vice and the Museum of Modern Art in New York. The Tomi Ungerer Museum presents the first solo exhibition of the illustrator in France, inviting visitors to discover previously published works as well as new productions created specifically for this event.

**Musée Tomi Ungerer**  
**Centre international de l'illustration**  
 2 avenue de la Marseillaise  
 Strasbourg. [musees.strasbourg.eu](http://musees.strasbourg.eu)

### **Musée d'art moderne et contemporain.** **Creation in the 1990s...**

The Museum of Modern and Contemporary Art of Strasbourg, known as MAMCS, opened a new exhibition on 6 October, titled "In the Time of AIDS: Works, Narratives, and Intersections". This multidisciplinary exhibition presents the evolution of contemporary creation, which has been influenced by the AIDS epidemic for nearly 40 years. Through the interconnected perspectives of visual arts, literature, music, cinema, dance, scientific research, popular culture, and community action, this project offers an immersive and intimate journey through a long-ignored part of history. Within the museum, representatives from associations and the social sector are also available to meet the public, provide information, and facilitate discussions. The exhibition will be on view until 4 February 2024.

**Musée d'art moderne et contemporain**  
 1 place Hans-Jean-Arp. Strasbourg  
[musees.strasbourg.eu](http://musees.strasbourg.eu)

### **Apollonia. Stroll**

"Vital": such is the name of the project undertaken by the Apollonia association that has given rise to three installations placed in public spaces to raise awareness about ecological issues. In June 2023, Marco Barotti established *Moss* in the medieval garden of the Musée de l'Œuvre-Notre-Dame. This living sculpture, a kinetic and sonorous table covered in moss, allows the public to experience real-time air quality through the plant's respiration, fuelled by data generated by the Global Air Quality Index. The second project, *Jardin VERTigineux*, is an audio-guided sound walk. Available at the Apollonia space, it leads visitors to the Parc de l'Orangerie and explores two timelines: that of humans and that of plants. Here, one can also discover the third installation, *Chroniques viridiennes*, also located in Parc de l'Orangerie. This sculpture, an allegory of a piece of black coal, serves as a metaphor for the fires plaguing the planet, warning against human footprint and its impact on the environment.

**Apollonia**  
 23 rue Boecklin. Strasbourg  
[www.apollonia-art-exchanges.com](http://www.apollonia-art-exchanges.com)

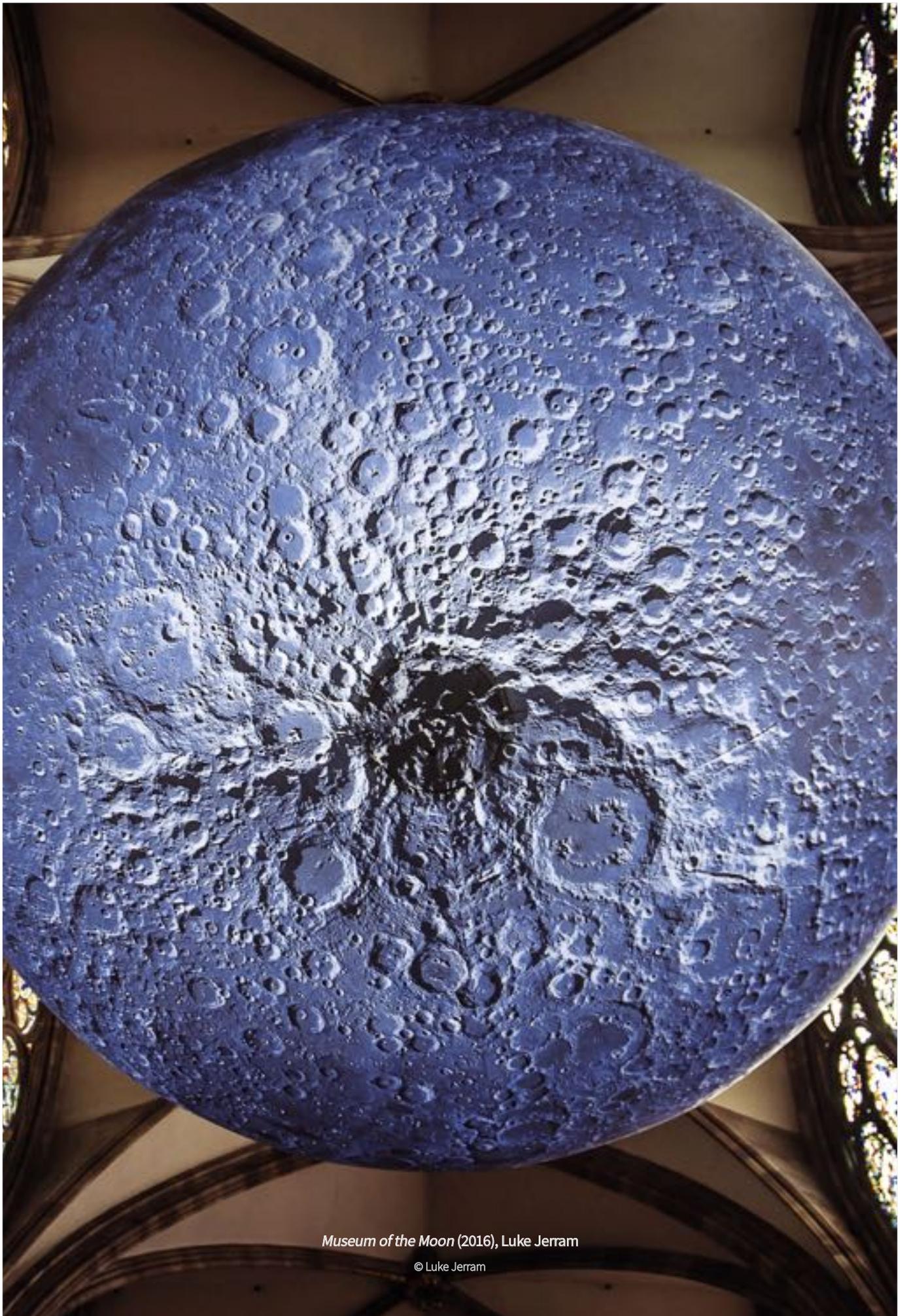
### **CEAAC. Ecological fable**

This exhibition, organised by the Centre Européen d'Actions Artistiques Contemporaines (CEAAC), focuses on ecology. With the support of the Czech Ministry of Culture, the institute brings together the practices of two artists, one Czech and the other French, as part of the 10<sup>th</sup> anniversary of its exchange programme between Strasbourg and Prague. The exhibition, titled "Anna, the Jester and the Monstroplants", presents the figurative sculptures of Anna Hulačová and the animated films of Julie Béna. Anna Hulačová, a graduate of the Academy of Fine Arts in Prague since 2012, uses natural and industrial materials to create hybrid entities at the intersection of plants, animals, and humans, inspired by Greco-Roman mythology and Czech folklore. Julie Béna, a video artist with a degree from Villa Arson in Nice, presents a series of three films featuring the character of the Jester while addressing themes such as death and ecology. The exhibition is open to the public until 14 January 2024.

