

The 12 Million Stuffed Shark Curious Economics Of Contemporary Art Don Thompson

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"The Twelve Million Dollar Stuffed Shark" is the first book to look at the economics of the modern art world and the marketing strategies which power the market to produce such astronomical prices.Don Thompson talks to auction houses, dealers, and collectors to find out the source of Charles Saatchi's Midas touch, and how far a gallery like White Cube has contributed to Damien Hirst becoming the highest-earning artist in the world.

~~The \$12-Million-Stuffed-Shark-The-Curious-Economics-of---~~

Why would a smart New York investment banker pay \$12 million for the decaying, stuffed carcass of a shark? By what alchemy does Jackson Pollock's drip painting No. 5, 1948 sell for \$140 million?Intriguing and entertaining, The \$12 Million Stuffed Shark is a Freakonomics approach to the economics and psychology of the contemporary art world.

~~The \$12-Million-Stuffed-Shark-The-Curious-Economics-of---~~

Buy The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art Unabridged by Thompson, Don, Verner, Adam (ISBN: 9781515912491) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

~~The \$12-Million-Stuffed-Shark-The-Curious-Economics-of---~~

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~~The \$12-million-stuffed-shark--the-curious-economics-of---~~

These are the people who spend \$690,000 for a leather jacket tossed in a gallery corner, secured to the wall by a web of thin silver chains (1992, by Jim Hodges), or, yes, \$12 million for a dead shark floating in a vat of formaldehyde (1991, by Damien Hirst).

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By 2005, the embalmed shark had turned green and lost a fin, but still sold for \$12 million, the second-highest price ever paid at the time for a work by a living artist (a couple of years later,...

~~THE \$12-MILLION STUFFED SHARK---New-York-Post~~

The \$12 Million Stuffed Shark explores money, lust, and the self-aggrandizement of possession in an attempt to determine what makes a particular work of art valuable while others are ignored. In the style of the bestselling Freakonomics , Thompson uses economic concepts to explain the unique practices employed, to great success, in the international contemporary art market.

~~The \$12-Million-Stuffed-Shark-The-Curious-Economics-of---~~

However, the title of Don Thompson's book, The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art, suggests a higher figure. Owing to deterioration of the original 14-foot (4.3 m) tiger shark, it was replaced with a new specimen in 2006. It was on loan to the Metropolitan Museum of Art in New York City from 2007 to 2010.

~~The Physical Impossibility of Death in the Mind of Someone---~~

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~~The \$12-Million-Stuffed-Shark-The-Curious-Economics-of---~~

A new book by an economist named Don Thompson entitled "\$12 Million Stuffed Shark: The Curious Economics of Contemporary Art" ought to be required reading for collectors intending to wade into well publicized contemporary art auctions "Economist.com" [An] informative an occasionally hilarious look at the surreal contemporary art market...

~~\$12-Million-Dollar-Stuffed-Shark-The-Curious-Economics-of---~~

The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art (Paperback) by Don Thompson and a great selection of related books, art and collectibles available now at AbeBooks.co.uk.

~~9781846134076---The-12-Million-Stuffed-Shark-the-Curious---~~

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~~The \$12-Million-Stuffed-Shark-by-Don-Thompson | Audiobook---~~

Intriguing, disturbing, exhilarating and obscene, contemporary art is hard to understand. In fact, when you consider pieces like the titular \$12 million stuffed shark by Damien Hirst, it is often downright baffling. If you're looking for artistic explanations and interpretations, though, Don Thompson doesn't offer much help.

~~The \$12-Million-Stuffed-Shark (Summary)---National-Library---~~

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~~The \$12-Million-Stuffed-Shark | Don-Thompson | Maemillon~~

The \$12 million stuffed shark woensdag 29 februari 2012, RQ: Does the existence of a replica has any effect on the price of the original work of art? Gepost door the 12 million stuffed shark op 12:01 Geen opmerkingen: Dit e-mailen BlogThis! Delen op Twitter Delen op Facebook Delen op Pinterest.

~~The \$12-million-stuffed-shark~~

The \$12 Million Stuffed Shark Quotes Showing 1-30 of 42 "What do you hope to acquire when you bid at a prestigious evening auction at Sotheby's? A bundle of things: a painting of course, but hopefully also a new dimension to how people see you.

Why would a smart New York investment banker pay \$12 million for the decaying, stuffed carcass of a shark? By what alchemy does Jackson Pollock's drip painting No. 5, 1948 sell for \$140 million? Intriguing and entertaining, The \$12 Million Stuffed Shark is a Freakonomics approach to the economics and psychology of the contemporary art world. Why were record prices achieved at auction for works by 131 contemporary artists in 2006 alone, with astonishing new heights reached in 2007? Don Thompson explores the money, lust, and self-aggrandizement of the art world in an attempt to determine what makes a particular work valuable while others are ignored. This book is the first to look at the economics and the marketing strategies that enable the modern art market to generate such astronomical prices. Drawing on interviews with both past and present executives of auction houses and art dealerships, artists, and the buyers who move the market, Thompson launches the reader on a journey of discovery through the peculiar world of modern art. Surprising, passionate, gossipy, revelatory, The \$12 Million Stuffed Shark reveals a great deal that even experienced auction purchasers do not know.

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The \$12 Million Stuffed Shark delves into the economics and psychology of the contemporary art world – artists, dealers, auction houses, and wealthy collectors. If it's true – as so often said – that 85 percent of new contemporary art is bad, why were record prices achieved at auction for works by 131 contemporary artists in 2006 alone, with astonishing new heights reached in 2007? The \$12 Million Stuffed Shark explores money, lust, and the self-aggrandizement of possession in an attempt to determine what makes a particular work of art valuable while others are ignored. In the style of the bestselling Freakonomics, Thompson uses economic concepts to explain the unique practices employed, to great success, in the international contemporary art market. He discusses branding and marketing and how various strategies are tailored to a wealthy clientele, driving a "must-have" culture. Drawing on exclusive interviews with both past and present executives of auction houses and art dealerships, artists, and the buyers who move the market, Thompson launches the reader on a surprising journey of discovery.

