

N 22

MAR 2019

ARTMAG BY SYBARIS

COLLECTING ISSUE

How to Start Your
Art Collection

The Most Expensive Artwork
of Our Time

Art Report
Martín Soto Climent



ART MAG BY SYBARIS

COLLECTING ISSUE



Cover and back cover image

Abstraction (detail)
Willem de Kooning
1949–1950

ART MAG BY
SYBARIS

Collecting Issue

March 2020, num 22

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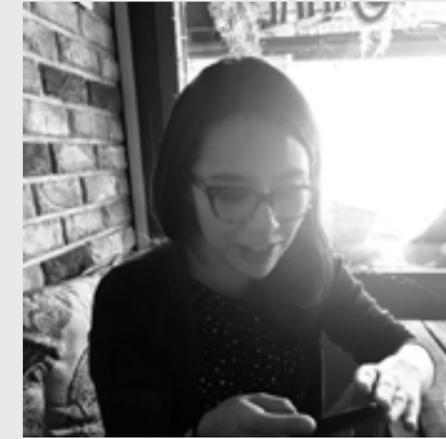
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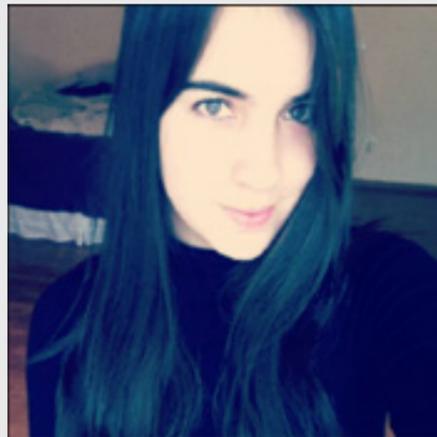
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Chief Curator and Art Dealer, REGINA DE CON COSSÍO, guides Sybaris Collection. Curating multiple events around the world, De Con Cossío understands how a space invokes feelings in the occupants, influences the atmosphere and connects the purpose to the design. She received her philosophy degree from the Iberoamericana University in 2013 and a masters from the Freie Univerität Berlin in 2015.



ANDREA CUEVAS studied art at the University of the Cloister of Sor Juana. She was Editorial Coordinator in *Código Magazine*. She has collaborated for print and digital media such as *GasTv*, *La Ciudad de Frente* and *Harper's Bazaar*. She is currently studying the master's degree in Art History at UNAM.



MARIEL VELA studied Art History at UNAM and continues to do independent research on experimental cinema and contemporary art.

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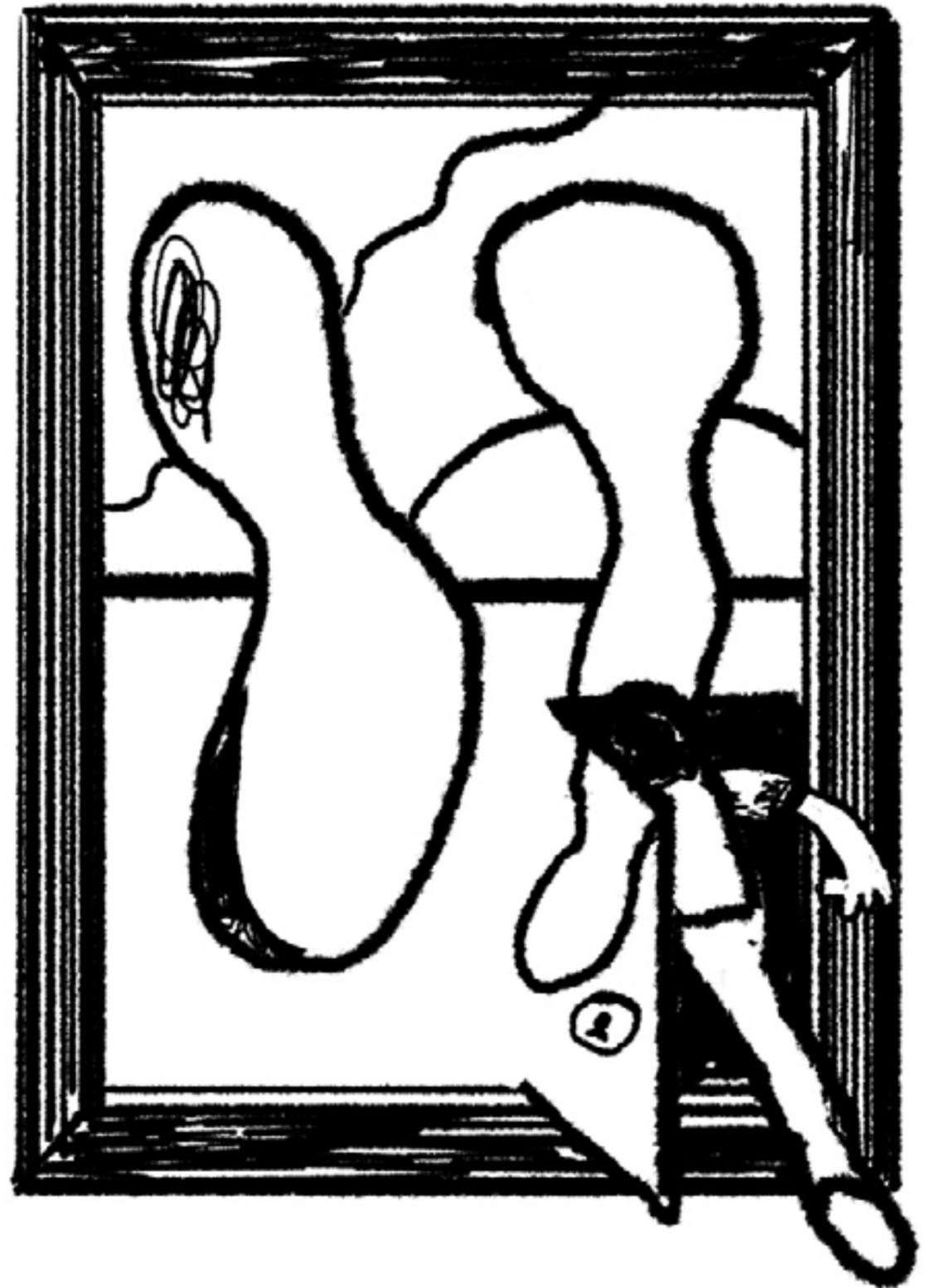
1
Acquire bimonthly our Art Mag with articles, essays, profiles, interviews, listings and more where we give an account of the most outstanding art activities of our time.

2
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Become a sybarite of art!

Dear Collectors,

With our new issue of *Art Magazine* we inaugurate a new stage in Sybaris Collection. Following the sybarite spirit (a person with refined tastes who has access to exclusive services and products), the purpose of Sybaris is to redefine yes, the concept of luxury but mainly, the one of pleasure. For us, luxury is not only determined by money, but also by exclusivity and pleasure by the capacity to find and reveal the liked and desired. That an experience is unique can be related to gastronomy, science, politics, sociology and art. In this sense, art is not only a discipline of buying and selling. Before anything else, it is a phenomenon of conscious and unconscious perceptions. Sybaris gives its users and readers the most exclusive experiences to collect art based on values of all kinds, having on mind their taste to find pleasure on the collectibles they want to get. Join us on this new path where we seek that our own lives have a high value not of money, but of meaning.

Attentively,
Regina de Con Cossio
Director



HOW TO START YOUR ART COLLECTION

By Sybaris Collection

Are you thinking of starting your art collection?
Follow these short tips and get ready to do it.

Find out

Do not get carried away by fashion or famous names. An art collection is an extension of yourself. Study the authors. Know their motives and the materials they usually work with. Collect works that have to do with your ideas, your emotions and your interests, that way it will be more personal and say more about you.

Be curious

Have you ever heard the phrase “enjoy the trip more than the destination”? The same goes for an art collection: your acquisitions matter, but more the search process, the visit to the fairs, the conversations with experts, critics and curators. Starting an art collection is an adventure that can change your way of life.

Learn from curators

Determine a theme (or several) for your collection. Make the works dialogue with each other. Not only will they have consistency and personality: They will have more value! To get it, approach the curators through their books, interviews or conversations. Take art history courses. When you visit exhibitions and art fairs, make sure you know the curatorial reasons.

Define a budget

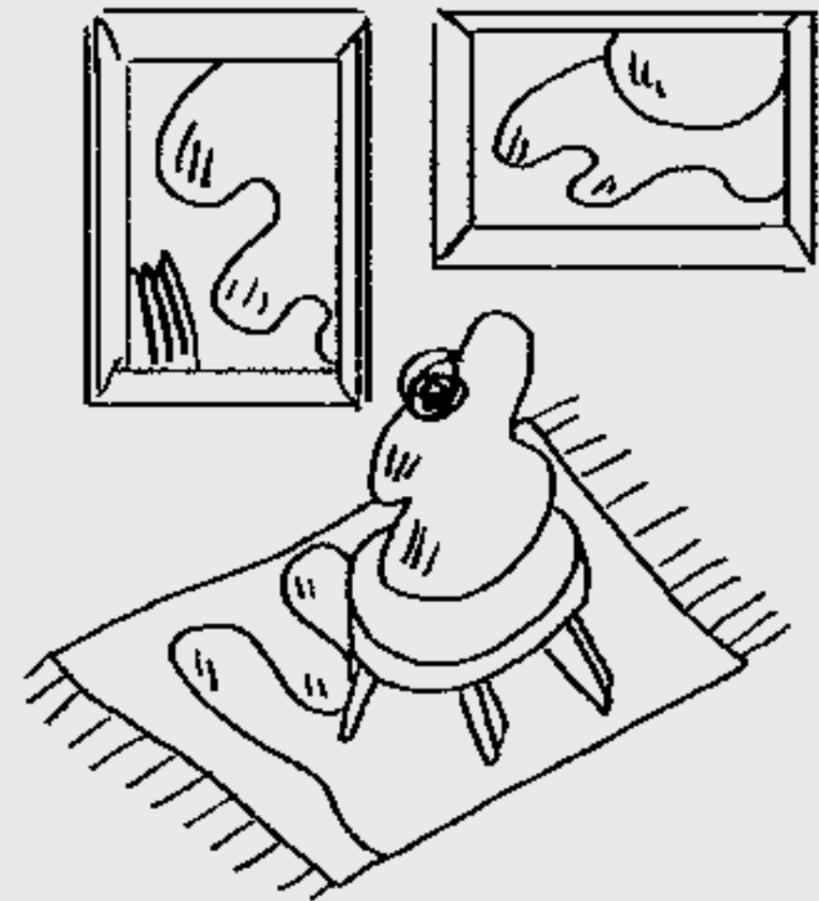
Starting an art collection is not about having a lot of money. There are very accessible works. Define how much you want to spend on art annually. Compare prices. Find out everything you can about the value of the works and their expectations for the future.

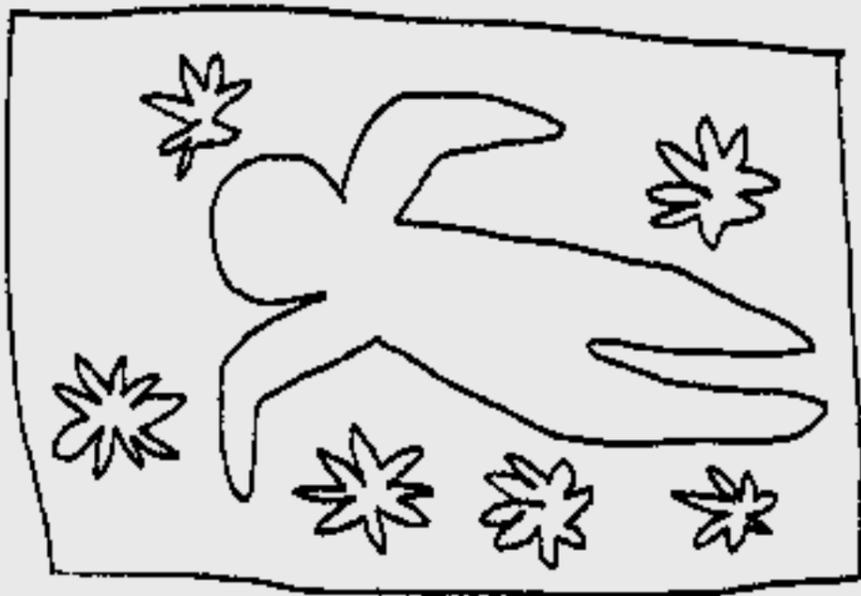
Take care of your art collection

When you buy a piece, you know all the care you need to keep it: temperature, space, etc. Get it framed right. A work is as important as the way it is exhibited.

