

# 美術手帖

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BT

これを知らずに日本のアートに未来はない

# GLOBAL ART MARKET NOW!

総力特集

## 世界のアートマーケット

村上隆、

チャリティーオークション

「New Day」リポート

数字・年表で見る、

アートマーケットの最新動向

コレクター、ギャラリスト、

キープレイヤーが総登場!

チャールズ・サーチ、

ラリー・ガゴシアン

ほか



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批評家たち 2011 紙にグラフィック、色鉛筆、水彩  
45.7×35.6cm Courtesy of the artist and  
Postmasters Gallery, New York  
右ページ—エド・ルシェを基点にしたアート界の成功相  
関図 2011 紙にグラフィック、水彩 111.8×76.2cm  
Courtesy of Private Collection, LA

功度を「エリート」

あるようで、話題は尽きない。



### William Powhida

ウィリアム・ボハイダ。1976年  
ニューヨーク生まれ。シラキュース  
大学で絵画を学び、2002年ニュー  
ヨーク市大ハンター・カレッジ修士  
課程修了。高校教師を続けながら  
作品を制作。批評家としての活動  
も。09年ギリシャの富豪コレク  
ターとニューヨークのニュー・ミュ  
ージアの親密関係を暴くアート界  
相関図で一躍話題に。11年秋ボス  
トマスターズ画廊で個展開催。

アートの作品の価値を決めるのは、一時的にせよ、アーティストと観客の間にあるもの——美術館や画廊、メディア——すなわち、キュレーターやディーラー、批評家たちだといっている。近年は、コレクターやオークションハウスの存在が強まり、アートの金銭的価値が大きくクローズアップされている。いずれにせよ、アートの価値はひとつではなく、その評価が合意を見るまでには様々な力が働いている。

こうしたアート界のパワー構造やそれに関わる人々を、実名人りの似顔絵によっておもしろおかしく暴いているのが、ブルックリン在住のアーティスト、ウィリアム・ボハイダだ。ともにそれは、コネが渦巻くアート界の人脈図ともなり、辛口コメントの矛先は、コレクターやディーラーばかりか、批評家やアーティストにも及び、賛否両論を巻き起こしている。

## 判読不能な文字？ 理解を阻むビジュアル・ノイズであると同時に、アート界の不透明さを表しているんだ。

「大衆」「商業的」「学術的」なる4方向に分布した「アート界の成功グラフ」を発表。皮肉の効いた作家評や、思わず笑ってしまうほど特徴をつかんだ似顔絵もさることながら、スター作家が中心のままの「アート界の縮図が一目瞭然にとらえられ、まさに第一級の観察眼といっている。実際、ボハイダの意図は、アート界やアート制度の矛盾を否定するというよりは、その状況を眼に見える形にすることで、一種健全な議論を煽ることにあるようだ。ブログやツイッターの時代だけに、反論が反論を呼び、ある意味でソーシヤルアートの広がりを見せている。矢面に立たされた有力コレクターの中には、怒り出すどころか、逆に作品を買うケースも

「ボハイダの作品は、アート界のインサイド・ジョークといった側面も強いが、ちまたの不景気や失業率の高さをよそに、金権主義がはびこるアート界へのユーモアたっぷりの警鐘ともとれる。その仕事は、一握りの有力ディーラーやコレクター、主要美術館や著名雑誌によるアートの価値づくりの見えない部分をターゲットに、アート界の99%を代弁している。」

# A PAINTED GUIDE TO THE OLIGOPOLY MARKET

"IN ECONOMICS, AN OLIGOPOLY IS A MARKET FORM IN WHICH A MARKET OR SECTOR IS DOMINATED BY A SMALL NUMBER OF SELLERS... BECAUSE THEIR ART SALES DECISIONS EACH COMPANY IS LIKELY TO BE AWARE OF THE ACTIONS OF THE OTHERS, THE DECISION OF ONE FIRM INFLUENCE AND ARE INFLUENCED BY THE DECISIONS OF OTHER FIRMS."