**CEAAC**  
 7 rue de l'Abreuvoir. Strasbourg  
[www.ceaac.org](http://www.ceaac.org)

### *FRAC Alsace*

Located about 50 kilometres from Strasbourg, in Sélestat, FRAC Alsace offers a contemporary programme that showcases both local Strasbourg artists and international creators. With four exhibitions per year, the institution covers current themes through monographic projects or by bringing together various artists' practices. Through art, they highlight social issues and question contemporary realities. Beyond its walls, the Contemporary Art Fund is actively engaged in the Grand Est region through various projects. At the Hôpital Femme-Mère-Enfant in Mulhouse, "What World for Future Generations?" addresses maternity in the era of the ecological crisis with a selection of works from its collection, from 20 October to 2 December. At the local college in Barr, the theme of "Fragility" is explored, accessible from 11 October to 20 December. At FRAC itself, the galleries are closed for winter but will reopen with the arrival of spring in March 2024, featuring a brand-new exhibition showcasing works from FRAC Alsace, Lorraine, and Champagne-Ardenne.



*Museum of the Moon* (2016), Luke Jerram

© Luke Jerram

**Musée de l'Œuvre-Notre-Dame.****At the turning of the Baroque**

The Musée de l'Œuvre-Notre-Dame will focus on the intersecting practices of Tobias Stimmer and Wendel Dietterlin in its exhibition "Strasbourg 1560-1600. The renewal of arts", opening on 2 February 2024. As the title suggests, it turns to the late 16<sup>th</sup> century to examine the role of the Alsatian city in artistic creation during this lesser-known period, marking the transition between a decline in activity following the Reformation and a gradual artistic revival. Tobias Stimmer, a Swiss-born draftsman, painter, and engraver, was very active in the city and is responsible for the paintings on the astronomical clock buffet of Strasbourg Cathedral. His grayish projects on canvas for the clock's sculptures will be presented for the first time. Wendel Dietterlin, a painter, ornamentalist, and engraver of Germanic origin who died in Strasbourg in 1599, also had a significant impact on the city's creation, especially through his mural paintings, foreshadowing the exuberance of the Baroque period.

**Musée de l'Œuvre-Notre-Dame**

3 place du Château. Strasbourg  
musees.strasbourg.eu

**Musée alsacien. Identity construction**

Through its exhibition "Souvenir of Alsace", the Alsacian Museum

invites visitors to discover the work of Charles Fréger. Born in Bourges in 1975, the artist focuses on portrait and uniform photography. In an almost anthropological documentary spirit, he travels the world and captures individuals in attire that reflects their cultural, social, professional, or communal affiliations. "Souvenir of Alsace" specifically explores the artist's residency in Strasbourg from 2018 to 2020. After examining the question of Breton regional identities between 2011 and 2014, followed by Basque identities between 2015 and 2017, Charles Fréger turned his attention to Alsace-Lorraine. Through his portraits, he revisits the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, tracing the history of a region torn between France and Germany. The exhibition, blending contemporary art with historical pieces from the museum's collections and external institutions, is open until 1<sup>st</sup> April 2024.

**Musée alsacien**

23-25 quai Saint-Nicolas  
Strasbourg. musees.strasbourg.eu

**Project Moon**

At ST-ART, the work *Museum of the Moon* by Luke Jerram is presented for the second time after its initial exhibition, which drew large crowds, in 2021 within the walls of Strasbourg Cathedral. This three-dimensional, seven-meter-wide moon, created from NASA photographs, was born from a project initiated by the association L'Industrie Magnifique in 2018, which resumed in 2021 after the COVID crisis. This cultural event, aimed at showcasing the industrial heritage of the region, brought together actors from the Strasbourg art world and international contemporary creation to produce artworks installed throughout the city for about ten days. For this new edition, ST-ART proposes to reinstall this monumental artwork and introduce it to its audience.



*Museum of the Moon (2016), Luke Jerram*

Courtesy City of Strasbourg

# WOMEN

# STRASBOURG, A CULTURAL HUB IN THE HEART OF EUROPE

Strasbourg is a major, cosmopolitan, cultural capital with a rich historical legacy of numerous museums and artistic institutions. It is also a breeding ground for innovative projects that often straddle the realms of art, economics, and politics.

As Christophe Callaud-Joos, director of ST-ART, puts it, “the salon’s territorial anchoring largely explains its success.” It is worth mentioning that the fair is now located just steps away from the European Parliament, immersed in a culturally vibrant environment. The Palais des congrès et de la Musique, which is part of the new Parc des expositions complex where the fair takes place [see box p.10], adds to this cultural density. In close proximity, the Haute École des Arts du Rhin (HEAR), a renowned institution for higher artistic education known for its programmes in art and design, and the Apollonia European Art Centre, which promotes European artistic exchanges and aims to introduce contemporary visual arts expressions, attract students and young artists from all over Europe [see p.38]. Not so far from Strasbourg, the FRAC Alsace in Sélestat boasts a rich collection of over 1,000 artworks from 1954 to the present day, representing nearly 650 artists [see box p.40]. It is worth noting that the Strasbourg Eurometropolis, and Alsace in general, benefit from an extensive artistic and cultural network bridging the gap between Germany and France.

## Cultural crossroads of Europe

Undoubtedly, this dynamic benefits from the economic prosperity of the region at the heart of the common market, one of the wealthiest in Europe. Alsace is part of the Trinational Upper Rhine Metropolitan Region, stretching from Basel in Switzerland to Bingen am Rhein in Germany, making it a leading region for economic and cultural attractiveness with its 100,000 businesses and a bustling event calendar. With an unemployment rate of 6.2% in the 1<sup>st</sup> quarter of 2023, Alsace is one point below

the national average (7.1%). Neighbouring Germany, which receives a quarter of Alsace’s exports, is the region’s top trading partner. The Grand Est region and the Eurometropolis attract tourists from all over Europe, with nearly 30 million visitors in 2022, including four million in Strasbourg alone, making it the seventh most popular tourist destination in France. The famous Christmas market plays a significant role in this, with 2.8 million visitors in 2022, setting attendance records.

It’s no surprise that economic and cultural activities revolve around the Strasbourg Eurometropolis and its 33 municipalities, which account for over a quarter of the Alsace population and half of the region’s cultural employment. The most significant cultural employers (companies with over 100 employees) are located in Strasbourg: ARTE, France 3 Alsace, the National Opera of the Rhine, the National and University Library (BNU), and the National Theatre of Strasbourg (TNS), the only theatre outside of Paris with the legal status of a national theatre. The Alsatian capital also boasts a thriving

ecosystem in cultural and creative industries that fosters the emergence of innovative artistic projects. Strasbourg alone has 35 cultural facilities (two conservatories, five cinemas, seven theaters, ten museums, and eleven art galleries).

Strasbourg's European Quarter is designated as "European Heritage", a label awarded by the European Union to cultural assets, sites, monuments, and places of memory that "revive the European narrative and its underlying history". This rich heritage resonates throughout the Grand Est region, with its eight UNESCO-listed sites and 57 remarkable heritage sites (SPR). Contemporary art also thrives here, with three Regional Funds for Contemporary Art (FRAC), seven art centres, a national school of art (art and design), three higher art schools, and ten publicly-funded visual arts festivals.

### Art et innovation

Beyond its cultural industries, the Eurometropolis provides fertile ground for collaborative artistic projects, as evidenced by the activities of co-working spaces, fablabs, nurseries, and incubators that promote the emergence of cultural startups, project funding, and support for independent workers in the metropolitan area. Several co-working spaces are dedicated to cultural and creative industries, such as La Fabrique, la Virgule, or le Transfo in Strasbourg, as well as the CabAnne des créateurs in Schiltigheim.