Take a risk

Don't let the new formats and platforms scare you. Art is a living, flexible space: stay open to new names. Watch the movement of social networks, especially Instagram. You will be surprised by the news they can find out about!



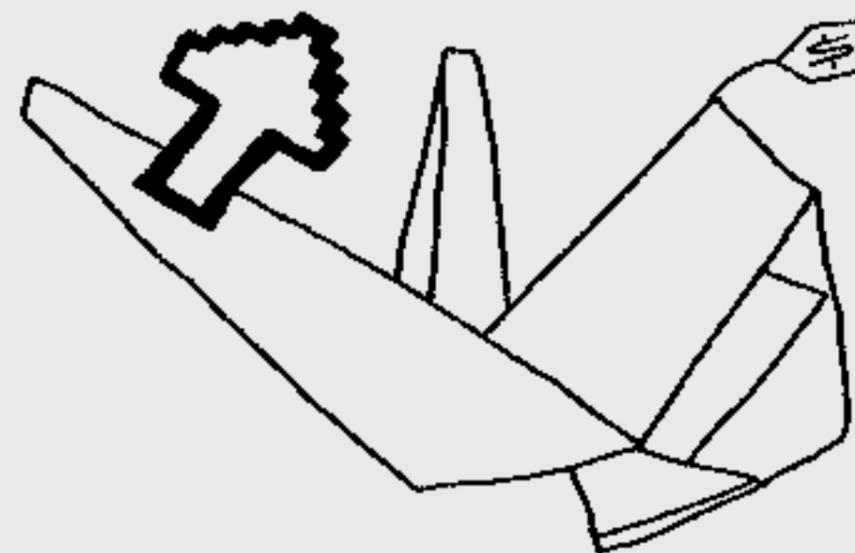


Buy limited-editions

In a 2013 text for The Guardian newspaper Anna Johnson mentions some of the advantages of starting an art collection with a low budget: one stays more attentive to artists and their themes than to prices. And how to do it? Between many other things: *Never underestimate a drawing. Encapsulated within a work on paper is often the genesis of a larger work. And, as the traditional hierarchy of masterpieces goes, paper is considered a lesser form than canvas and usually costs much less.* And she sets an example: *Andrew Shapiro, the owner at Shapiro Auctioneers and Gallery in Woollahra, bought his first work for \$30 in Philadelphia when he was in his 20s. The work was an unsigned lithographic print by Henri Matisse from his cut-out collage Jazz series. I was earning \$75 a week when that print came in.'*

Have a suitable place

Frequently, art pieces occupy an unsuspected space. Stay attentive to buy works that you can have a favorable place. If you are going to use your house as a gallery, try that the works of art dialogue not only with other works but also with the spaces and activities that take place there. You can even have works for the kitchen, bathroom or children's room!



Consult art books

In the art market, knowledge is money. To feel confident about your new acquisitions, go to reference books that help you understand the history of art. There is no better tool than books written by critics, journalists and academics to have the necessary information. Make lists of books to read and keep your reading pace. If you spend between 20 and 30 minutes per day, you can read up to 40 books in a year! Bill Powers, founder of Half Gallery, says: *Think of an artbook collection as your fantasy art collection. I probably have a thousand at home, and it's a nice way to live with a body of work. There are three categories to know: There's the monograph, which is a history of an artist's professional work. There are catalogs for museums (pretty mainstream) and gallery shows (a little more rarefied). And then there are artists' books, which are those small passion projects—like a show in book form. The spirit connection between collecting art and collecting art books is to get a signed art book.*

Online shopping

Yes, we are in the 21st century and there are still people who distrust the Internet or cell phones. It is very important to visit fairs, museums and galleries as well as certified websites (and their respective social networks). Buying artworks was never as accessible as turning on your cell phone. Take the risk!

Visit independent spaces

There are many young artists and independent spaces where their works are exhibited. Do not look for the most recognized fairs or the most popular galleries. You will be surprised by the quantity and variety of works of art that you can find in emerging spaces. Stay attentive because many of these spaces have little life: with a little luck you can acquire a secret masterpiece. ☺

THE MOST EXPENSIVE ARTWORK OF OUR TIMES

by Sybaris Collection

TO CONSIDER THE VALUE OF A WORK OF ART there are many criteria that we can take into account, such as its historical significance or the perception we have of the author. Not all works of art that we appreciate need to be expensive. However, those that are have a very special appeal. Based on their popularity and the market's figures, we select the oldest pieces of art, which are also the ones that have reached the highest prices at auctions. The information is taken from articles by theArtWolf.com, Christie's, Sotheby's and The New York Times.



Madonna of the Yarnwinder

Year: 1501

Leonardo Da Vinci

Estimated price: 500 million USD

Leonardo da Vinci painted a series of three paintings of the Virgin and the Child Jesus in 1501 for a possible mandate of Florimund Robertet, Secretary of State of King Louis XII in France. This painting depicts the Virgin Mary with the Child Jesus in her hands while both look closely at a spinning wheel she uses for spinning. There are three versions of this painting and they are part of private collections in different countries. *Madonna of the Yarnwinder* (1507) painted in oil on wood belongs to a private collection in New York and its largest estimated cost is \$500 million. Another version of this painting belongs to the Buccleuch collection and is on loan from the National Gallery of Scotland in Edinburgh.



Salvator Mundi

Year: 1500-1510

Leonardo Da Vinci

Estimated price: 450.3 million USD

Salvator Mundi (1510) is another of the works that the Renaissance painter Da Vinci painted for King Louis XII and was long considered lost; in 2011 it was part of the exhibition Leonardo da Vinci: Painter at the Court of Milan at the National Gallery in London. The auction was held at Christie's in November 2017. It was purchased by an anonymous buyer for \$450.3 million. Today, the work painted in oil on wood between 1500 and 1510, belongs to a private collection in New York.



Portrait of Jan Six

Year: 1654

Rembrandt Harmenszoon van Rijn

Estimated Price: 350 million USD

Rembrandt Harmenszoon van Rijn, a painter and engraver in the Netherlands, painted the Portrait of Jan Six in 1654. An oil painting on canvas measuring 112 × 102 centimeters that is in private hands by the Six Foundation in Amsterdam. The portrait has been estimated at a price of \$350 million.



The Card Players

Year: 1890- 1895

Paul Cézanne

Estimated price: 320 million USD

Paul Cézanne painted a series of five paintings of which the latest version of the composition *The Card Players* is one of the most expensive works sold. In this painting you can see two men playing cards on a table with a bottle between them. It was sold in 2011 to a Qatari family (Yorgos Embiricos) for \$250 million and is estimated to be worth up to \$320 million.

The impressionist work, made between 1890 and 1895, became part of a private collection in Qatar and is not currently on loan for exhibition. It was sold for \$250 million in 2011 at a private auction by seller George Embiricos to the Royal Family of Qatar.



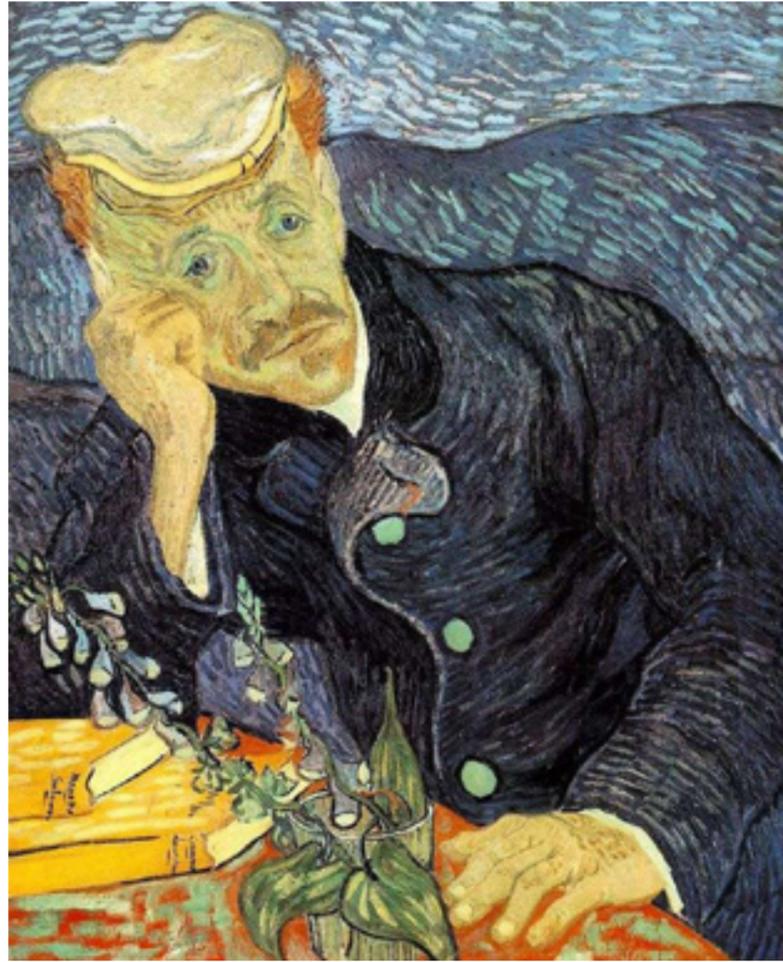
The Conversion of Saint Paul

Year: 1600

Michelangelo Merisi (Michele Angelo Merigi or Amerighi) da Caravaggio

Estimated price: 320 million USD

Michelangelo Merisi da Caravaggio painted *Conversion of St. Paul* in 1600, used oil on cypress wood and this work belongs to the Odescalchi Collection in Rome. The painter produced two paintings with the same theme about the mandate of Cardinal Cerasi; it is considered one of the most important works of the artist and one of them is in the Church of Santa Maria del Pololo in Rome while the other is in the collection of Prince Guido Odescalchi. It is currently estimated to be worth \$300 million.



