The Art World of the 1970s: the art market part I
**Textbook:** Chapter 7, pp. 214-220

The Art World in the First Half of the 1980s: the art market part II
**Textbook:** Chapter 13, pp. 425-455
1970s, Art World and Art Market in New York City

Economy in recession caused:

establishment of non-profit alternative spaces and artists collectives

- 112 Greene Street founded in 1971 (SoHo area)
- the Kitchen, 1971 (lower Chelsea, 19th Street)
- P.S. 1 (and the Clocktower), 1972 (L.I.C., Queens)
- Artists Space, 1972 (SoHo)
- Franklin Furnace (performance)
- Creative Time (public art)

National Endowment for the Arts helped to support, and was even essential, to the success of these spaces.
1970s-1980, Art World and Art Market in New York City

Initially, non-profit alternative spaces provided an alternative to commercial galleries but by the mid 70s they had moved into the art world mainstream and ended up feeding commercial galleries, like farm teams in baseball.

-New Museum of Contemporary Art was founded in 1977 to show recent art in a museum setting

-P.S. 1 is now an affiliate of MoMA (late 90s/early 2000s), making transparent the relationship between alternative and mainstream

The link of alternative spaces to commercial galleries, even if it was inadvertant in the 70s and 80s, while today transparent, disturbed radical artists who founded Colab, which managed ABC No Rio Gallery in the Lower East Side; it organized *The Times Square Show* in 1980.
1970s-1980, Art World and Art Market in New York City

Economy in recession caused:

for-profit galleries to move from Midtown Manhattan, 57th Street to SoHo (south of Houston Street)

- Paula Cooper in the late 60s
- Leo Castelli in the early 70s

Began in Soho: -Mary Boone Gallery -Metro Pictures

By 1980 SoHo had gentrified -economy recovered, influx of boutiques and restaurants SoHo had achieved in the attraction of uptown art world clientele, expanded to Tribeca and approached Wall Street, art+money=LOVE and excess in the 80s!
1980s, Art World and Art Market in New York City

Economy revived and boomed in the 1980s, which the art world matched with its own great art market successes

- from 1979 to 1989, Sotheby’s auction house did more than $10 billion in business; est. gross range of global art market: $40 billion

- auction houses were reluctant to enter the contemporary market but then Sotheby’s auctioned a painting by the Neoexpressionist Julian Schnabel for $93,500 in 1983; priced at $3,000 four years earlier (February 1979 - Schnabel had his first one person exhibition at Mary Boone Gallery; paintings all sold before show even opened!)
1980s, Art World and Art Market in New York City

Museums started to show contemporary art, they did not let time elapse!

Museum practice of featuring artists represented by fashionable galleries -in the 80s, Mary Boone Gallery set the bar- grew in the 70s and was widespread in the 80s.

The contemporary art world and all its component parts as we know them today were established in the 80s.

Galleries

Museums

Art critics

Collectors

and finally, the artists themselves, the art stars, comprised the network.
Video: Art City, Making it in Manhattan

1980s-1990s

Introduction to the Return to Painting

*focus on:* -Elizabeth Murray  -Robert Longo
(American Neoexpressionism)
-Chuck Close

Introduction to Commodity Art

*focus on:* -Ashley Bickerton

Also pay attention to the presentation of and roles of:

- Galleries
- Art Critics
- Collectors
- Artists that deal in the “Other”
Robert Longo, *Untitled* (part of *Men in the Cities* series), 1980s, Charcoal and graphite and ink on paper; Neo-expressionism, Postmodernism
Robert Longo, *Corporate Wars: Walls of Influence*, 1980s, mixed media; Neo-expressionism, Postmodernism

Courtesy of Metro Pictures Gallery
Elizabeth Murray, *Painters Progress*, 1980s, oil on canvas; Neo-expressionism, Postmodernism
"Elizabeth Murray" at the Museum of Modern Art, installation view, oil paint on shaped canvases; Neo-expressionism, Postmodernism
Elizabeth Murray, *Blooming* (1990s), *Location*: Lexington Avenue (59th Street) Subway station, large scale mosaic

Neo-expressionism meets Public Art, Postmodernism
Ashley Bickerton, *Tormented Self-Portrait*, 1980s, mixed media (synthetic polymer paint, bronze powder and lacquer on wood, anodized aluminum, rubber, plastic, formica, leather, chrome-plated steel, and canvas)

Commodity art, Postmodernism