At the intersection of these artistic, economic, and political worlds, L'Industrie Magnifique holds a unique position. Launched in 2016 as a collaborative art and industry project, this cooperative movement involves businesses, artists, and public authorities in promoting

and developing artistic creation, "the culture of invention", and industrial heritage in the region. It's a public-private project aimed at revitalising local businesses and artistic actions. The works produced as part of L'Industrie Magnifique, destined to be displayed in public spaces, result from a twelve to eighteen-month collaborative process. Initially, the collective facilitates the collaboration between a company and an artist to create an original and monumental work of art symbolising the company, using its own resources (know-how, materials, values, collaboration with employees, etc.). Subsequently, these artist-business pairs negotiate with local authorities to exhibit these works of art in the public squares of a city, effectively creating an open-air art gallery. The first two editions in 2018 and 2021 involved 200 participants, led to the creation of 40 works of art, and attracted 610,000 visitors in 22 days in Strasbourg.

### *The Théophile Schuler prize*

The Théophile Schuler Prize originated from a bequest made to the Society of Friends of the Arts and Museums of Strasbourg in 1938 by Elsa Schuler, his daughter. This painter-engraver, born in 1821 in Strasbourg, was the secretary-general of the Society of Friends of the Arts and is known for his illustrations of works by Victor Hugo, Jules Verne, and Erckmann-Chatrion for Editions Hetzel. His masterpiece painting, *Le Char de la mort* (1848), is displayed at the Unterlinden Museum in Colmar.

The Théophile Schuler Prize, endowed with €3,000, is awarded annually during a ceremony at ST-ART. It recognises artists under 35 residing in Alsace, studying or developing their activities there. The jury comprises art world personalities. The laureate is exhibited during the fair at the SAAMS booth.

"This retrospective is part of the initiatives we are undertaking for SAAMS' 190<sup>th</sup> anniversary," explains Bertrand Gillig, President of the Society of Friends of the Arts and Museums of Strasbourg (SAAMS). "Looking back on 30 years of creation allows us to showcase a broad panorama of the artistic richness of our region."

### 190 years of SAAMS

All this contemporary dynamism is rooted in the city's historical cultural fabric. The Society of Friends of the Arts and Museums of Strasbourg (SAAMS), a partner of the ST-ART fair from its early days, has played a key role in the development of Strasbourg's museums since its creation in the 19<sup>th</sup> century. "We were born on 28 June 1832, to be precise, but we are celebrating our 190 years between 2022 and 2023," says Bertrand Gillig, a contemporary art gallery owner in Strasbourg. A member of SAAMS' committee for 15 years, he took over as president two years ago. "Our primary activities are to contribute to the enrichment



and preservation of Strasbourg's museum collections through donations and funding for restorations or acquisitions. The second is to foster a love for art in Strasbourg through lectures, outings, guided tours, and cultural trips. And the third is to nurture young talent through the Théophile Schuler Prize."

In 2023, SAAMS, in partnership with ST-ART, celebrates its anniversary through three events: a retrospective of the Théophile Schuler Prize [\[see box p.46\]](#), a competition, and a series of associated lectures [\[see box p.13\]](#).

2023 is also a double anniversary year for a well-known work among the city's residents: *La Belle Strasbourgeoise*.

This painting, created in 1703 by Nicolas de Largillierre, became part of the collection of the Strasbourg Museum of Fine Arts in 1963. SAAMS contributed to its financing and mobilised Strasbourg residents for its acquisition. For ST-ART, SAAMS organised a competition around the iconic painting. "That's why we chose it as the theme for the competition. We don't ask artists to reproduce or transform it, but to provide their vision of what *La Belle Strasbourgeoise* represents to them. Some may use photography, while others may interpret it in a quasi-abstract manner." A dialogue between history and contemporary creation that aptly illustrates the vitality of Strasbourg's cultural scene.





# DATA



*Château des oiseaux* (1963), Jean Arp  
Sold for \$2,340,000 by Christie's New York on 17 November 2022

© Christie's Images

## JEAN ARP

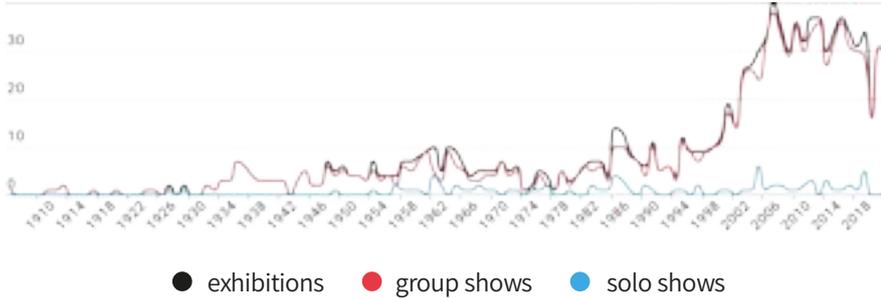
Painter, sculptor, poet, key figure of the Dada and Surrealist movements, Jean Arp left behind an immense legacy. And a robust market.

He is one of the great names of Dadaism and one of its founding fathers. Born in Strasbourg in 1886 to an Alsatian mother and a German father, his birth name was Hans Peter Wilhelm Arp. He moved back and forth between France and Germany, studying fine arts at the School of Art of Weimar and the Académie Julian in Paris from 1904 to 1908, and then Decorative Arts in Strasbourg. He quickly established intense connections with artists seeking to break free from traditional art forms. In 1909, he met Paul Klee and founded Der Moderne Bund with his friend Walter Helbig in 1910, two years before his crucial encounter with Kandinsky. Arp contributed to the *Almanach du Blaue Reiter* and exhibited alongside Delaunay, Le Fauconnier, Franz Marc, and Paul Klee.

As World War I broke out, Jean Arp went to Paris to avoid German mobilisation before moving to Zurich in 1915, where he met Sophie Taeuber, his future wife and collaborator. Zurich served as a refuge and a focal point for European *avant-garde* artists, experiencing an unprecedented creative boom. It was there that the Dada movement was born at the Cabaret Voltaire in 1916, a manifesto of revolt and freedom led by Hugo Ball, Richard Huelsenbeck, Tristan Tzara, Marcel Janco, Hans Richter, and Jean Arp. Their creed? To challenge all ideological, aesthetic, and political conventions and constraints. Or art as a subversive philosophy to counteract human madness. Jean Arp illustrated several works from Tristan Tzara, Richard Huelsenbeck, and Benjamin Péret's "dada" writings collection.