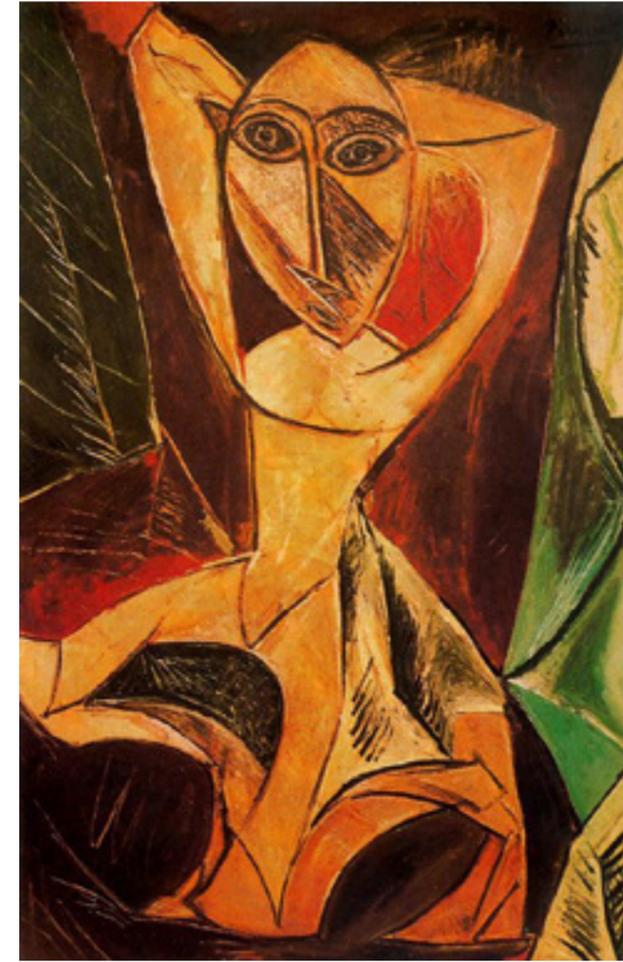
Portrait of Dr. Gachet

Year: 1890

Vincent Van Gogh

Estimated price: 82.5 million USD

Vincent Van Gogh painted Portrait of Dr. Gachet in 1890 and is known to be one of the paintings that reached a record price: \$82.5 million in 1990. There are two versions of this painting, both of which were painted in June 1890. This pair of portraits are by Dr. Gachet, a Parisian art-loving doctor who Van Gogh met by his brother Theo. It was sold to the Japanese Ryoei Saito and its location is currently unknown.



La bailarina de Aviñó

Year: 1955

Pablo Picasso

Estimated price: 250 million USD

Pablo Picasso painted The Dancer of Avignon in 1955. It has been hidden for decades in the private collection of Basil Goulandris and is part of his most important works due to its relationship with the work The Ladies of Avignon. The oil on canvas work was auctioned at Christie's New York in May 2015 and was purchased by an anonymous buyer for \$179,365,000. Currently, the value of this work by Picasso is estimated at \$250 million and is not on display or loan.



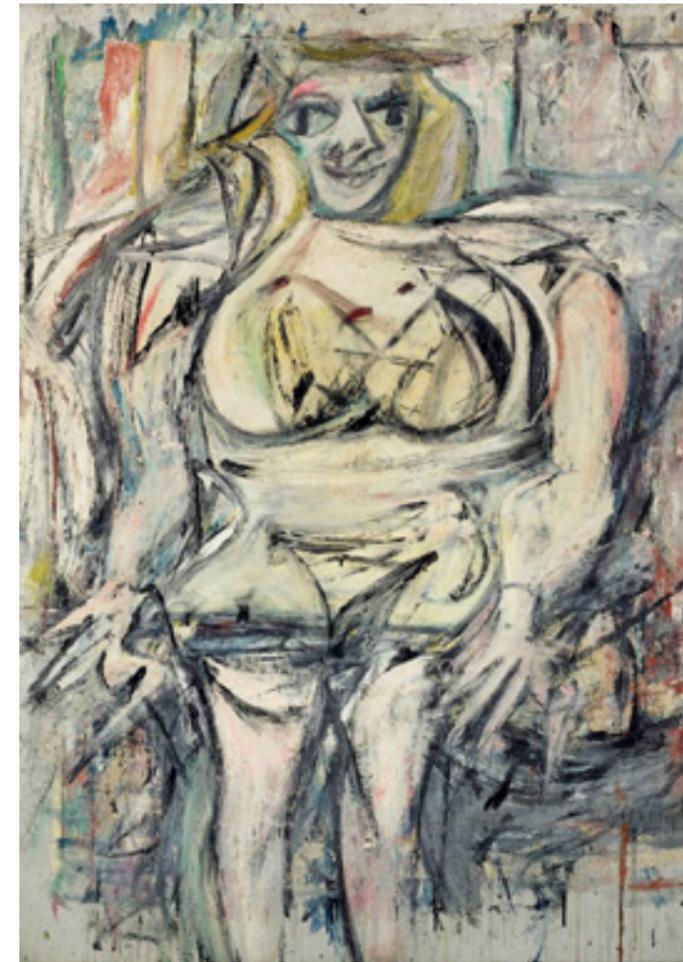
La Bella Principessa

Year: 1495 to 1496

Leonardo Da Vinci

Estimated price: 250 million USD

Leonardo da Vinci painted The Beautiful Princess from 1495 to 1496 and it currently belongs to the Peter Silverman Collection. This work is a drawing of coloured pencils on an oak panel in the similar style of the Portrait of Elizabeth of the East. Its estimated value is \$250 million acquired from a private collection.



Mujer III

Year: 1951

Willem de Kooning

Estimated price: 137.5 million USD

Willem de Kooning painted in oil on canvas Woman III. Of Kooning's work this is the only painting that is in private hands in the Steve Cohen Collection. It has also been rated as one of the 50 masterpieces in the history of painting by The Art Wolf. The work was sold under a private sale in 2006 by David Geffen and the buyer was Steve Cohen for \$137.5 million.



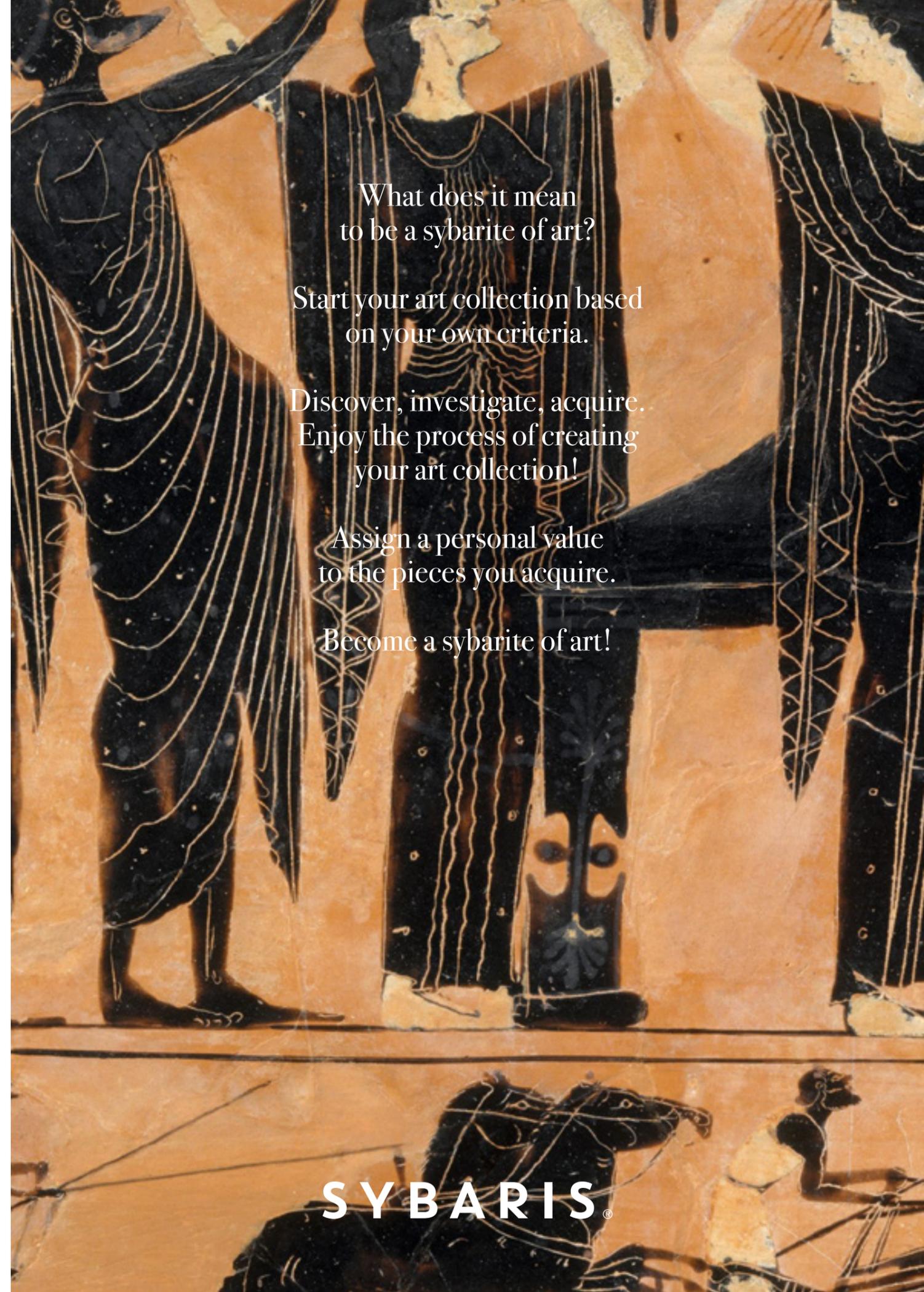
Number 5

Year: 1948

Jackson Pollock

Estimated price: 220 million USD

Jackson Pollock painted *Number 5* in 1948. Pollock's drip was made on fiber sheet with brown and yellow paint. This work was sold for \$140 million in a private sale in 2006. The 243.8 × 121.9 cm painting is the second highest price paid in contemporary art. David Geffen was the seller of this piece and it is rumored that the buyer was David Martinez. Today, the price of this work is estimated at 220 million dollars. Pollock's painting is recognized for being part of the abstract expressionism and this work is considered the most commercially valuable contemporary painting. Its colors revive the anguish that the artist experienced in World War II. 



What does it mean
to be a sybarite of art?

Start your art collection based
on your own criteria.

Discover, investigate, acquire.
Enjoy the process of creating
your art collection!

Assign a personal value
to the pieces you acquire.

Become a sybarite of art!

SYBARIS®

10 OUTSTANDING PRIVATE COLLECTIONS OF CONTEMPORARY ART IN THE WORLD

by Andrea Cuevas

FROM ARGENTINA TO CHINA, art collecting have become an important platform to develop art projects in large scale. According to the Private Art Museum Report addressed by Larry's List - a leading art market company, editorial and database -, among more than 300 private contemporary art museums are located in the United States, Germany, China, and South Korea. Maybe the private art collections turned into public museums or projects it is not a new phenomenon. There are iconic examples such as the Louvre, the Hermitage or the Guggenheim Museum, but what this kind of data is offering is an overview on an increasingly trend: the importance of collecting art as a strategy to preserve artistic heritage throughout museums and exhibitions around the world.

The case of Mexico, for instance, seems different as the art and cultural industry has been supported and mentored by the government. Nevertheless, there are a few examples of private collections which ended-up been the milestone of some of the most important museums: Museo Rufino Tamayo, Museo de Arte Carrillo Gil or the Museo de Arte Moderno. On the other hand, since 2000 some other private collections gave to Mexico's world of art another perspective in this matter.

In this context, we take a look of private art collections around the world which importance goes beyond their money value. We selected 10 examples based on three key aspects: the works and artists forming the collections, the importance of the collections for their country or region, and the public projects (museums, archives, educational, etc.). Here are some of the most outstanding private art collections listed in alphabetical order.



Boros Collection (Berlin)

Collectors: Karen and Christian Boros

When they started their collection, they were interested in emerging artists whose works were commonly avoid by established collectors. Now those artists are some of the most important names in the art world: Kris Martin, Olafur Eliasson, Klar Lidén, Roman Ondák, Rirkrit Tiravanija, Pamela Rosenkranz or Danh Võ. Art from the 1990's to the present gave shape to a private collection exclusively focused in contemporary art, which nowadays is one of the most important collections according with ARTnews.

Having the Boros Collection as example, we can notice a significant aspect regarding the practice of collecting, which is the importance of taking risks. What 30 years ago was underestimated by the market, now is not only more valuable but also more significant in terms of historical and symbolic content.

Since 2008, the collection is exhibited in a German bunker originally occupied by the Red Army in 1945 and then become in an experimental sex space.



