

Simon Harris - International Favourite Filter



Art for love or investment?

Sarah Wiseman Gallery, Oxford’s largest independent gallery space, gives a few key pointers to starting an art collection, whether for personal enjoyment or as a corporate statement.

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Now in its eighteenth year, Sarah Wiseman Gallery prides itself on exhibitions of contemporary art by established and emerging creative talent from all over the UK. Our clients are experienced art collectors who are confident in feeding their passion for contemporary art. Some buy with their heart and others with an eye to investment. However, we are always meeting people at the gallery who are new to collecting. They are often very keen to get involved but are nervous of taking the first step, perhaps hesitant whether to trust their instinct and buy a work they love or buy a work by a well-known name as it seems to be a sure investment.

Why are so many of us attracted to the idea of owning art? The most experienced collectors say that art opens up new ways of looking at the world, allowing them to engage with and support new ideas. Owning art is for them a form of self-expression, a way of sharing their values. The same

is true of a corporate art collection. It is a confident statement about the positioning of the company and the culture within that it promotes; for example one that is supportive, enlightened and forward thinking.

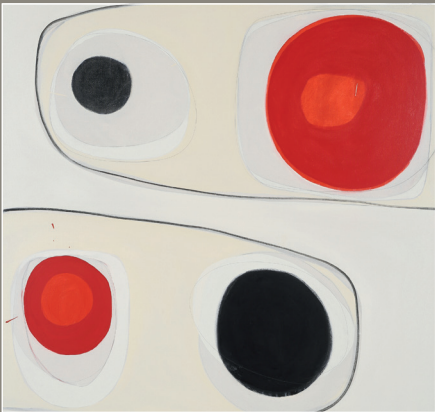
The first step is to start to look at what is out there by visiting galleries and museums. The internet is a great place for browsing but art is a physical thing; it has been made to be seen and experienced. Talking to gallerists is one of the most important things you can do as they can give you so much first-hand information. Here at Sarah Wiseman Gallery, we know all our artists personally which gives us wonderful insights to share with you, giving you a deeper understanding of the art and its’ potential value.

Think about why you might be buying. If it is for love then the only question you have to ask yourself is whether or not you can afford it? If you also hope it turns into a savvy investment then be more cautious!

Buying art with profit in mind can be risky and needs a long term view. All artists’ careers develop at different paces; prices can rise fast for some artists or build slowly over time.

When considering an artist’s work in terms of investment, it is important to study their biography. Are they emerging or established? If emerging they are usually a riskier bet. If established they are working with a gallery and exhibiting with their peers. Both are indicators of a serious practice; an artist focused on making art and leaving the promotional side to a trusted gallerist.

There are simple practical considerations such as budget and size to remember. Consider carefully how much you can afford and where you plan to place an art work. Also, keep a record of your purchase, along with any documentation or exhibition cards, as this adds to the history and the provenance of an art work.



Henrietta Dubrey - Touch and Go

In our forthcoming exhibition ‘Line & Surface’, we present three excellent established artists alongside an exciting emerging talent, all interesting for collectors.

Oxfordshire-based Steven MacIver exhibits with a prominent gallery in New York but is keen to remain connected with his immediate art scene and has successfully exhibited his work at Sarah Wiseman Gallery for a few years. He will show two new, large works focusing on the power of line in painting and the space it creates within the two-dimensional plane.

Simon J Harris recently completed a PhD in Fine Art Practice and his large-scale paintings have an awe-inspiring cinematic presence. He has an exceptionally refined approach to his work, working with intense layers of oil on fine linen and ‘trapping’ the image in between the layers of the paint and so creating a sumptuous, high-gloss finish, like a piece

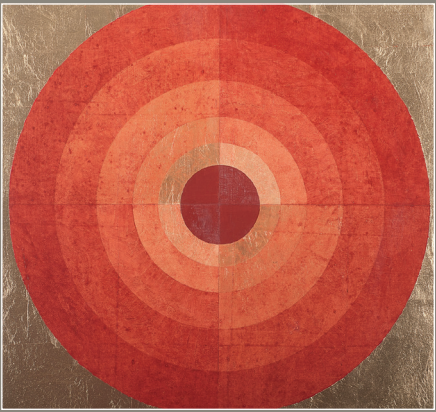


Mark Beattie - Neon Orb

of celluloid film. At this point in his career, after many years of intense study, we are introducing his work carefully to a wider audience.

Henrietta Dubrey is new to the gallery but not to us as art enthusiasts. We have been admiring her work from afar for some time. She is a strong abstract painter and her use of line, colour and bold shapes forms the connecting link in the exhibition. Her works are autobiographical deconstructions and reconstructions of her life and have an immediate clarity and maturity to their free spirited composition.

Mark Beattie, the sculptor in the exhibition, is working with an intriguing concept of copper and neon, twisting the material into elegant forms that are very captivating. Now at the emerging phase of his career, Mark is successfully showing in London at art fairs and in gallery exhibitions. Mark won the 2015 Xerxes Sculpture Prize and his work in our



Steven MacIver - Brodgar in Gold & Indian Red

exhibition marks an important introduction to our clients as an original voice in a difficult medium.

Galleries are an excellent place to confidently start collecting art. At Sarah Wiseman Gallery, we work very much with the mind set of having two groups of clients: our artists and our collectors. This means that we pursue and support exceptional artists through our exhibition programme, all of whom are professional but at different stages in their careers, giving our collectors confidence in adding to their art collections through us. Buying for love or for investment, an art collection adds positive value both personally and professionally.

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