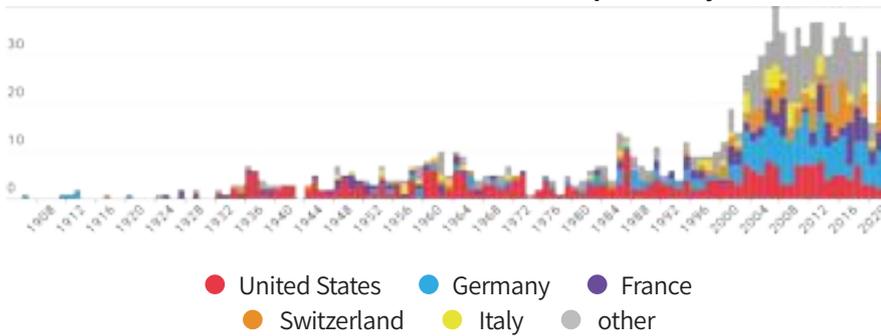
In the immediate post-war period, he continued his exchanges with the Dadaists and Kurt Schwitters, as well as with the Constructivists Van Doesburg, El Lissitzky, and Moholy-Nagy. He settled in Paris in 1925, where he reunited with Tzara and Picabia and associated with the literary circles around André Breton, Philippe Soupault, Georges Ribemont-Dessaignes, and Louis Aragon. That year saw the first Surrealist exhibition at the Galerie Pierre Loeb. In the late 1920s, he built a house and studio in Clamart with his wife Sophie Taeuber-Arp, which became the headquarters of the Arp Foundation in 1979. During this time, he created painted wood reliefs, embroideries, and collages. The artist structured his "Arpadian encyclopedia", transforming organic forms into objects such as clocks, navels, mustaches, hats, ties, bottles, seismic plants, eagles, and more, combining multiple images in a single "relief". He used humour to disrupt the usual hierarchy of nature and mock human pretensions by establishing parity between man and

Evolution of the number of exhibitions by type



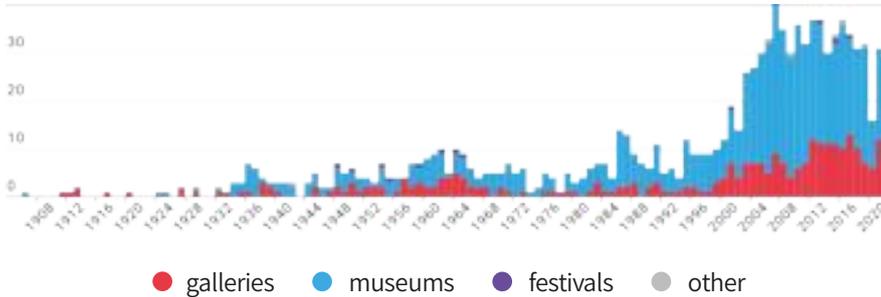
● exhibitions ● group shows ● solo shows

Evolution of the number of exhibitions per country



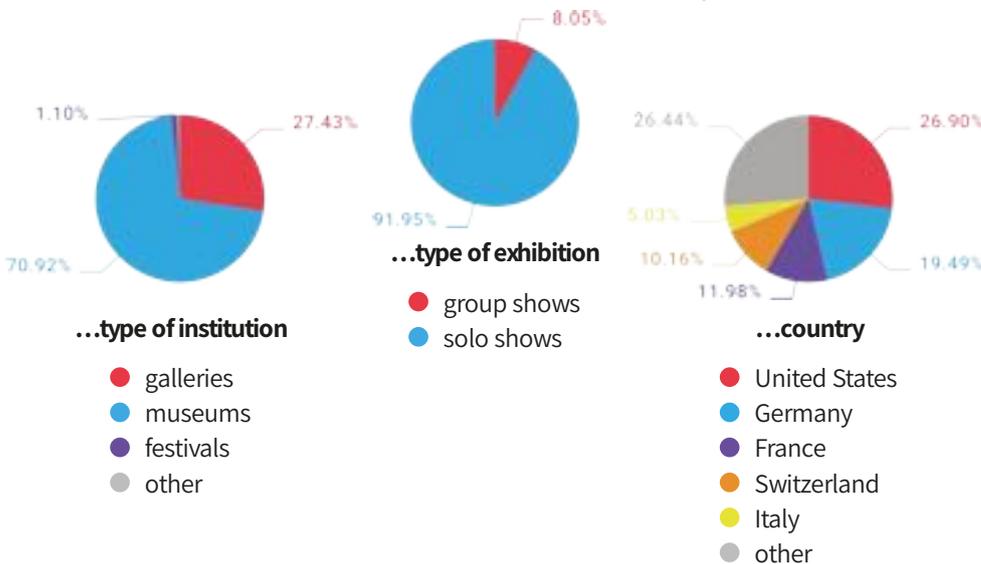
● United States ● Germany ● France  
● Switzerland ● Italy ● other

Evolution of the number of exhibitions by institution type



● galleries ● museums ● festivals ● other

Distribution of the number of exhibitions by...



...type of institution

● galleries  
● museums  
● festivals  
● other

...type of exhibition

● group shows  
● solo shows

...country

● United States  
● Germany  
● France  
● Switzerland  
● Italy  
● other

inanimate objects. In the early 1930s, his three-dimensional creations took a prominent place in his work as he began to translate his reliefs into sculpture in the round. In 1931, he became a founding member of the Abstraction-Création group with Herbin, Kupka, Calder, Mondrian, Schwitters, Héliou, and the Delaunays. His wife Sophie died accidentally at the beginning of 1943.

**Recognition**

Jean Arp's first solo exhibition was held in 1927 at the Surrealist Gallery, with a catalogue prefaced by André Breton. The artist became increasingly sought after for exhibitions (at Jeanne Bucher and Goemans galleries in Paris, as well as in Brussels, Zurich, Berne, New York, and San Francisco). However, it was after World War II that the number of his solo exhibitions exploded. Starting in 1944 at the Peggy Guggenheim Gallery in New York, his work was exhibited at the Maeght Gallery, Denise René Gallery in Paris, Susie Feigel in Basel, Sydney Janis, and the Chalette Gallery in New York, as well as at Max Stern in Montreal.

The 1950s were a decade of travel and recognition for Jean Arp. In 1954, he received the Grand International Sculpture Prize at the Venice Biennale. The same year, he created the Seuil, returning to his early 1920s sculptures. The Museum of Modern Art (MoMA) in New York dedicated a solo exhibition to him in 1958. The Musée national d'art moderne in Paris organised a retrospective in 1962, which traveled to Basel, Stockholm, Copenhagen, and London. He was named a Knight of the Legion of Honour in 1960 and received the National Arts Grand Prize in 1963. Jean Arp passed away in Basel on 9 June 1966.

**Strong institutional representation**

With a total of 1,095 exhibitions, the majority of which were collective shows (92%), Jean Arp's work was celebrated from the 1950s, especially



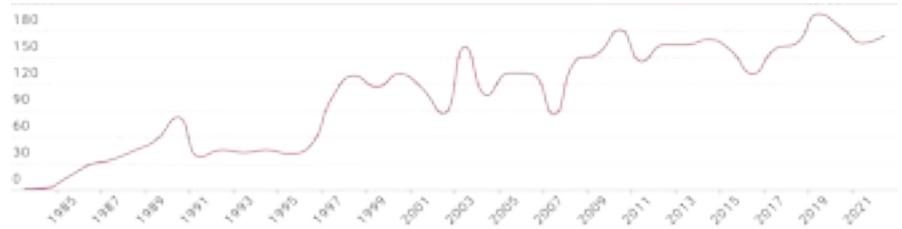
*Tête mythique, Composition mythique (1929-1952), Jean Arp*  
Sold for €462,500 by Christie's Paris on 21 October 2021

in museums. The increasing number of exhibitions reflects this enthusiasm, with a noticeable rise starting in the 1960s, reaching its peak in 2007 with a total of 40 exhibitions. Institutions showed a strong interest in his work, with 71% of all his exhibitions held in institutions compared to 26% in galleries. Monographic displays also leaned towards institutions, with 64% of solo exhibitions held in institutional settings compared to 34% in galleries. As is often the case, exhibitions in institutions tended to be longer in duration, with an average of approximately 113 days (almost four months), compared to galleries where the average exhibition duration was about 52 days (approximately one and a half months).