Broad Art Museum / The Broad Foundation /
The Broad Art Foundation (Michigan / Los Angeles)
Collectors: Edythe and Eli Broad

They are known as the “Medici” of our time. Since the 1950’s, this 80-old-philanthropists have promoted and sponsored thousands of artists by collecting or commissioning their work. Their first art society, The Broad Foundation, is home of 2,000 pieces by more than 200 international artists, including Jean-Michel Basquiat, Jasper Johns, Jeff Koons, Barbara Kruger, Yayoi Kusama, Takashi Murakami, Cindy Sherman and Andy Warhol, among others. Although the collections is focused in postwar art, it is still growing with works by younger artists.

The Broad Foundation in Los Angeles also houses The Broad Art Foundation, which was founded in 1984 as pioneering contemporary art library and loan program. And if this isn’t enough, in 2017 Eli and Edythe Broad decided to open the Broad Art Museum at Michigan State University. This space protect over 10,000 objects and pieces from Greek and Roman antiquities, to prints, photographs, paintings and sculptures from Africa, Asia and Latin America,



Coppel Collection (Culiacán / Mexico City)
Collectors: Agustin and Isabel Coppel

The importance of the Coppel Collection lies on the vast number of artworks by contemporary Mexican artists in its files. Including works by Damián Ortega, Carlos Amorales, Marcela Armas, Francis Alÿs, Gabriel Orozco, Jorge Méndez Blake, Melanie Smith, Iñaki Bonillas, among others, the collection is a sort of cartography of the artistic practice in Mexico since the 1990’s to the present.

Even without a physical space - gallery or museum - for exhibitions, the Collection has loan more than 100 pieces to different museums - around Mexico and the United States - for large exhibitions like Mexico: Expected / Unexpected, Implicaciones de la imagen, I’m a lie and I’m old but I shall never grow old, Dimensiones de la desobediencia, Blockbuster. Cine para exhibiciones, Rastros y vestigios, among others.



Espacio Tacuarí (San Telmo, Argentina)

Collectors: Juan Vergez and Patricia Pearson-Vergez

Considered as the leading private art collection in Argentina, it includes artworks by artists such as Tomás Saraceno, Mariela Scafati, Leandro Erlich, Monika Sosnowska, Ernesto Neto, Elmgreen & Dragset, Olafur Eliasson, among others. Juan Vergez and Patricia Pearson-Vergez has assembled a variety of works that offers an overview of contemporary art both in Argentina and South America. But also they've collected pieces by international artists in order to take the most iconic of contemporary art to the "end of the world".

In 2016, the couple bought a former ink factory in San Telmo district in Buenos Aires to open Espacio Tacuarí, a gallery to display their collection. They've also are patrons of Art Basel Cities: Buenos Aires and the arteBA Foundation.



Inhotim (Brumandinho, Minas Gerais, Brazil)

Collector: Bernardo Mello Paz

Bernardo Mello Paz has been considered one of the most important Latin American art collectors for years. Maybe he doesn't own the best contemporary art collection in the region, but his project is one of a kind: Instituto Inhotim was conceived since the 80's when he started an art collection gathering the work of 100 renowned Brazilian and international artists from 30 different countries. Over 1,300 works to date are housed in the Instituto, and 500 of them are displayed around the 140 hectare of forest and gardens in southern Brazil alongside a botanical garden.

In 2006 Inhotim opened to the public to exhibit the work of Cildo Meireles, Hélio Oiticica, Doris Salcedo, Matthew Barney, Doug Aitken, Olafur Eliasson, Paul McCarthy, Jorge Macchi and Chris Burden, among others.

The story of Inhotim and its founder is the kind of story someone would use as example to argue that contemporary art and art market are nothing except a mere business. Three years ago, Mello Paz was judged and sentenced to 3 years and 3 months in prison due to money laundering through Inhotim's art collection. Is this enough reason to judge an entire art collection and foundation that has promoted educational, research and artistic projects?



Fosun Foundation (Shanghai)

Collectors: Jenny Jinyuan Wang and Guo Guangchang

When the Fosun Foundation opened in 2016, the opening exhibition was devoted to local Chinese contemporary artists. The reason: its collection is made up by paintings, sculptures, videos, sound works, interactive and media installations that offers a general overview of the development of Chinese contemporary art in the last 30 years.

The Foundation is located in an extraordinary building design by Foster + Partners and Thomas Heatherwick. Along its four floors are displayed temporary exhibitions with works by Chinese and international artists such as Zhan Geng, Li Shan, Yang Fudong, Xu Zhen, Julian Opie, Yves Netzhammer, Cindy Sherman, Mariko Mori and Yayoi Kusama.



Garage Museum (Moscow)

Collector: Dasha Zhukova

According with the famous Top 200 art collectors list by ARTnews, Russian business woman Dasha Zhukova leading the art world as the most important contemporary art collector. She and her former husband, Roman Abramovich, founded in 2008 the first philanthropic art institution in Russia named the Garage Center for Contemporary Culture, which main objective was to create a comprehensive public and educational program for all kind of publics interested in art. Since 2014, the space changed its name to Garage Museum in order to receive the Zhukova's collection.

Artists like Ilya and Emilia Kabakov, Monika Sosnowska, Tomás Saraceno, Allora & Calzadilla, Anri Sala, Damián Ortega, Irina Korina, Ugo Rondinone, Yin Xiuzhen, Taryn Simon, Rirkrit Tiravanija, John Baldessari, Philippe Parreno and Christian Marclay, among others, are part of this important artistic heritage of the Garage Museum. The Art projects Foundation is also located in this place with physical and digital archive material to be consult. As part of this, Garage launched in 2017 the Russian Art Archive Network (RAA), which is the greatest catalogue of physical and digital archive and documents on the history of Russian contemporary art.



Jumex Foundation / Museo Jumex (Mexico City)
Collector: Eugenio López Alonso

Eugenio López has built the most important contemporary art collection in Latin America and also one of the most important art foundation in Mexico. The Jumex Foundation was founded in 2001 with the aim to promote contemporary Mexican art. It was originally located in a 14,000 square metres gallery at Ecatepec, Estado de México, which is a popular neighborhood known for its high-levels of violence. In this context, the Jumex Foundation started an educational and public program addressed to the community. Over 19 years, the foundation has support thousands of projects focused in artistic production, research, publishing and education. It also started the first contemporary art library in Mexico with over 3000 titles.

The Jumex Collection includes works by both Mexican and international artists such as Francis Alÿs, Minerva Cuevas, Eduardo Abaroa, Abraham Cruzvillegas, Gabriel Orozco, Mike Kelley, James Lee Byars, Iñaki Bonillas, Dan Graham, David Weiss and Peter Fischli, Sterling Ruby, Vito Acconci, Andy Warhol, Doug Aitken, Damián Ortega, Paul McCarthy, among others. Since 2013 the collection is housed in the Jumex Museum, located in a building designed by David Chipperfield.

Pinault Collection - Palazzo Grassi / Punta della Dogana (Venice)
Collector: Francois Pinault

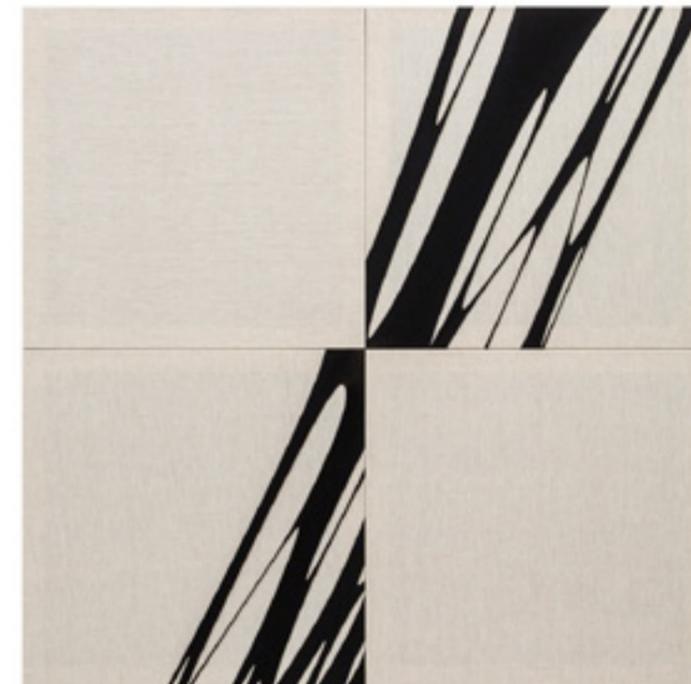
Francois Pinault's collection is valued in \$1.4 billion. It includes over 2,000 pieces from the star artists of contemporary art: Andy Warhol, Jeff Koons, Cy Twombly, Damien Hirst, Gerhard Richter, Cindy Sherman, Takashi Murakami, among others.

The French businessman started his collection in late 80's, but it was until 2006 that he started thinking in turn his archive into a large-scale cultural project. Since then, his foundation is focused in three main axes: presenting exhibitions in his venues, in other institutions and supporting and encouraging up-and-coming artists and art historians.

The Pinault Collection is situated in two buildings in Venice, both of them rehabilitated by the Japanese architect Tadao Ando: Palazzo Grassi (2006) and Punta della Dogana (2009). But as two exhibition space aren't enough, a new museum will open in Paris by June 2020. Beside his collection, Pinault is also a very important sponsor. He founded a residency program for artists in Lille, the Pierre Daix Price to award an exceptional study of modern or contemporary art, and in 2019 was involved with the restoration of the Victor Hugo's house in Guernsey.



ART VALUE REPORT



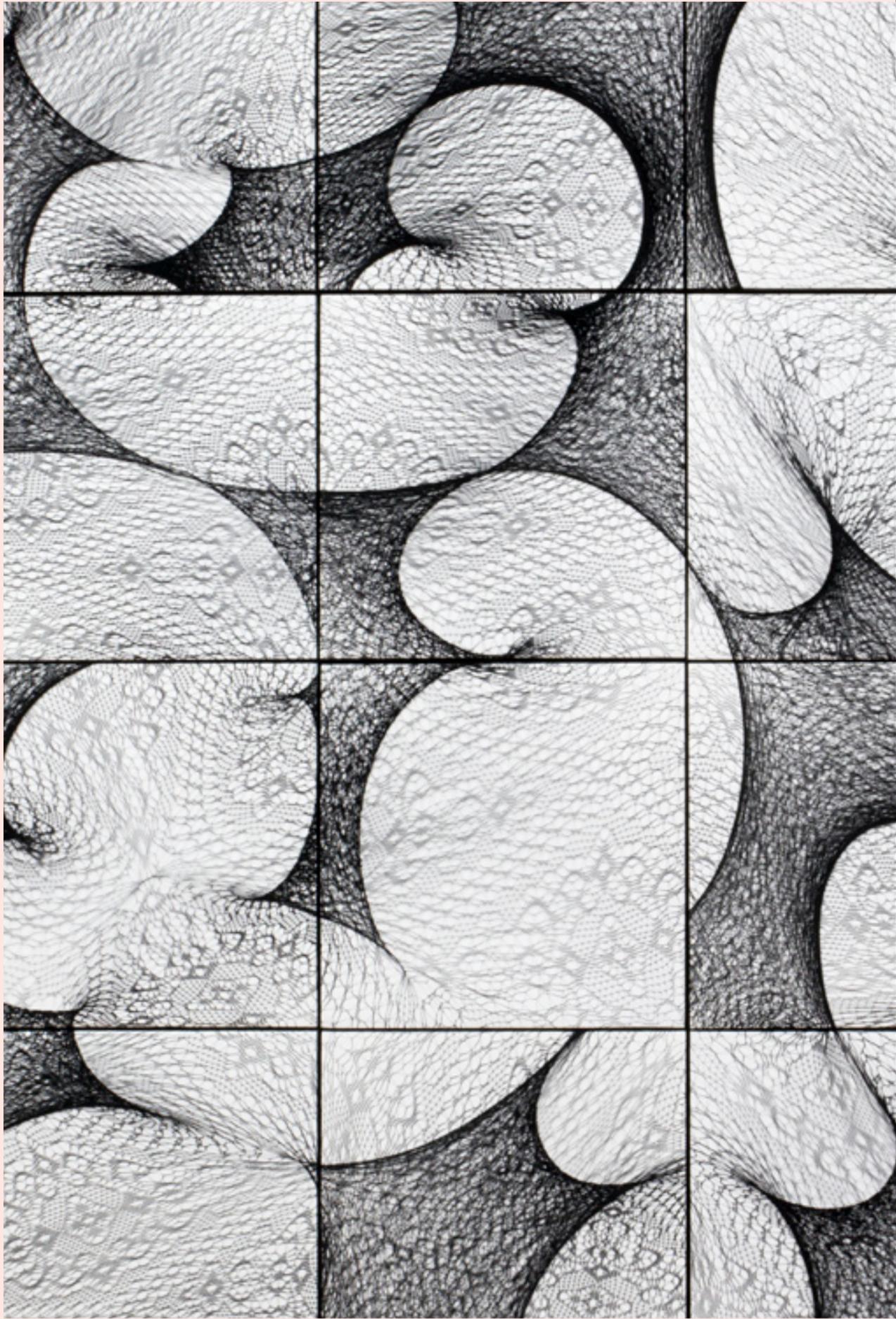
MARTÍN SOTO CLIMENT

Zabludowicz Collection (London, New York and Loviisa, Finland)
Collectors: Poju and Anita Zabludowicz

