

## РЕЦЕНЗИИ

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### НЕСКОЛЬКО КОММЕНТАРИЕВ ОБ ОТЧЁТЕ АРТ-РЫНКА ИСПАНИИ

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Обладатель степени бакалавра в области философии Автономного университета Барселона и магистра в области арт-рынка. В настоящее время разрабатывает докторскую степень в философии Мадридского университета и университета Флориды. Член испанской Ассоциации арт-критиков. Имеет большое количество научных статей в специализированных и общих СМИ. Его академический интерес основан на отношениях между философией искусства и рынка. Работал в качестве профессора университета, редактора в прессе, а также в национальном музее и Интернациональной галереи современного искусства.

**Ключевые слова:** современное искусство; арт-рынок; рынок современного искусства; отчет рынка искусства; испанское искусство; испанский рынок искусства; 2016 арт отчет

### A FEW COMMENTS ABOUT THE REPORT OF THE SPANISH ART MARKET

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He holds a bachelor's degree in the philosophy of the University of Barcelona and an MA in Art Market. Currently, he develops a doctoral degree in the philosophy of the University of Madrid and the University of Florida. Member of the Spanish Association of Art Critics. He has a large number of scientific articles in specialized and general media. His academic interest is based on the relationship between the philosophy of art and the market. He worked as a professor at the university, as well as editor in press, in museums and the international galleries of contemporary art.

**Keywords:** Contemporary art; art market; contemporary art market; art market report; Spanish art; Spanish art market; 2016 art report

This year, the Spanish banking group "Caixa Bank S.A" has presented, through its "Obra Social", the report titled "The Spanish market of art in 2016".

According to this report, the art market of Spain recorded total sales of 385 million euro in 2016. This is an increase of 19 % compared to the previous record. The report, says the sector consolidates the positive growth of the last years, and recovers the sales figure of 2008.

Based on the provided data, Spain is the fifth country in the European Union with a stronger art market behind UK, France, Germany and Italy.

The report accounts in 14 million of euro the surplus between imports and exports. However, these data are, lower than 2013. The bank says that as a consequence of the greater number of imports.

The report presents also as a success the increase of 4% in employees related to the art market with respect to 2013 as well as the 30% more tax contribution compared to 2010. However, the report admits that average prices are well below the European average and that the most expensive Spanish artists are sold mainly abroad

These latest data are those that serve to question the validity of some of the data presented.

The fact that jobs have increased does not mean that working conditions have improved. In Spain, salaries have been greatly reduced in recent years, so that a greater num-

ber of employees does not necessarily mean a better health of the Spanish art market, but a greater precariousness.

On the other hand, the fact that exports increased does not mean that the internal market is fully covered and satisfied. The general economic situation of the country prevents amateur collecting from being part of the market in a significant way. In addition, protectionist and restrictive Spanish laws as far as the art market are concerned, makes those who wish to acquire quality art acquire it abroad. The author of this article, who for professional reasons lives between Shanghai and Tel Aviv was able to see several works of Miró on sale this month at the Opera Gallery in Hong Kong. And this is just an example.

Another problem is that this quantitative research was carried out by sending a survey to 650 art galleries and 50 auction houses, of which "only" 190 responded. This means that, although the data have value, perhaps generalize the situation of the Spanish Art Market through a study that has responded less than a third part of the respondents, should be put in doubt. And we need to add here the methodological problems that the surveys involve.

Taking as reference the data of consultancies as "Art Price" or "Arts Economics", in recent years it has been observed how the art market is dominated with iron fist by China, USA and UK. So, this type of report also does not provide information whether the purchase-sales are made in companies originating in Spain or if, on the contrary, they are carried out in multinationals such as auction houses such as Christie's or Sotheby's which may, perfectly, to be in charge of the sale, however much the transaction is developed later in other foreign cities.

The conclusion is that the provided data is frankly optimistic, but possibly lacking much validity from a methodological perspective. It is not too academic see how one of the top 100 banks in the world pays the director of "Arts Economics" for sending surveys -not even people in places- and draw conclusions with less than a third of the respondents.

The reality of the Spanish art market is very different and depends on a large number of factors, being a study of this type totally insufficient and irresolute.

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