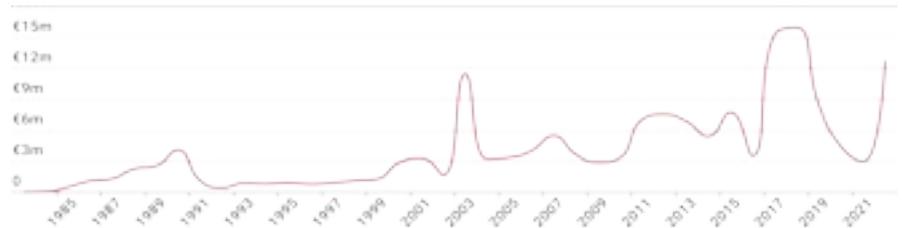
The United States, with 295 exhibitions, represented a substantial portion of Jean Arp's exhibitions, accounting for 26.9% of all of them, and maintaining a similar proportion for solo shows with 21 occurrences, or 24.1%. Germany followed with 215 exhibitions, representing 19.5% of all exhibitions by the artist. Although Germany hosted 17 solo exhibitions (19.5%), it lagged slightly behind the United States in terms of individual shows. France, where he also spent a significant part of his career, hosted 130 exhibitions, or 12% of the total, and offered 11 solo exhibitions, representing 12.64% of all his solo exhibitions. Switzerland closely followed with 110 exhibitions (10.2%) and presented slightly more solo exhibitions than France, with 12 occurrences (13.8%).

The Museum of Modern Art (MoMA) in New York stands out as the institution that exhibited Jean Arp the most, with a total of 105 exhibitions, accounting for nearly 10% of all of them. In terms of galleries, Denise René in Paris organised 30 presentations (2.8% of the total), including three

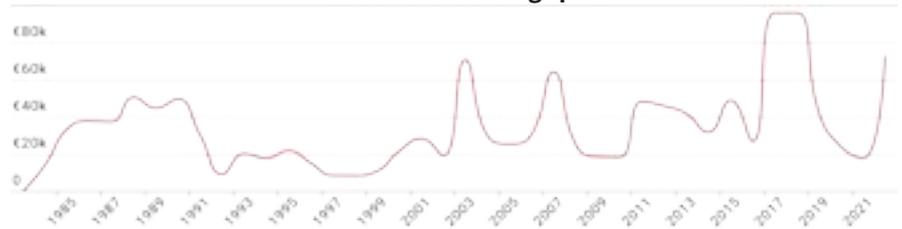
Evolution of the number of lots offered for sale



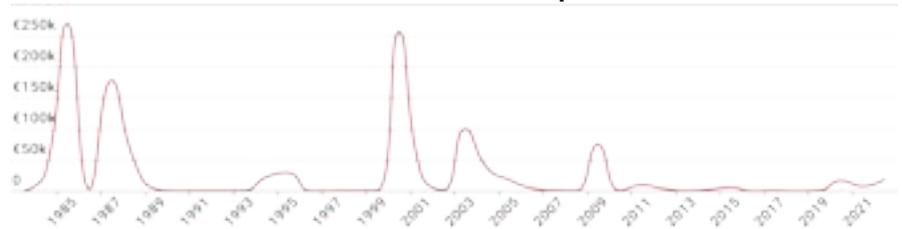
Evolution of the annual turnover



Evolution of the average price



Evolution of the median price

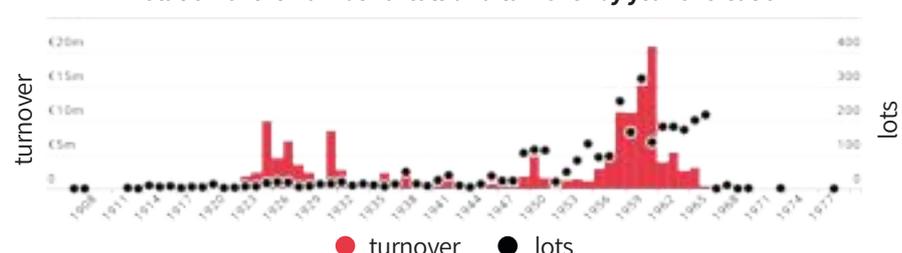


Evolution of the bought-in ratio



● sold ● bought in

Evolution of the number of lots and turnover by year of creation



● turnover ● lots

solo shows, playing a significant role in promoting his work in France. The Museo Nacional Centro de Arte Reina Sofía in Spain hosted 14 exhibitions (1.3% of the total), all of which were group exhibitions, strengthening his presence in the Spanish art scene. The Espace de l'art concret in France and the Arp Museum Bahnhof Rolanseeck in Germany each organised 12 exhibitions, with a higher propensity for solo exhibitions for the museum bearing the artist's name (four solo shows).

Foundations dedicated to Jean Arp play a pivotal role in the dissemination of his work [see box p.56]. In 1959, the artist established a new residence with his second wife, Marguerite Hagenbach, a Swiss collector he had met as early as 1932, who had been sharing his life since the end of the war. This house, serving as both a residence and an artist's studio on the Ronco dei Fiori estate in Locarno, Switzerland, has now become the Fondazione Marguerite Arp. In France, another major foundation bears his name. During his lifetime, Jean Arp had already envisioned an artist's foundation in Clamart, a project that was realised more than a decade after his death by his second wife, Marguerite Arp-Hagenbach, in 1979. Recognised as of public utility, its collections received the designation "museum of France". Established in Jean Arp and Sophie Taeuber's studio, the collection comprises nearly 1,400 works and approximately 150 deposits, primarily from the Musée national d'art moderne. Another institution dedicated to the work of Jean Arp and Sophie Taeuber is the Stiftung Arp e.V. in Berlin, Germany. Furthermore, the Arp Museum Bahnhof Rolanseeck in Remagen, Germany, devotes a significant part of its presentation to Jean Arp's work. Many of his works are also exhibited at the Museum of Modern and Contemporary Art in Strasbourg, which houses its central space.

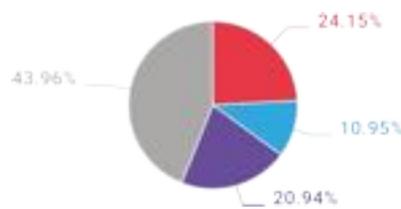
**High-end market**

Regarding the market, Jean Arp's total revenue stands at €164 million for 3,350 lots sold at auctions (out of 4,400 lots offered, with an unsold rate of 23.8%) and an average price of €48,915. The most expensive Jean Arp artwork sold at auction is *Déméter* (1961), which fetched €4.3 million at Christie's New York on 10 November 2018. It is followed by *Torse des Pyrénées* (1959), which sold for €3.7 million at Sotheby's New York on 15 May 2017, and *Torse* (1931), which went for €3.3 million at Sotheby's London on 28 February 2017. *Entité ailée* (1961) was sold for €2.8 million by Christie's New York on 12 May 2019, while a work from the 1920s, *L'O et l'U de l'oiseau* (1928), found a buyer in Paris for €2.8 million at Sotheby's on 15 March 2022.