The Zabludowicz Collection started in 1994 as a comprehensive project. The purposes behind buying works of art were clearly set-up since the very beginning with the first work collected, a small piece by British painter Ben Nicholson. For Poju and Anita Zabludowicz, once you've started collecting art you get a commitment with the society and even with history. That's why they decided to carry out an extensive program to support and sponsor art fairs, international residencies for artists, exhibitions and events free for all audiences, and the renewal of different spaces. They are even patrons of the Tate and they also were involved with Whitechapel Gallery reopening in a renovated building.

The Zabludowicz Collection is made up by over 3000 works of art by artist like Ed Atkins, Allora & Calzadilla, Jake and Dinos Chapman, Andreas Gursky, Pierre Huyghe, On Kawara, Sarah Lucas, Amalia Pica, Elizabeth Price, Pipilotti Rist, Anri Sala, Melanie Smith and Ryan Trecartin, among others.

There are two venues in London and New York that serves both as house of the collection and exhibition spaces, and a third one in the Finland city of Loviisa which serves as workshop and residencies for artists. [S](#)



ART VALUE REPORT

MARTÍN SOTO
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Mexico City, 1977

1996 Industrial Design Degree, UNAM, Mexico City, Mexico

2015 Master Degree in Visual Arts, UNAM, Mexico City, Mexico

SOLO SHOWS (HIGHLIGHTS)

2018

- Todo comienza en otra parte, PROYECTOSMONCLOVA, Mexico City, Mexico

- Under the immortal skin, T293, Rome, Italy

- ZONA MACO Sur, Mexico City, Mexico

2017

- Works and Days, curated by Chris Sharp, Atlantis - Chevalier Roze, Marseille, France

2016

- Frieze Projects, Frieze Art Fair, London, UK

- Retrospectiva, Lulu, Mexico City, Mexico

2015

- La bella durmiente, Museo Universitario del Chopo, Mexico City, Mexico

- Caramel Huysmans, PROYECTOSMONCLOVA, Mexico City, Mexico

2014

- Luster Butterfly, T293, Rome, Italy

- All That I Never Was, Michael Benevento, Los Angeles, US

2013

- Mariposas Migratorias (Migratory Butterflies), Clifton Benevento, New York, US

2012

- The Equation of Desire, Kunsthalle Winterthur, Winterthur, Switzerland

- The Bright of the Whisper, Kunstraum Innsbruck, Innsbruck, Austria

- La Alcoba Doble, T293, Naples and Rome, Italy

2011

- Frenetic Gossamer, Michael Benevento, Los Angeles, US

- Puma de Plata, Museo Experimental El ECO, Mexico City, Mexico

2010

- Frieze Art Fair, T293, London, UK

2009

- El Mago, Martin van Zomeren, Amsterdam, the Netherlands

- Laberintome, T293, Naples, Italy

- Impulsive Chorus, X Initiative, New York, US

- Martin Soto Climent, Michael Benevento, Los Angeles, US

2008

- Art Positions, Art Basel Miami with Broadway 1602, Miami, US

- Parabolic Dust, Broadway 1602, New York, US

2007

- Vacío Contenido, Museo de Arte Carrillo Gil, Mexico City, Mexico

- Parábolas de polvo, Broadway 1602, New York, US

2006

- Checkmate, Broadway 1602, New York, US

- Study Objects, Galería Nina Menocal, Mexico City, Mexico

2005

- Other Objects, The Other Gallery, The Banff Center, Alberta, Canada

- Biotic Project, Subway Station Tacuba, Mexico City, Mexico

2004

- Cotton Candy Doves, Museo Universitario de Ciencias y Artes Roma (MUCA), Mexico City, Mexico

- Throw Balls, Centro Cultural Universitario Tlatelolco, Mexico City, Mexico

2003

- Curious objects vol.1, The space, Mexico City, Mexico

- Curious objects vol.2, The space, Mexico City, Mexico

- 03-03-03, Jardín Hidalgo, Mexico City, Mexico

2002

- It was green, Museo Desierto de los Leones, Mexico City, Mexico

2001

- Empty Spaces (Journey Sensations), Casa de la Cultura Malinalxochitl, Malinalco, Mexico

- One of so Many, Fundación Sebastián, Mexico City, Mexico

Untitled, 2018
Martín Soto Climent

Style: Painting

Medium: Tights on raw linen

Height: 120 cm

Wide: 120 cm

Depth: 7 cm

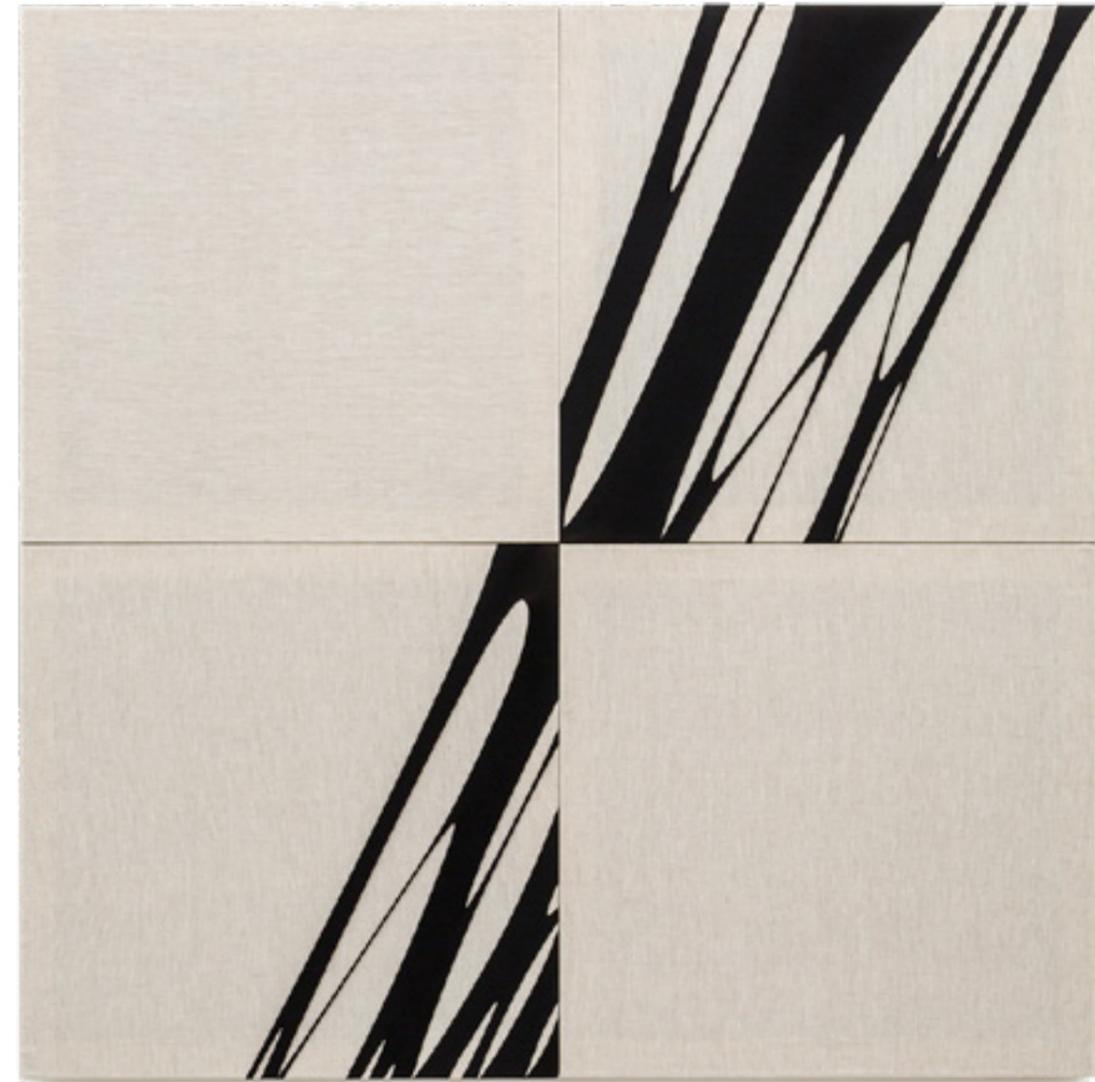
Acquisition price: \$16,000.00 USD

Estimated price at 2019: \$ 16,626.15 USD

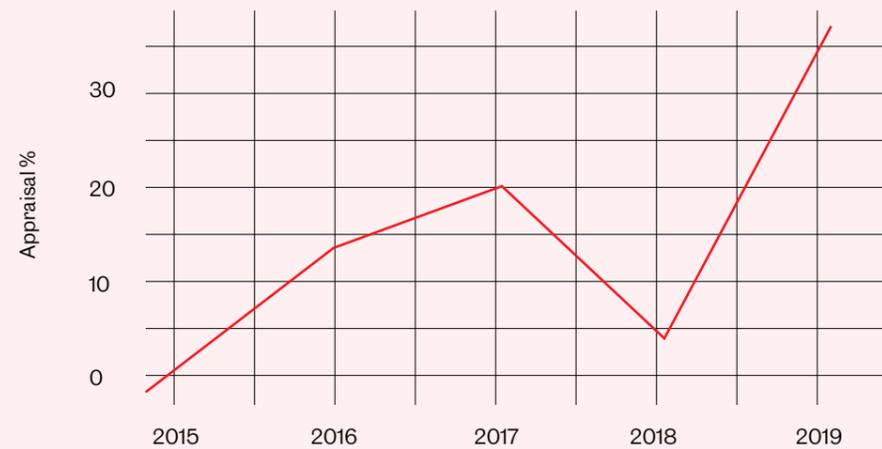
Appraisal: 3.91 %

Movility rate: 4.37%

The mobility rate is a quotient between 0 and 100, it indicates the acceptance in the market for a specific artwork (or artist) in a specific year. This value reflects the successes in the attempts of transaction, the closest to 100 this value is, means that for that year the artwork was more appreciated by the buyers. It is useful since it indicates how easy an artwork was sold or bought.



Price Index: Appraisal between 2015–2019



Estimated Market Price

Sybaris Collection establishes a market price of the artworks of an artist using statistical techniques that guarantee the price reflects the market's dynamic. The value obtained is expressed in the monetary unit USD dollar. Use: quantify the performance of the investment made in an artwork for a fixed period.