## NOTES - CITATIONS, ANNOTATIONS, TRANSLATIONS.

1. THE COMPANY WAS FOUNDED FROM A DRAWING BEGUN AT 18 LAST AND FINISHED FOR PETER KALMAN
2. THE ARTIST'S FATHER WAS A POLISH JEWISH IMMIGRANT WHO ARRIVED IN AMERICA IN 1882
3. NONPAREIL: THE COUNTRY OF ART AND THE STONE, BURNING, OILGAINING, GILLES AND PETER KALMAN
4. ALMOST AT THE TIME OF HIS DEATH, HE WAS COLLECTED FROM A NUMBER OF HIS CITIES
5. REVEREND AND HIS WIFE WERE COLLECTED FROM A NUMBER OF HIS CITIES
6. NUMBER OF HIS WIFE WERE COLLECTED FROM A NUMBER OF HIS CITIES
7. SUPERSTITION: THE ARTIST'S WIFE WAS COLLECTED FROM A NUMBER OF HIS CITIES
8. PEOPLE WITH PARTICULAR INTERESTS IN THE ARTS, INCLUDING CRITICS, MUSEUMS, AND MUSEUMS
9. INDIVIDUALS WHO ARE INTERESTED IN THE ARTS, INCLUDING CRITICS, MUSEUMS, AND MUSEUMS
10. PEOPLE WHO ARE INTERESTED IN THE ARTS, INCLUDING CRITICS, MUSEUMS, AND MUSEUMS
11. AT THESE LEVELS, ART SALES ARE MORE EXPLICITLY ACCOMMODATED TO THE WISHES OF THE BUYERS
12. BECAUSE OF THE HIGHLY PRIVATE AND EXCLUSIVE NATURE OF THE ART MARKET, THE ARTIST'S SALES ARE MORE EXPLICITLY ACCOMMODATED TO THE WISHES OF THE BUYERS
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POPULATION IS INVERSELY PROPORTIONAL TO THE NET OUTPUT

ACADEMIC SUBMERGED

EMERGING

CRITICISM

DEEP IN DEBT

SPECULATION

NEW YORK

LOS ANGELES

LONDON

LAD

LAD

LAD

LAD

LAD

LAD

LAD

LAD

LAD

LAD

LAD

LAD

LAD

LAD

LAD

"AN OLIGOPOLY IS A MARKET FORM IN WHICH THE NUMBER OF BUYERS IS SMALL WHILE THE NUMBER OF SELLERS IN THE MARKET IS LARGE. THIS TYPE OF MARKET FORM IS USUALLY FOUND IN A MARKET FOR INPUTS WHERE NUMEROUS SUPPLIERS ARE COMPETING TO SELL THEIR PRODUCTS TO A SMALL NUMBER OF OFTEN LARGE AND POWERFUL BUYERS."

# GLOBAL ART MARKET NOW!

# 世界のアート マーケット

- ◆ PART 1 2000年以降のアートマーケットの動向
- ◆ PART 2 アート界を動かすキーパーソン
- ◆ PART 3 沸騰するアジアマーケット

世界のアートシーンはいったいどんな力学で駆動しているのか。そんな疑問から始まったこの企画が行き着いた先は、アートマーケットの激流だった。現代美術がグローバルに広がり、あらゆる領域を呑み込み始めた現代において、アート界でのパワーゲームは国際政治の様態に、アート作品の流通は国際経済のそれに限りなく漸近する。人間のもつ美徳と欲望が渾然一体となった、もっともグラマラスでグロテスクなアートシーンの一端を、この特集で少しでも伝えられることができれば幸いである。そして、世界のアートシーンのど真ん中にダイヴする者が一人でも出てくれれば、これに勝る喜びはない。

\*本特集での他国通貨の金額表記から日本円への換算は、当時の為替レートをもとに算出しています。

ウィリアム・ボハイダ オリゴポリー(改訂版) 2011  
板にグラフィット、アクリルインク、色鉛筆、水彩 152.4×111.8 cm  
Courtesy of the artist and Postmasters Gallery, New York  
アート界のブランド・ネームによってオリゴポリー(寡占市場)を示す、ボハイダお得意の文字グラフィック。寡占とは、ガゴシアン・ギャラリーによるスター作家独占か。ドル紙幣を思わせる緑を背景に、羊皮紙の上書き(バリンプセスト)にも似た判読不能な文字が、アート市場の不透明さを浮き彫りにする