The first auctions for Jean Arp's works date back to the early 1980s. It was in France that an artwork by the artist was first presented in an auction room. Titled *Composition* (1941),

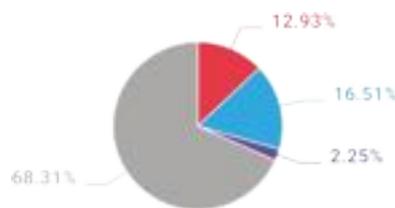
this drawing was offered by the Binoche house in Paris on 21 April 1983, before being withdrawn from the sale. The following year, Christie's New York also offered an untitled sculpture that was withdrawn from the sale. On 27 June of the same year, Sotheby's London sold *Trois blanches et une jaune*, a sculpture, for £20,000 (€28,550 or £22,000, which is €31,400 including fees). The following year, Sotheby's again sold two other bronze sculptures for £4,000 (€5,700 or £4,400, €6,280 with fees) and £1,100 (€1,570 or £1,210, €1,725 with fees). The first auctions in the United States took place in late May of the same year (1985). *Turme oder menschen* (collage on paper, 1956) and *Composition dans un cercle No. 8* (bronze, 1963) went under the hammer at Christie's for \$2,400 (€2,085 or \$2,640, €2,295 with fees) and \$2,200 (€1,915 or \$2,420, €2,100 with fees), respectively.

In the same year (1985), a record was already set for the artist with the sale of a 1961 marble piece titled *Demeter*



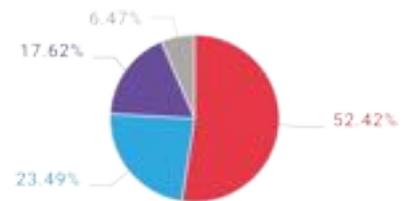
**Number of lots per country of sale**

- United States
- United Kingdom
- other



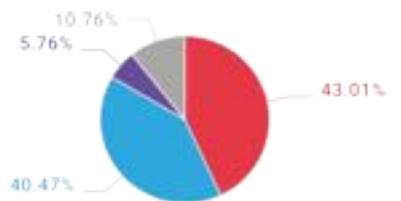
**Number of lots per auctioneer**

- Sotheby's
- Christie's
- other



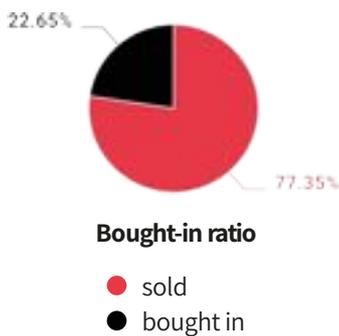
**Turnover by country of sale**

- United States
- United Kingdom
- other



**Turnover by auctioneer**

- Sotheby's
- Christie's
- other



at Sotheby's New York for \$310,000 (€269,600 or \$341,000, €296,550). The first auction in France only took place on 14 May 1986, for a *Composition* sold for 60,000 FRF (equivalent to €9,150).

The turnover generated by Jean Arp's auction sales has experienced steady growth since the first appearance of his works at auction. Starting with a turnover of €28,550 in 1984, it reached its peak in 2018 with a total of €16 million. The year 2022 was also remarkable with a result of €12.8 million. The number of lots offered at auction has also increased over the years. The year 2019 holds the record with 155 lots offered. In 2022, 140 lots were proposed. As for the average price of artworks, it went from €28,550 in 1984 to a record of €130,750 in 2018. In 2022, the average price was €92,060.

Some periods of Jean Arp's creations are particularly sought after by collectors, especially those covering his Dada and Surrealist experiments. The artworks created in the 1920s and early 1930s have significantly higher average prices than the general average price, with works created between 1921 and 1924 having an average price of €347,435 (more than 7 times the general average price), while works created between 1924 and 1928 have an average price of €473,125 (almost 10 times the general average price). Works created in 1931, favoured by collectors, achieve an average price of €661,175 (more than 13 times the general average price).

Sculpture and painting are the two main mediums of the artist, representing 97.5% of the total turnover. Sculpture has the highest number of lots (1,180, or 35.2%) and the highest revenue (€136.6 million, or 83.3% of total turnover). In comparison, painting, although it has fewer lots (110, or 3.3%) and lower revenue (€20.5 million, or 12.5%), has a higher average price (€188,300 compared to €115,920). Drawings, although representing 13.7% of the total production with 461 lots, only generate 3% of the revenue (€4.9 million). Multiples, with 1,565 lots (46.7%), account for only 1% of the turnover (€1.7 million) with a modest average price of €1,060. Other mediums such as tapestry, objects, and ceramics represent a small proportion of the overall turnover and the total number of lots.

The market for Jean Arp is largely dominated by the United States, accounting for more than a quarter of the lots (26.6%) and more than half of the total turnover (52.4%). The average price is relatively high there at €96,490. Behind, the United Kingdom generates 23.5% of the total turnover (€38.53 million) with only 10.3% of the lots (345 lots) and an average price above €111,690. France, on the other hand, offers more lots with 670 pieces, representing 19.9% of the lots, but generates only 17.6% of the overall

turnover (€28.9 million) with an average price below the general average price at €43,200. Other countries, such as Switzerland and Germany, represent a significant share of Jean Arp's market in terms of the number of lots offered (14.2% and 19.2%) but have relatively modest turnover figures: €2.15 million and €1.79 million, respectively.

The traditional duopoly of the international art market, Sotheby's and Christie's, as is often the case, is predominant. Together, they present more than 30% of Jean Arp's lots (30.6%) and nearly 83% (82.8%) of the turnover (€136.9 million). Of the two, Sotheby's dominates both in turnover and average price: 450 lots (13.3%) compared to 580 for Christie's (17.3%), with €70.5 million (43%) compared to €66.3 million (40.4%), and an average price of €157,450 compared to €114,240. Special mention goes to Calmels-Cohen, which, with 90 lots (2.7%), achieves €9.4 million (5.8%) and thus approaches the average price of the two Anglo-Saxon houses: €103,835. Australian auction house Menzies Art Brands, with only 9 lots sold, generated €1.85 million, with an average price of €205,650, higher than that of the two major houses! This towering figure of the great *avant-garde* movements of European art is sure to continue to surprise us, even in the auction room...

### *Plastic, multiple, unique*

On the occasion of the 8<sup>th</sup> anniversary of the death of Sophie Taeuber-Arp (1889-1943), the Arp Foundation in Clamart pays tribute to this Swiss *avant-garde* pioneer. Through an exhibition, it highlights the breadth of her work across various fields of creation, all within the house-studio she designed. This space was a hub of creativity for her and Arp, a setting for their prolific production.