Years	Estimated market price (MXN)	Appraisal
2015	\$8,711	0
2016	\$9,870	13.3
2017	\$11,808	19.64
2018	\$12,144	2.85
2019	\$16,626	36.9

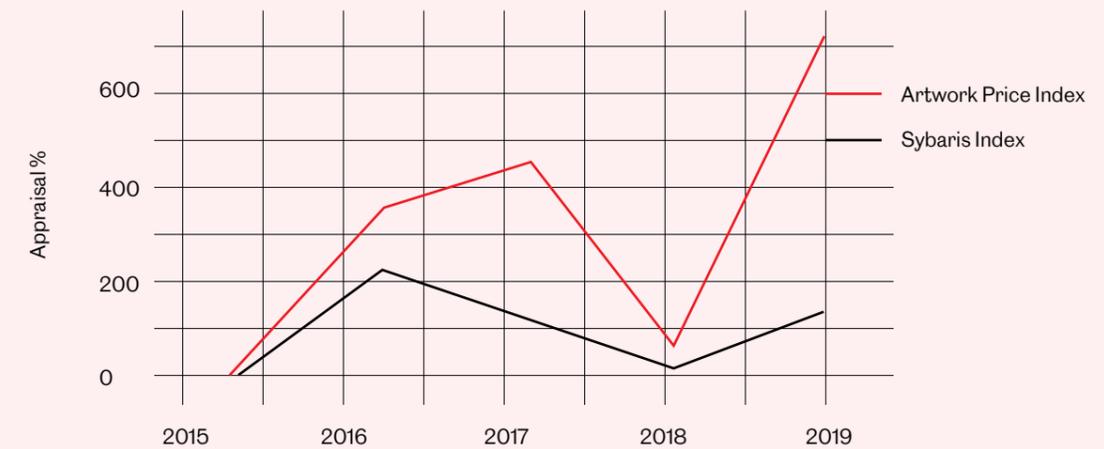
Appraisal: Indicates in percentage the change of the expected price of the artwork respect last year estimation.

The graph above shows a continuous appraisal of this artwork. Where the artwork price has increased in average at a rate of 18.17% per year since 2015.

Even though the price of the artwork has increased year after year, the graph shows that this appraisal is nonlinear. Take for example 2018, where the artwork only increased 2.85% with respect to 2017.

Taking this into account, the expected price for this artwork in 2020 is \$19,647.42 USD.

Price Index Comparison



Sybaris Collection Global Index

This index allows to observe the rise in an artwork's price taking a date as reference. If we take 2015 as base year, and we observe a value of 110 in 2017, this means the price rose 10% in five years. This index is useful since it gives us an idea of the tendency the artworks' prices follow in the market. It also allows a similar analysis to the one made for an action in the stock exchange.

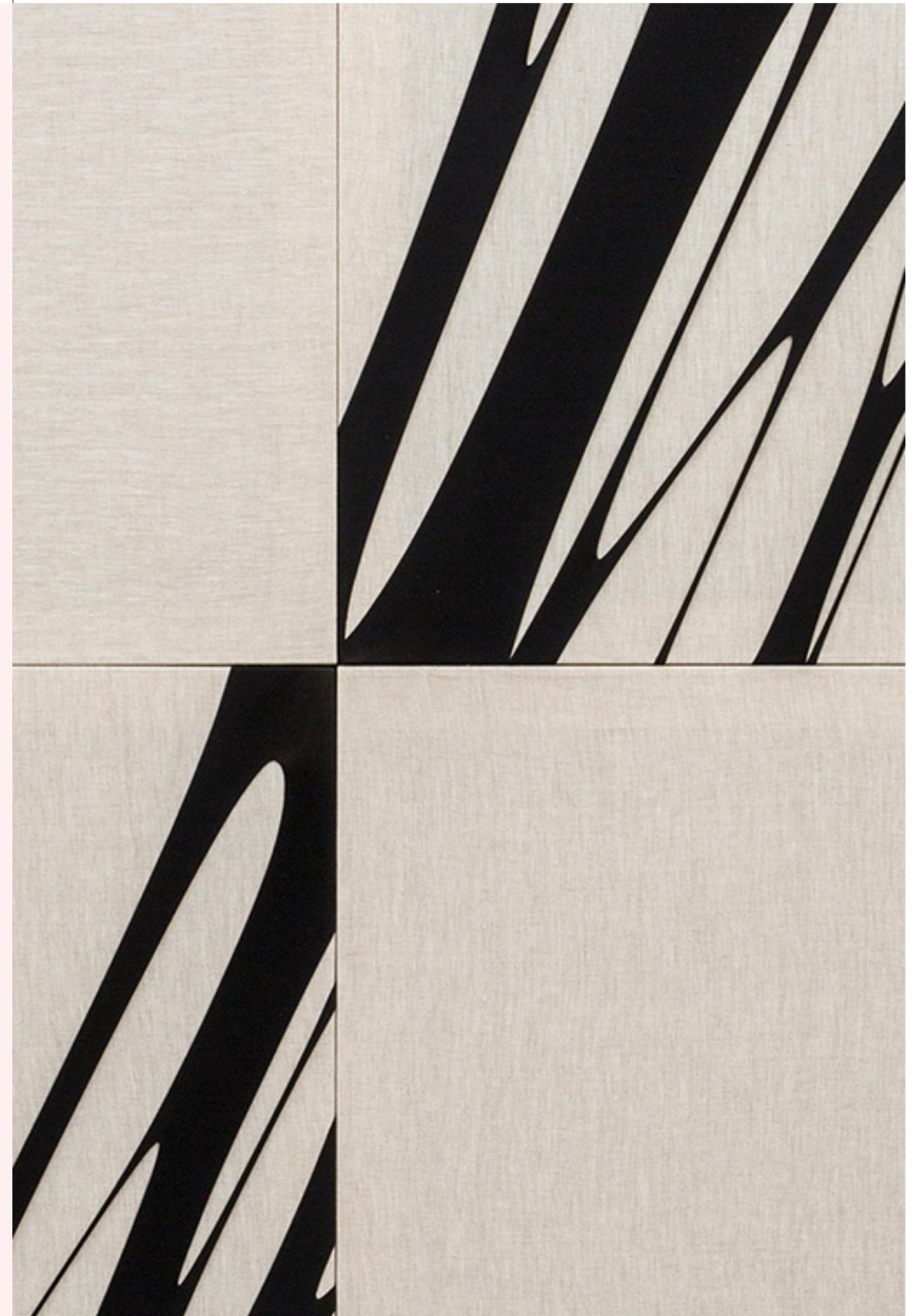
Year	Sybaris Index	Artwork Price Index
2015	0.000	0.000
2016	301.489	13.296
2017	387.666	19.640
2018	48.478	2.849
2019	616.042	36.903

Transactions indicator

The transactions indicator is a tool that measures and groups by price the number of artworks by an artist sold in a specific year. This indicator is useful since it allows you to classify the sales for an artist by their prices in order to know the expected price when selling the artwork. In this case, the heterogeneity of the artworks is not being considered, so the indicator should be seen as a description of the reality and not as a future estimator.

Number of Pieces

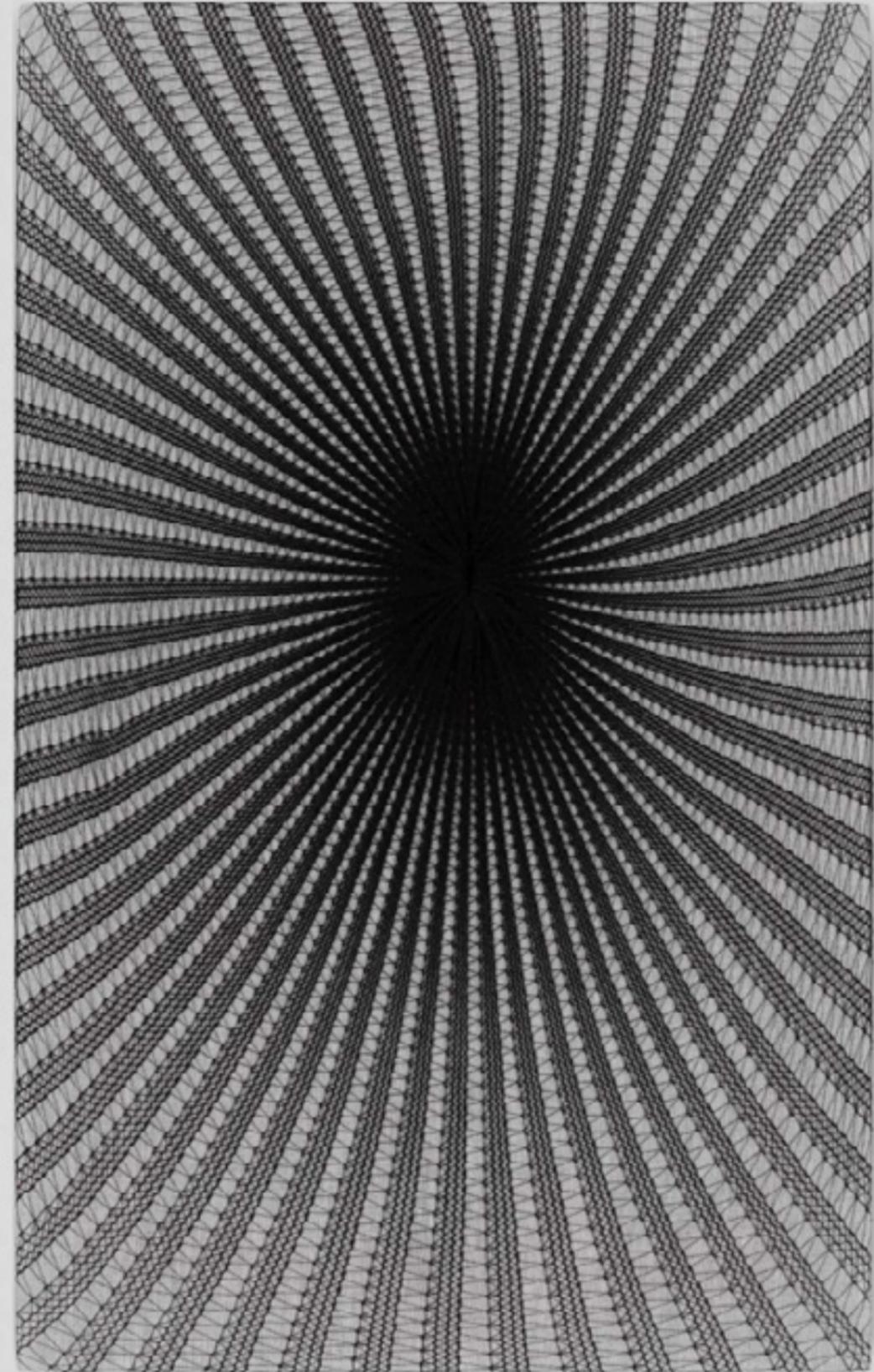
0 - \$500	511
\$501 - \$5,000	1331
\$5,001 - \$10,000	182
\$10,000 and more	175



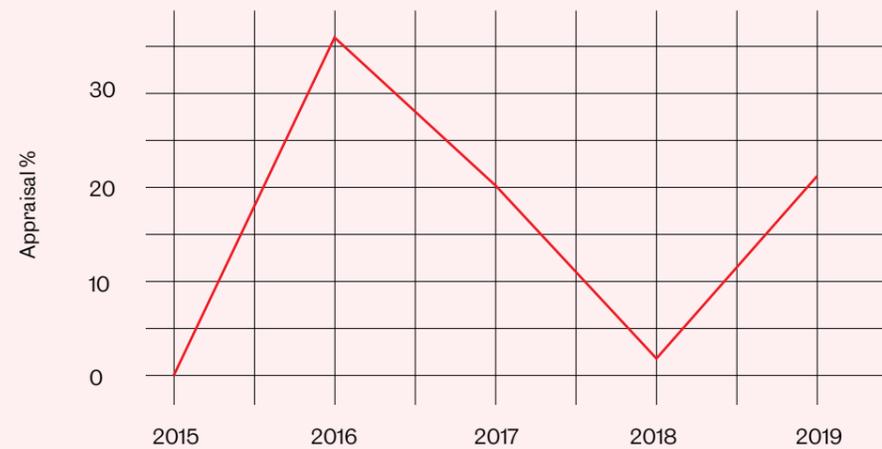
Origin – Close, 2018
Martín Soto Climent

Style: Painting
Medium: Tights on linen
Height: 40 cm
Wide: 25 cm
Depth: 4 cm
Acquisition price: \$ 6,000.00 USD
Estimated price at 2019: \$ 8,515.38 USD
Appraisal: 41.92 %
Movility rate: 4.37 %

The mobility rate is a quotient between 0 and 100, it indicates the acceptance in the market for a specific artwork (or artist) in a specific year. This value reflects the successes in the attempts of transaction, the closest to 100 this value is, means that for that year the artwork was more appreciated by the buyers. It is useful since it indicates how easy an artwork was sold or bought.