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Presents a look at the economics and psychology of the contemporary art market and examines the dominant role of a few auction houses and high-end galleries in setting its prices.

A fly-on-the-wall account of the smart and strange subcultures that make, trade, curate, collect, and hype contemporary art. The art market has been booming. Museum attendance is surging. More people than ever call themselves artists. Contemporary art has become a mass entertainment, a luxury good, a job description, and, for some, a kind of alternative religion. In a series of beautifully paced narratives, Sarah Thornton investigates the drama of a Christie's auction, the workings in Takashi Murakami's studios, the elite at the Basel Art Fair, the eccentricities of Artforum magazine, the competition behind an important art prize, life in a notorious art-school seminar, and the wonderland of the Venice Biennale. She reveals the new dynamics of creativity, taste, status, money, and the search for meaning in life. A judicious and juicy account of the institutions that have the power to shape art history, based on hundreds of interviews with high-profile players, Thornton's entertaining ethnography will change the way you look at contemporary culture.

The meteoric rise of the largest unregulated financial market in the world-for contemporary art-is driven by a few passionate, guileful, and very hard-nosed dealers. They can make and break careers and fortunes. The contemporary art market is an international juggernaut, throwing off multimillion-dollar deals as wealthy buyers move from fair to fair, auction to auction, party to glittering party. But none of it would happen without the dealers-the tastemakers who back emerging artists and steer them to success, often to see them picked off by a rival. Dealers operate within a private world of handshake agreements, negotiating for the highest commissions. Michael Shnayerson, a longtime contributing editor to Vanity Fair, writes the first ever definitive history of their activities. He has spoken to all of today's so-called mega dealers-Larry Gagosian, David Zwirner, Arne and Marc Glimcher, and Iwan Wirth-along with dozens of other dealers-from Irving Blum to Gavin Brown-who worked with the greatest artists of their times: Jackson Pollock, Andy Warhol, Cy Twombly, and more. This kaleidoscopic history begins in the mid-1940s in genteel poverty with a scattering of galleries in midtown Manhattan, takes us through the ramshackle 1950s studios of Coenties Slip, the hipster locations in SoHo and Chelsea, London's Bond Street, and across the terraces of Art Basel until today. Now, dealers and auctioneers are seeking the first billion-dollar painting. It hasn't happened yet, but they are confident they can push the price there soon.

In early 2005, Richard Polsky decided to put his much-loved, hard-won Warhol Frigth Wig, up for auction at Christie's. The market for contemporary art was robust and he was hoping to turn a profit. His instinct seemed to be on target: his picture sold for \$375,000. But if only Polsky had waited . . . Over the next two years, prices soared to unimaginable heights with multimillion-dollar deals that became the norm and not the exception. Buyers and sellers were baffled, art dealers were bypassed for auction houses, and benchmark prices proved that trees really do grow to the sky. Had the market lost all reason? In I Sold Andy Warhol (Too Soon), Polsky leads the way through this explosive, short-lived period when the "art world" became the "art market." He delves into the behind-the-scenes politics of auctions, the shift in power away from galleries, and the search for affordable art in a rich man's playing field. Unlike most in the art world, Polsky is not afraid to tell it like it is as he negotiates deals for clients in New York, London, and San Francisco and seeks out a replacement for his lost Frigth Wig in a market that has galloped beyond his means. A compelling backdoor tell-all about the strange and fickle world of art collecting, I Sold Andy Warhol (Too Soon) takes an unvarnished look at how the industry shifted from art appreciation to monetary appreciation. From the Hardcover edition.

Two questions are key to experiencing a work of art in a museum or exhibition: 1.) Do I like it? 2.) Who's it by? You need quite a few more questions if you're in an auction room or dealer's gallery, however. You'll find yourself asking, How much is it worth? How much will it be worth in five or ten years? And finally, what will people think of me if they see it hanging on my wall? Breakfast at Sotheby's is not only a guide to finding the answers to such questions, but also a glimpse into the rarely discussed financial side of the art world. Based on author Philip Hock's thirty-five years of experience in the art market, the book explores various shades of artist (including -isms, Genicault, and suicides), subject and style (from abstract art and banality through surrealism and war), "wall-power," provenance, and market weather Comic, revealing, piquant, splendid, and occasionally absurd, Breakfast at Sotheby's is a book of pleasure and intelligent observation, as engaged with art as it is with the world that surrounds it..

"Really good. Highly recommended." Andrew Marr, Radio 4: Start the Week From the author of the internationally bestselling The \$12 Million Stuffed Shark comes a fresh and provocative look at the high-end art market and whether it is a bubble about to burst. Within forty-eight hours in the autumn of 2014, buyers in the Sotheby's and Christie's New York auction houses spent \$1.7 billion on contemporary art. Economist and bestselling author Don Thompson cites this and other fascinating examples to explore the sometimes baffling activities of the high-end contemporary art market, examining what is at play in the exchange of vast amounts of money and what nudges buyers, even on the subconscious level, to imbue a creation with such high commercial value. Thompson analyses the behaviours of buyers and sellers and delves into the competitions that define and alter the value of art in today's international market, from New York to London, Singapore to Beijing. Take heed if your fortunes are tied up in stainless steel balloon dogs – Thompson also warns of a looming bust of the contemporary art price balloon. A fascinating explanation, through the field of behavioural economics, for the phenomena that is behind the incredible value of contemporary art.