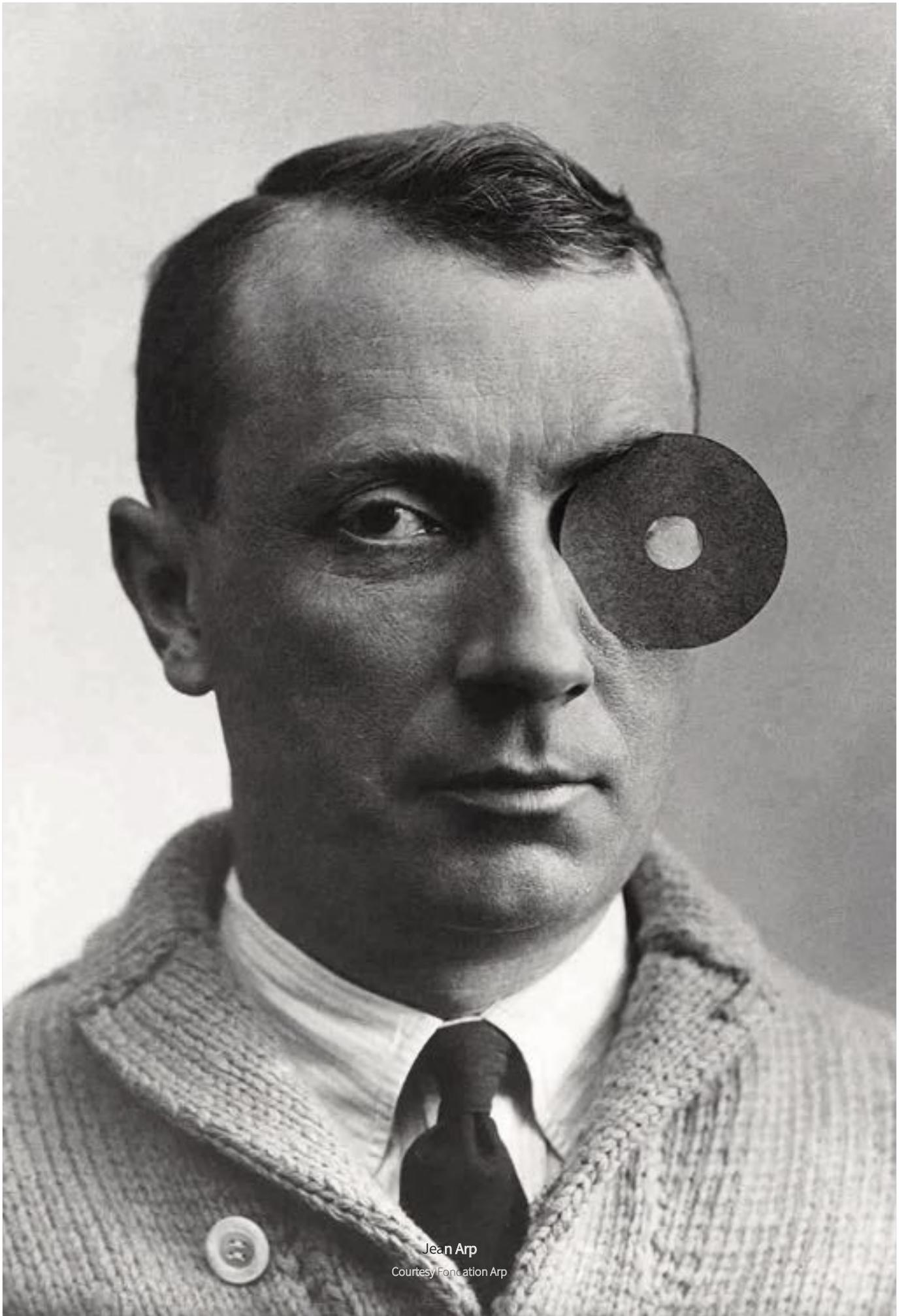
The journey through this exhibition, marked by nearly a hundred works and documents from the Foundation's collection, reflects the diversity of artistic forms developed by the artist, a pioneer of Dadaism and Concrete Art.

**"Sophie Taeuber-Arp. Plastic, multiple, unique"**

Until 10 December 2023

Arp Foundation. 21 rue des Châtaigniers

Clamart. [www.fondationarp.org](http://www.fondationarp.org)



Jean Arp  
Courtesy Fondation Arp

# HYGIE





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# A METHODOLOGY FOR ENVIRONMENTAL SUSTAINABILITY

Life-cycle assessment measures the environmental impacts of a product or service. This tool is used to evaluate the new green products for art conservation and restoration developed by GREENART researchers.

The GREENART project — or Green Endeavor in Art Restoration — was launched on 1<sup>st</sup> October 2022. Financed by the European Union, it brings together researchers working towards sustainable cultural heritage by developing new environmentally friendly restoration and conservation products in art. To rethink existing systems and formulate new ones, researchers rely on various methodologies to assess their efficiency, environmental impact, and health risks. One of these methodologies, life-cycle assessment (LCA), is crucial. What are its principles?

## A standard framework for LCA

Life-cycle assessment is standardised according to ISO 14040:2021 and 14044:2021. These standards belong to a broader system assigned to environmental management, providing a framework for organisations and companies to harmonise their ecological approach through shared measurement tools and standards. After decades of methodological development and practical application, LCA has been adopted by the European framework for the assessment of “Safe and Sustainable by Design chemicals and materials” (EC SSbD), established in December 2022 by the Joint Research Centre, the scientific and technical research laboratory of the European Union. This framework works towards defining criteria and evaluation procedures for chemicals and materials, while advocating a hierarchical approach.

This approach guides GREENART researchers in developing new conservation and restoration products. Elena Semenzin is an associate professor

in environmental chemistry; she assesses environmental risks and impacts related to traditional and emerging pollutants. Alex Zabeo, one of the founders of GreenDecision, is an expert in computer science and software development for decision support, including LCA. Involved in the safe and sustainable design of products developed by GREENART, they explain: “The first three steps of the EC SSbD framework primarily consider security aspects, covered by hazard and risk assessment approaches. The environmental aspect, the fourth step, must be assessed through the measurement of environmental sustainability covering the entire life cycle of the products.” This is where they use the LCA method, conducted on their innovative products.

The fifth step of the EC SSbD approach includes the evaluation of socio-economic aspects related to the production of chemicals and materials, aided by the methodologies of social life-cycle assessment (LCA-S) and life-cycle costing (LCC).

**Analysing the life cycle of a product**

Analysing the life cycle of a product is necessarily done from an environmental perspective. It involves understanding each stage of its life, from the extraction of raw materials — which can be minerals, metals, fossil fuels, wood, etc. — to its production phase. But this analysis doesn't stop there because it also considers distribution, use, maintenance, and repair until the end of the product's life. The product then becomes waste that can be reused, recycled, or disposed of depending on the possibilities it offers. And in a life-cycle assessment, all these stages are taken into account, each with factors that must be distinguished, analysed, and interpreted.

To conduct this analysis, researchers proceed in four phases, standardised by ISO 14040:2021 and 14044:2021 standards. The first involves defining the objective and scope of the study. For GREENART, it's about comparing new conservation and restoration products to those used today to verify whether they are characterised by reduced environmental impacts. The inventory comes next, meaning recording the inputs and outputs of each elementary process of the system (meaning, the study object delimited for analysis, here the innovative products of GREENART). Inputs include resources, raw materials, or energies, i.e., each element entering the system during one of the life cycle stages. Outputs are the results or waste generated by the system, manifested through atmospheric emissions, solid waste, or water discharges. This inventory of flows is then translated into environmental impacts. Finally, the results obtained are interpreted in the last phase of analysis, with the aim of identifying potential further improvements.

Through these steps, the environmental impact of the product will be evaluated and quantified,

taking into consideration various elements. The two researchers explain: “A life-cycle assessment allows for the calculation of several impact categories, such as climate change, acidification, eutrophication, or toxicity to human health. This calculation is based on data collected in the environment, including the presence of oil or chemicals, energy or water consumption, and the emission of greenhouse gases or other substances into the air, water, and soil.” They add: “We use relevant references to establish our goals for reducing environmental impacts.”