Price Index: Appraisal between 2015–2019



Estimated Market Price

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Year	Estimated market price (MXN)	Appraisal
2015	\$601	0
2016	\$1,759	192.82
2017	\$3,697	110.2
2018	\$4,034	9.1
2019	\$8,515	111.1

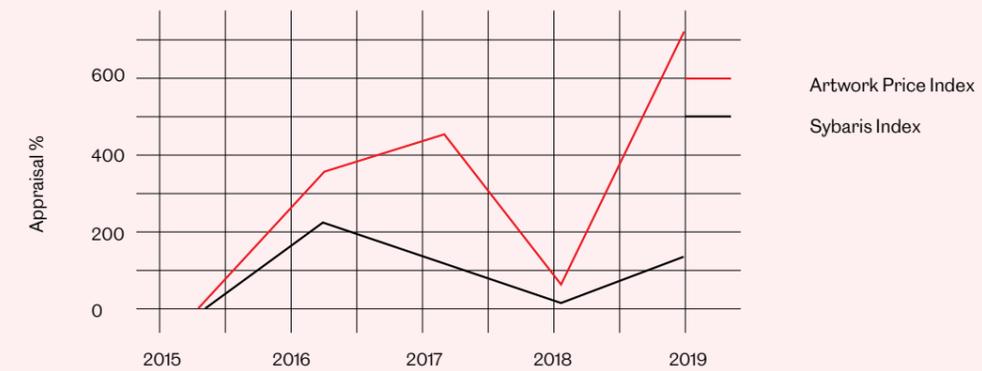
Appraisal: Indicates in percentage the change of the expected price of the artwork respect last year estimation.

The graph above shows a continuous appraisal of this artwork. Where the artwork price has increased in average at a rate of 105.81 % per year since 2015.

Even though the price of the artwork has increased year after year, the graph shows that this appraisal is nonlinear. Take for example 2018, where the artwork only increased 9.1 % with respect to 2017.

Taking this into account, the expected price for this artwork in 2020 is \$17,525.21 USD.

Price Index Comparison



Sybaris Collection Global Index

This index allows to observe the rise in an artwork's price taking a date as reference. If we take 2015 as base year, and we observe a value of 110 in 2017, this means the price rose 10% in five years. This index is useful since it gives us an idea of the tendency the artworks' prices follow in the market. It also allows a similar analysis to the one made for an action in the stock exchange.

Year	Sybaris Index	Artwork Price Index
2015	0.000	0.000
2016	301.489	192.824
2017	387.666	110.200
2018	48.478	9.098
2019	616.042	111.104

Transactions indicator

The transactions indicator is a tool that measures and groups by price the number of artworks by an artist sold in a specific year. This indicator is useful since it allows you to classify the sales for an artist by their prices in order to know the expected price when selling the artwork. In this case, the heterogeneity of the artworks is not being considered, so the indicator should be seen as a description of the reality and not as a future estimator.

Number of Pieces

0 - \$500	511
\$501 - \$5,000	1331
\$5,001 - \$10,000	182
\$10,000 and more	175

Caer hacia dentro de la propia ceguera.
Ir a buscar la luz en el vacío que dejó su fuente, 2018
Martín Soto Climent

Style: Painting

Medium: Fishnet stockings and crystal on raw linen

Height: 40 cm

Wide: 25 cm

Depth: 7 cm

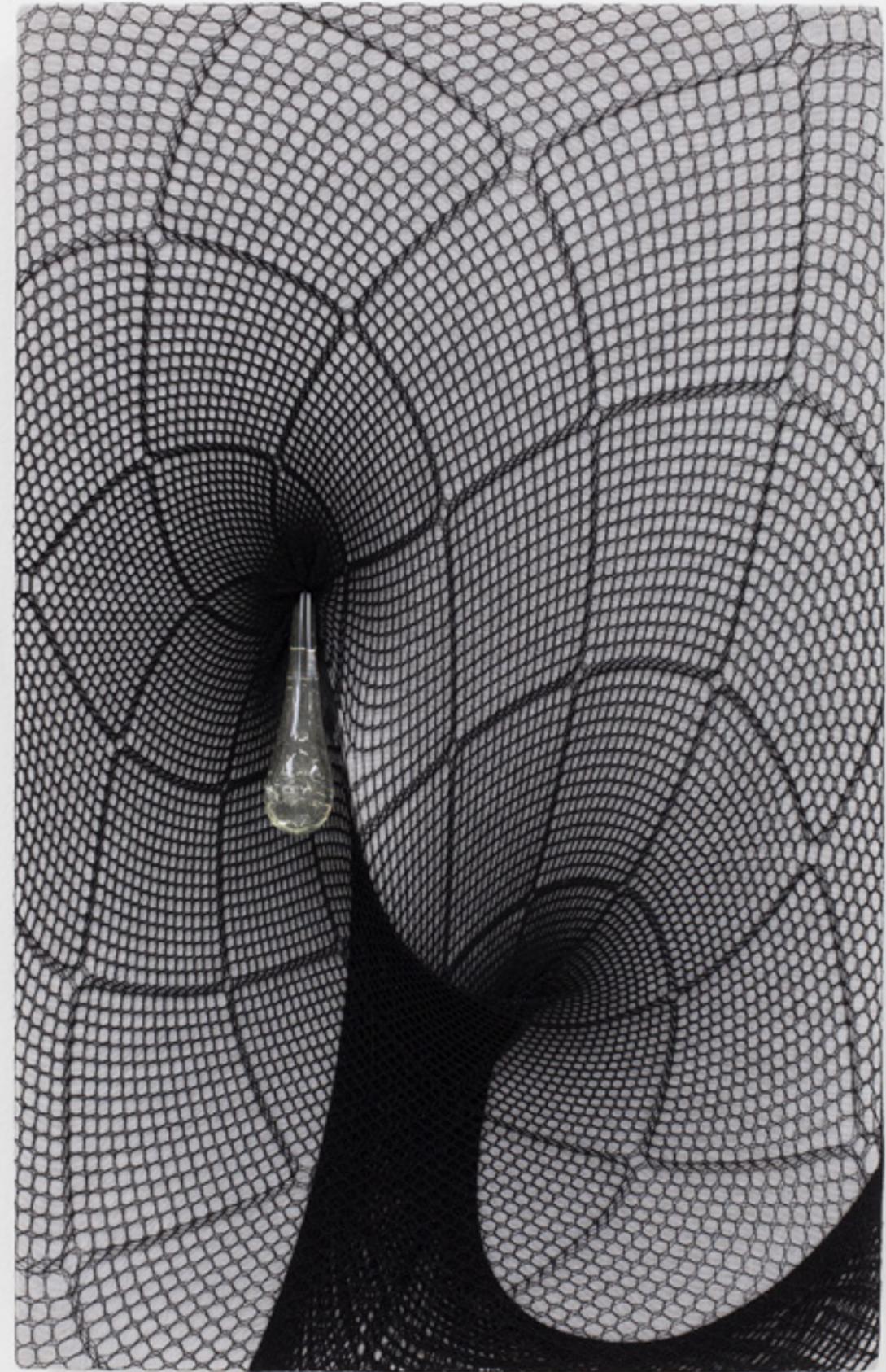
Acquisition price: \$ 7,500.00 USD

Estimated price at 2019: \$ 8,515.38 USD

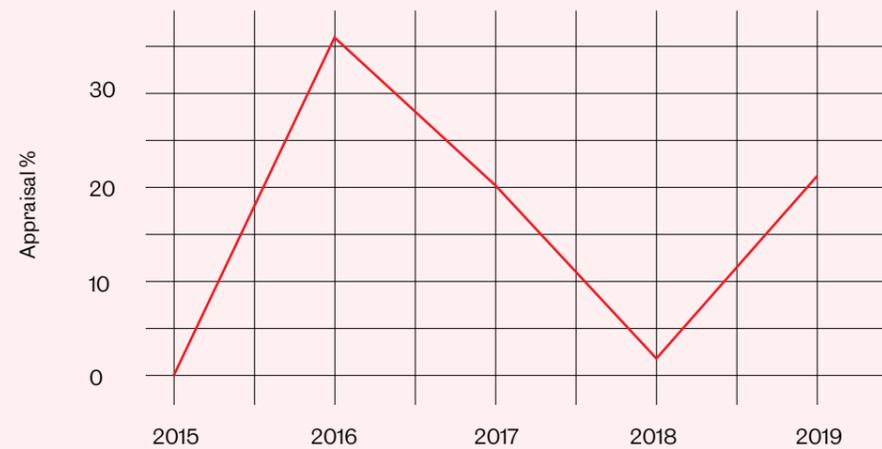
Appraisal: 13.54 %

Movility rate: 4.37 %

The mobility rate is a quotient between 0 and 100, it indicates the acceptance in the market for a specific artwork (or artist) in a specific year. This value reflects the successes in the attempts of transaction, the closest to 100 this value is, means that for that year the artwork was more appreciated by the buyers. It is useful since it indicates how easy an artwork was sold or bought.



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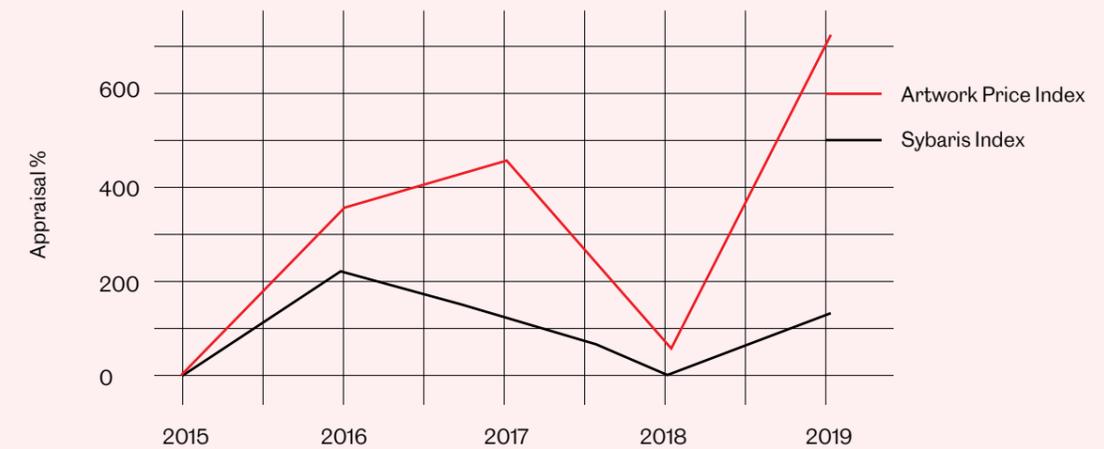
Appraisal: Indicates in percentage the change of the expected price of the artwork respect last year estimation.

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Price Index Comparison



Sybaris Collection Global Index

This index allows to observe the rise in an artwork's price taking a date as reference. If we take 2015 as base year, and we observe a value of 110 in 2017, this means the price rose 10% in five years. This index is useful since it gives us an idea of the tendency the artworks' prices follow in the market. It also allows a similar analysis to the one made for an action in the stock exchange.

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Transactions indicator

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Number of Pieces

0 - \$500	511
\$501 - \$5,000	1331
\$5,001 - \$10,000	182
\$10,000 and more	175



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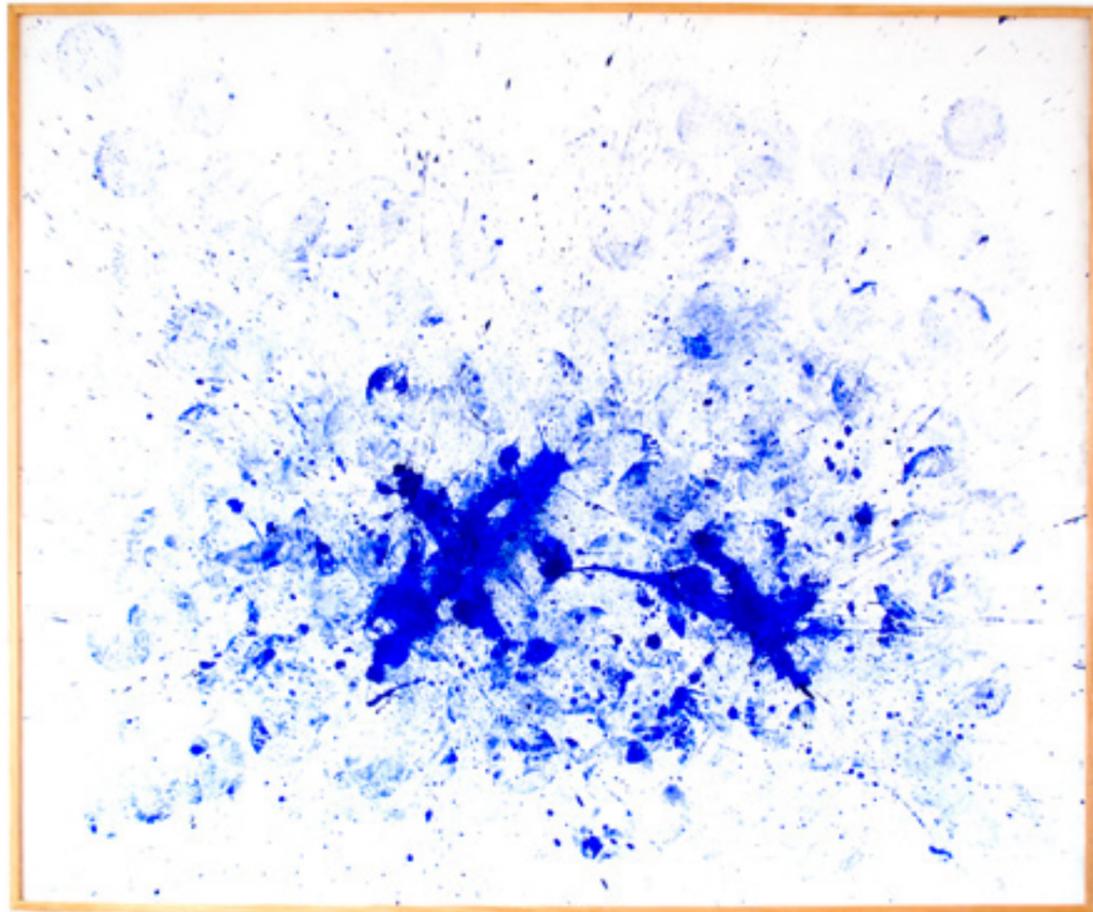
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Anotación núm. 6, 2019, 120 × 101 cm, Acrylic painting

THE AESTHETICS OF CHANCE: JOSHUA JOBB

OPINION REGINA DE CON
PHOTOS BY ROGELIO REYNOSO

*To know x =
to know (everything - x)*

René Dumal
*Pataphysics And The Revelation
Of Laughter*

NATURAL INTERVENTIONS PRESENTS A SOLO SHOW BY Mexican artist Joshua Jobb. His pieces of art works around concepts such as chance, play, accident and the unexpected. His artworks use materials designed for a context that through his intervention suddenly become something else.

Behind the work of the Mexican artist there are close ties with writers such as Voltaire, Aldous Huxley, and Italo Calvino, among others. Books play as much a role in his creative process, as random walking does. Yet header inspiration comes from the *Pataphysics*, by René Dumal: *Definition. - Pataphysics is the science of the imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments (Jarry). It is the knowledge of the particular and the irreducible, therefore the reverse of physics*¹. A maximum skepticism can be deducted, one in which knowledge seems impossible. Chase the chance, because causality is a mere illusion. The world is unfinished, remaining without logical comprehension. In this context, to play makes sense, precisely because taking life very seriously, doesn't: *Play, which is as fascinating as catastrophe, allows you positively to glimpse the giddy seductiveness of chance*².

¹ René Dumal, *Pataphysical Essays*, Wakefield Press, tr. Thomas Vosteen, p.7.

² George Bataille, *Chance*, 1944 in *Chance* IBID, p.30.

The rationalist dream vanishes: play to encounter the fortuitous; risk to meet the accident. Chances are a source to explore and discover, not to judge if something is right or wrong. It is an affirmation of life more than an effort to restore chaos. To introduce chance in art is to deny intentionalism and full control power, replacing that with the openness of permanent experimenting the work and with the work as somehow being open to unpredictable effects. An aesthetic of immanence in which the only constant is to change. It is creating without a defined aim and method by accepting that the only thing that belongs us, are our mistakes.

Joshua wanted to draw. But not in the traditional way. He took the pencil, usually identified as drawing medium, but he decided to use it without paper and instead devastating the pencils.

His work explore non-conventional material for advancing his artistry. He plays with the shocking, but she is also tempered, gaining a sense of equilibrium. Visually, *Paisaje Viruta* presents an acrylic box filled with chips. The brownness creates a pleasing perceptual arrangement when combined with soft and elongated curves. Even more, we reach a sense of “horizon” far distant, when we see the line dividing the portentous brown from the whiteness. In this respect the piece could be a landscape work. It is also important to see the sharpener at the top. This is a recursive element that pervades Jobb’s work. Leaving the game trace there, as an invitation to activate the piece at another occasion.

Experience is not what it happens to you, but what you do with it said Aldous Huxley. Conversion is more important than the event itself and interacting with it opens the window of opportunities. Experience in this regard challenges the experiencer, who is invited to take responsibility in an active way. Be aware. It is about understanding the chances, while you have your eyes wide open. Chances may occur in random ways, without announcement, method or causality. Can we accept that some things happen in mysterious ways? His openness to encounter in fortuitous ways things that will be transformed into aesthetical objects is his signature. Following Huxley, what he does with his experience is finding alternative visions, the way out will have to be found. He does it from a very ludic attitude. While playing with reality, he discovers. Taking the given as a game allows him to find alternatives. Life is never finished. It is also not so serious. Encounters happen in a natural way and Joshua Jobb simply intervenes them.





Joshua Jobb is a Mexican visual artist, born on 1984. He was part of SOMA's Academic Program and Summer SOMA.



Paisaje virtual, núm. 2



Paisaje Viruta No 3,
Opposite page: *Paisaje Viruta No 3*, detail





Detail of *Escultura s/t*.

In capitalistic terms, time is money, in the sense that time is equal to work, to produce. Already the Greeks, identified the time division based on labor, and Hesiod's opera prima, "Works and days" is an example of it. Leisure remained a privilege of the reach, until the appearance of the middle classes, who paradoxically pay for fun, joy and resting from work. Doing something without aim, and spending time, doing nothing is therefore wasting time. "No hay espacio para bordar", displays a sculptural assemblage consistent in the spirit of removing functionality out of the objects, to create. "There is no such thing as an empty space or an empty time. There is always something to see, something to hear", John Cage dixit. The sculpture is a wood composition, made of embroideries that through their juxtaposition make the space visible. They set limits to the emptiness with the wood confines. Looking almost like a mobile when hanging in the wall, the connection of the 6 rings create a game of shadows and intersection points forming different geometrical shapes in which the extension is visible in different scales. Look in!

*In the beginning, or perhaps
Close to where something began
There were probably only
Things.*

Jimmie Durham,
*Not the Point*³

Accepting the unpredictable is dealing with the risk , with the fact that all can go in a different way. But if anything, that is the only aim. What follows, I asked Joshua, for his next work. Going out, walking again, randomly... ♡

³ *Various Items and Complaints*, Jimmie Durnham, Koenig Books, Serpentine Gallery, 2015.

Performance Art: Collecting Ephemerality

by Mariel Vela

THE HISTORY OF ART SINCE THE 1960s is unthinkable without performance art. The body as archive, as a living enunciation, became at once weapon and battleground in a nascent economical context that threatened to seize everything in its path. Amidst the Vietnam war and second-wave feminism, ephemeral gestures became a radical way of asserting one's beliefs, politics and desires. It wasn't only through protests and happenings that the body became politicized, but through the performative power of dressing or dancing in certain ways. Nowadays performance art has been incorporated in many of the public programs of museums, art galleries and even private collections. How can a living, breathing process be owned? Can live action be commodified?

The purpose of collecting is in essence a question that has to do with the preservation of an object or an idea for posterity. A collection, whether institutional or private is as valuable as the narrative it withholds. It can tell the story of personal taste, weave new histories, and most importantly construct memory. However in contemporary art, much of the meaning of any work lies more in the process than in a finished product. The nature of performance is transitory, for the medium only exists for as long as an event takes place, in the present moment. What does collecting performance look like? Live work can take multiple forms: some artists prefer their work to be free from ownership and only belong to its witnesses while others sell a compilation of materials such as photographs and even fragments like the piece of Yoko Ono's dress, worn on the seminal *Cut Piece* from 1964 and owned by The Tate. A sound record of *4 33* one of John Cage's pieces and even written instructions of how to activate an action in future years.



Yoko Ono. *Cut Piece* (1964) performed by Yoko Ono in *New Works of Yoko Ono*, Carnegie Recital Hall, New York, March 21, 1965.

Photo: Minoru Niizuma. Courtesy of Yoko Ono. © Minoru Niizuma 2015

In the Frieze London Art Fair of 2014, Frieze Live was launched offering a performance program. However, while public institutions are starting to invest in performance art (Sehgal's 2002 work *The Kiss* was acquired by MoMA for \$70,000 in 2008¹) the same can't be said regarding private collectors. There is certainly a different financial approach regarding process-based work than with more traditional mediums such as painting. Today our conversations regarding materiality are changing, from digital images to financial bubbles. Should we reconsider performance art as an asset, a spiritual matter that occupies its particular space and time? Collecting gesture implies an assertion of body politics, the permanence of expression and the construction of a new historical memory. 

¹ Scott, Izabela. *Can you collect performance art?* The Financial Times. June 23, 2017 <https://www.ft.com/content/b25e375a-54de-11e7-80b6-9bfa4c1f83d2>



Yoko Ono. *Cut Piece* (1964) performed by Yoko Ono in *New Works of Yoko Ono*, Carnegie Recital Hall, New York, March 21, 1965.
Photo: Minoru Niizuma. Courtesy of Yoko Ono. © Minoru Niizuma 2015

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An abstract painting featuring a complex composition of bold, expressive brushstrokes. The color palette is diverse, including bright yellow, vibrant green, deep blue, fiery red, and earthy orange, all set against a light, textured background. The strokes vary in thickness and direction, creating a sense of movement and depth. Some areas show more defined shapes, while others are more fluid and gestural. The overall effect is one of dynamic energy and emotional intensity.

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