**Environmental Footprint (EF) method**

In the context of the life-cycle assessment of GREENART's new products, researchers use a specific life-cycle impact assessment (LCIA) method proposed by the European Union, the Environmental Footprint (EF) method. “It is the most reliable, comparable, and verifiable method for measuring environmental performance,” explain Elena Semenzin and Alex Zabeo. “The use of EF method is already planned within the framework of EU policies and legislation, such as the Taxonomy Regulation. The EF method considers sixteen impact categories that cover a broad range of relevant environmental issues and are related to several policy objectives such as protection of human and ecosystems health.”

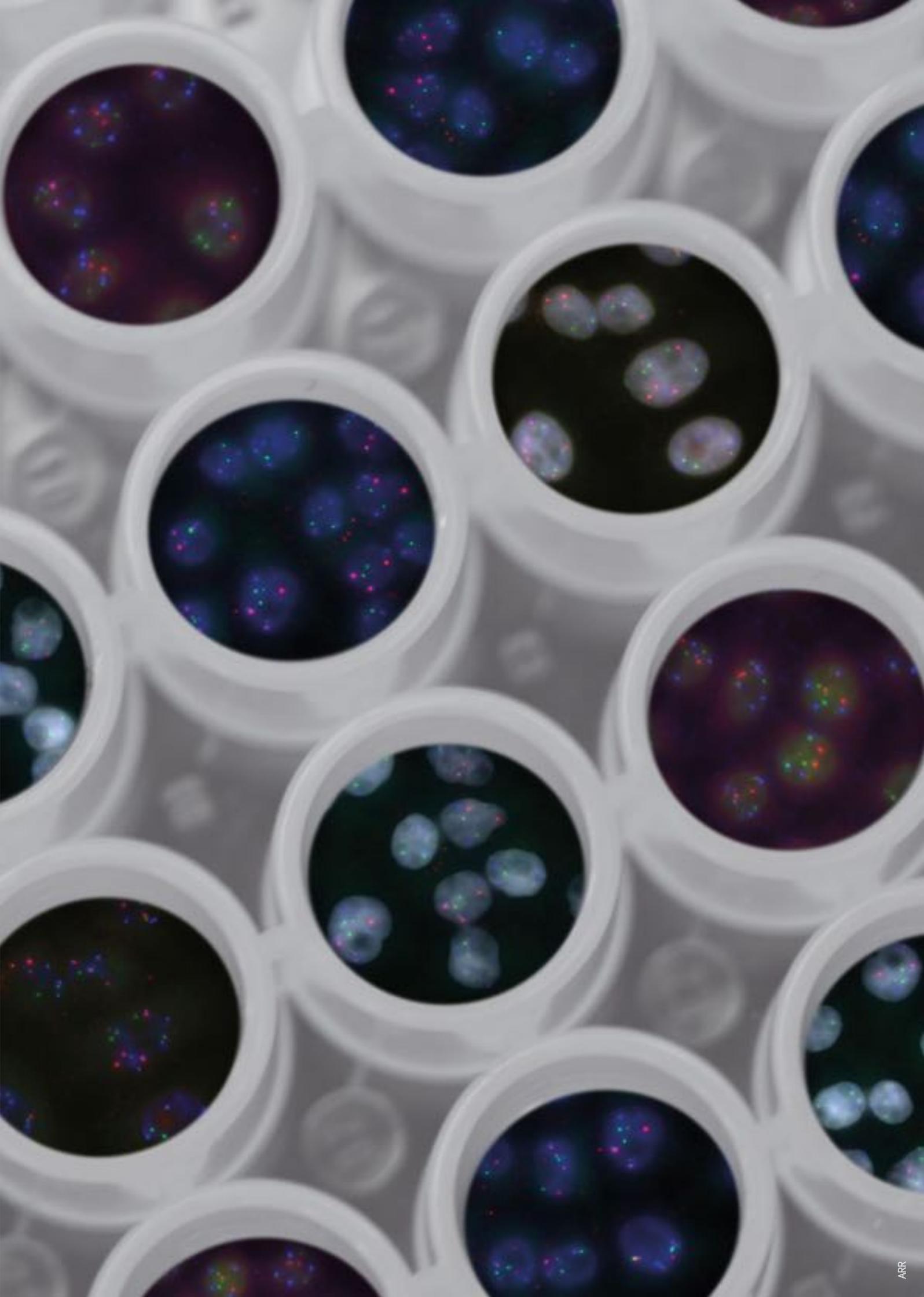
Are there relevant differences among different LCIA methods? The researchers clarify: “Different life-cycle assessment methodologies include different impact categories calculated using specific algorithms. The use of different methods makes it difficult to compare between different studies. For this reason, at the European level, there has been a significant effort towards harmonisation. The EF method is the main result of these efforts. Additionally, alongside this method, an EF database has been developed.”

Beyond the evaluation of new products, it is also about measuring the impact of products in use today. Indeed, LCA measures and allows communication on the environmental performance of products developed by organisations through comparative studies. Companies can thus establish comparisons between similar products. “The identification and evaluation of benchmarks are crucial because life-cycle assessment is a comparative tool. And in the EC SSbD methodology, these benchmarks are necessary to establish goals for reducing environmental impact for different impact categories,” explain the GREENART researchers, who will work on establishing these benchmark data targeting existing conservation-restoration products in the third year of the project, “alongside the life-cycle assessment of innovative GREENART products.”

**Methodological limits?**

In the EC SSbD methodology, the fifth step, which evaluates the socio-economic impact of chemicals and materials, contains the most uncertainties. Fundamental components of the sustainability concept, social and economic dimensions are “less frequently integrated into the practical application of sustainability assessment”, expose the researchers. Unlike life-cycle assessment, social life-cycle assessment (S-LCA) and life-cycle costing (LCC) are not yet standardised internationally. “For this reason, the analysis is characterised by more assumptions. Moreover, during the phase of designing new products, there is generally a lack of data at the industrial scale, so the analysis will necessarily be a preliminary analysis and should be iterated as soon as more complete datasets and information become available.”

However, these limitations and needs for iterative application also affect LCA due to the complexity of



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accurately collecting all the incoming and outgoing flows of a product's life cycle.

“Life-cycle inventory data — collected in the second step of life-cycle assessment — represent the backbone of LCA because they transform a product system into unit processes and quantifiable input and output flows to assess their environmental impacts. And the evaluation of the quality of this data is crucial,” comment Elena Semenzin and Alex Zabeo. “Another limitation is associated with the comparability of life-cycle assessment studies. This is due to the high degree of subjectivity inherent in life-cycle assessment, mainly arising from the wide range of choices and assumptions that the practitioner must make when modelling the studied system, as well as the vast variety of available databases and calculation methods. For this reason, the main efforts are directed towards the harmonisation of the methodology.”

As a relative method, life-cycle assessment can primarily establish whether the impacts of the evaluated product are above or below a selected reference. Thus, the GREENART researchers explain: “Ongoing efforts are focused on absolute life-cycle assessment, which, based on planetary boundaries, aims to provide environmental impact scores that are objective and absolute.”

For now, GREENART implemented the first step of the EC SSbD framework by conducting evaluations of the human health, environmental and physical hazards of products under development. “We are currently working to finalise the safety aspects evaluation, and it is only in the final year, for the most promising products that are positively evaluated in the preceding stages, that we will proceed with life-cycle assessment, life-cycle costing, and social life-cycle assessment,” conclude the researchers.





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[info@valmousse.com](mailto:info@valmousse.com)

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